

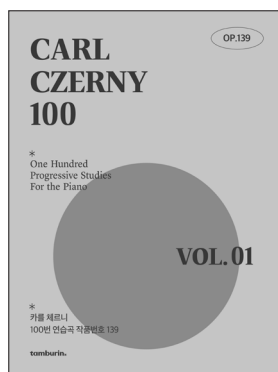
OP.139

CARL CZERNY 100

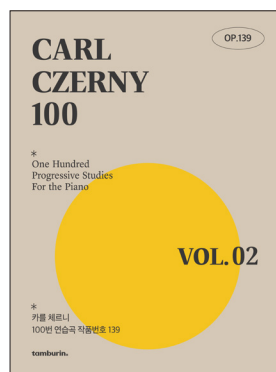
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One Hundred
Progressive Studies
For the Piano

VOL.02

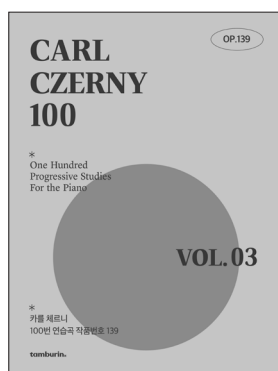
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카를 체르니
100번 연습곡 작품번호 139



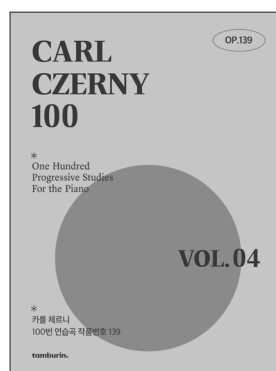
LEVLE 1



LEVLE 2



LEVLE 3



LEVLE 4

CARL CZERNY 100 (카를 체르니 100번 연습곡)
탐버린 뮤직

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저작권법에 의하여 보호를 받는 저작물이므로 무단 전재와 무단 복제를 금합니다.



* 카를 체르니 (1791~1857)

체르니는 1791년 오스트리아 빈에서 태어나 1857년 세상을 떠난 피아니스트이자 작곡가입니다.

아버지 벤젤 체르니와 루트비히 판 베토벤에게 피아노를 배운 그는 10살 때 모차르트의 피아노곡 대부분을 암보로 연주하였을 정도로 피아노에 뛰어난 재능을 보였습니다. 작곡이나 음악 해석에는 더욱 뛰어난 능력을 보였는데, 새로운 형태의 피아노가 사용되기 시작하던 19세기 초에 베토벤의 피아노 작품을 레가토 양식으로 해석하면서 음악계에 이름을 떨쳤습니다.

그 후 연주자이기보다는 작곡가와 피아노 교사로서 큰 노력을 기울였으며, 지기스문트 탈베르크와 프란츠 리스트, 테오도르 레세티츠키, 스티븐 헬러 등 많은 제자를 가르쳤습니다. 특히 제자들을 가르치기 위해 직접 작곡한 여러 작품이 지금까지 남아 피아노 교육에서 중요한 기초 연습곡으로 쓰이고 있습니다.

* Carl Czerny (1791~1857)

Carl Czerny was a pianist and composer who was born in Vienna, Austria in 1791 and died in 1857.

Having learned piano from his father, Wenzel Czerny, and Ludwig van Beethoven, he showed such great talent for the piano that he memorized most of Mozart's piano songs when he was 10 years old. He showed even greater ability in composition and interpretation of music. In the early 19th century, when a new type of piano began to be used, he became famous by interpreting Beethoven's piano work in a legato style.

After that, he made great efforts as a composer and a piano teacher rather than as a performer. He taught many students, including Sigismond Thalberg, Franz Liszt, Theodore Lechetizki, and Stephen Heller. In particular, several works he composed himself to teach his students have remained until now, and are used as important basic exercises in piano education.

26

Moderato

p *legato* *cresc.*

decresc.

52

27

Moderato

p

legato

cresc.

f

dimin.

p

legato

cresc.

f

8va

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28

Allegro vivace

f

p *cresc.*

sempre legato

f

1. 2.

29

Allegro, quasi presto

f

p

f

p

f

8va

30

Marcia Allegro maestoso

The musical score for "Marcia Allegro maestoso" is written for piano and bass. It is in 2/4 time and the key of B-flat major. The score consists of four systems of two staves each. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *f* (forte) and *sempre f* (always forte). The piece features a variety of chords, arpeggios, and melodic lines in both hands.

System 1: The right hand starts with a chord of B-flat major (F4, A-flat4, B-flat4) with fingering 5 2 1. The left hand has a bass line starting on B-flat3. The right hand has a *f* dynamic.

System 2: The right hand continues with chords and arpeggios. The left hand has a bass line with notes B-flat3, A-flat3, G3, F3, E3, D3, C3, B-flat2, A-flat2, G2, F2, E2, D2, C2, B-flat1, A-flat1, G1, F1, E1, D1, C1, B-flat0, A-flat0, G0, F0, E0, D0, C0, B-flat-1, A-flat-1, G-1, F-1, E-1, D-1, C-1, B-flat-2, A-flat-2, G-2, F-2, E-2, D-2, C-2, B-flat-3, A-flat-3, G-3, F-3, E-3, D-3, C-3, B-flat-4, A-flat-4, G-4, F-4, E-4, D-4, C-4, B-flat-5, A-flat-5, G-5, F-5, E-5, D-5, C-5, B-flat-6, A-flat-6, G-6, F-6, E-6, D-6, C-6, B-flat-7, A-flat-7, G-7, F-7, E-7, D-7, C-7, B-flat-8, A-flat-8, G-8, F-8, E-8, D-8, C-8, B-flat-9, A-flat-9, G-9, F-9, E-9, D-9, C-9, B-flat-10, A-flat-10, G-10, F-10, E-10, D-10, C-10, B-flat-11, A-flat-11, G-11, F-11, E-11, D-11, C-11, B-flat-12, A-flat-12, G-12, F-12, E-12, D-12, C-12, B-flat-13, A-flat-13, G-13, F-13, E-13, D-13, C-13, B-flat-14, A-flat-14, G-14, F-14, E-14, D-14, C-14, B-flat-15, A-flat-15, G-15, F-15, E-15, D-15, C-15, B-flat-16, A-flat-16, G-16, F-16, E-16, D-16, C-16, B-flat-17, A-flat-17, G-17, F-17, E-17, D-17, C-17, B-flat-18, A-flat-18, G-18, F-18, E-18, D-18, C-18, B-flat-19, A-flat-19, G-19, F-19, E-19, D-19, C-19, B-flat-20, A-flat-20, G-20, F-20, E-20, D-20, C-20, B-flat-21, A-flat-21, G-21, F-21, E-21, D-21, C-21, B-flat-22, A-flat-22, G-22, F-22, E-22, D-22, C-22, B-flat-23, A-flat-23, G-23, F-23, E-23, D-23, C-23, B-flat-24, A-flat-24, G-24, F-24, E-24, D-24, C-24, B-flat-25, A-flat-25, G-25, F-25, E-25, D-25, C-25, B-flat-26, A-flat-26, G-26, F-26, E-26, D-26, C-26, B-flat-27, A-flat-27, G-27, F-27, E-27, D-27, C-27, B-flat-28, A-flat-28, G-28, F-28, E-28, D-28, C-28, B-flat-29, A-flat-29, G-29, F-29, E-29, D-29, C-29, B-flat-30, A-flat-30, G-30, F-30, E-30, D-30, C-30, B-flat-31, A-flat-31, G-31, F-31, E-31, D-31, C-31, B-flat-32, A-flat-32, G-32, F-32, E-32, D-32, C-32, B-flat-33, A-flat-33, G-33, F-33, E-33, D-33, C-33, B-flat-34, A-flat-34, G-34, F-34, E-34, D-34, C-34, B-flat-35, A-flat-35, G-35, F-35, E-35, D-35, C-35, B-flat-36, A-flat-36, G-36, F-36, E-36, D-36, C-36, B-flat-37, A-flat-37, G-37, F-37, E-37, D-37, C-37, B-flat-38, A-flat-38, G-38, F-38, E-38, D-38, C-38, B-flat-39, A-flat-39, G-39, F-39, E-39, D-39, C-39, B-flat-40, A-flat-40, G-40, F-40, E-40, D-40, C-40, B-flat-41, A-flat-41, G-41, F-41, E-41, D-41, C-41, B-flat-42, A-flat-42, G-42, F-42, E-42, D-42, C-42, B-flat-43, A-flat-43, G-43, F-43, E-43, D-43, C-43, B-flat-44, A-flat-44, G-44, F-44, E-44, D-44, C-44, B-flat-45, A-flat-45, G-45, F-45, E-45, D-45, C-45, B-flat-46, A-flat-46, G-46, F-46, E-46, D-46, C-46, B-flat-47, A-flat-47, G-47, F-47, E-47, D-47, C-47, B-flat-48, A-flat-48, G-48, F-48, E-48, D-48, C-48, B-flat-49, A-flat-49, G-49, F-49, E-49, D-49, C-49, B-flat-50, A-flat-50, G-50, F-50, E-50, D-50, C-50, B-flat-51, A-flat-51, G-51, F-51, E-51, D-51, C-51, B-flat-52, A-flat-52, G-52, F-52, E-52, D-52, C-52, B-flat-53, A-flat-53, G-53, F-53, E-53, D-53, C-53, B-flat-54, A-flat-54, G-54, F-54, E-54, D-54, C-54, B-flat-55, A-flat-55, G-55, F-55, E-55, D-55, C-55, 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D-145, C-145, B-flat-146, A-flat-146, G-146, F-146, E-146, D-146, C-146, B-flat-147, A-flat-147, G-147, F-147, E-147, D-147, C-147, B-flat-148, A-flat-148, G-148, F-148, E-148, D-148, C-148, B-flat-149, A-flat-149, G-149, F-149, E-149, D-149, C-149, B-flat-150, A-flat-150, G-150, F-150, E-150, D-150, C-150, B-flat-151, A-flat-151, G-151, F-151, E-151, D-151, C-151, B-flat-152, A-flat-152, G-152, F-152, E-152, D-152, C-152, B-flat-153, A-flat-153, G-153, F-153, E-153, D-153, C-153, B-flat-154, A-flat-154, G-154, F-154, E-154, D-154, C-154, B-flat-155, A-flat-155, G-155, F-155, E-155, D-155, C-155, B-flat-156, A-flat-156, G-156, F-156, E-156, D-156, C-156, B-flat-157, A-flat-157, G-157, F-157, E-157, D-157, C-157, B-flat-158, A-flat-158, G-158, F-158, E-158, D-158, C-158, B-flat-159, A-flat-159, G-159, F-159, E-159, D-159, C-159, B-flat-160, A-flat-160, G-160, F-160, E-160, D-160, C-160, B-flat-161, A-flat-161, G-161, F-161, E-161, D-161, C-161, B-flat-162, A-flat-162, G-162, F-162, E-162, D-162, C-162, B-flat-163, A-flat-163, G-163, F-163, E-163, D-163, C-163, B-flat-164, A-flat-164, G-164, F-164, E-164, D-164, C-164, B-flat-165, A-flat-165, G-165, F-165, E-165, D-165, C-165, B-flat-166, A-flat-166, G-166, F-166, E-166, D-166, C-166, B-flat-167, A-flat-167, G-167, F-167, E-167, D-167, C-167, B-flat-168, A-flat-168, G-168, F-168, E-168, D-168, C-168, B-flat-169, A-flat-169, G-169, F-169, E-169, D-169, C-169, B-flat-170, A-flat-170, G-170, F-170, E-170, D-170, C-170, B-flat-171, A-flat-171, G-171, F-171, E-171, D-171, C-171, B-flat-172, A-flat-172, G-172, F-172, E-172, D-172, C-172, B-flat-173, A-flat-173, G-173, F-173, E-173, D-173, C-173, B-flat-174, A-flat-174, G-174, F-174, E-174, D-174, C-174, B-flat-175, A-flat-175, G-175, F-175, E-175, D-175, C-175, B-flat-176, A-flat-176, G-176, F-176, E-176, D-176, C-176, B-flat-177, A-flat-177, G-177, F-177, E-177, D-177, C-177, B-flat-178, A-flat-178, G-178, F-178, E-178, D-178, C-178, B-flat-179, A-flat-179, G-179, F-179, E-179, D-179, C-179, B-flat-180, A-flat-180, G-180, F-180, E-180, D-180, C-180, B-flat-181, A-flat-181, G-181, F-181, E-181, D-181, C-181, B-flat-182, A-flat-182, G-182, F-182, E-182, D-182, C-182, B-flat-183, A-flat-183, G-183, F-183, E-183, D-183, C-183, B-flat-184, A-flat-184, G-184, F-184, E-184, D-184, C-184, B-flat-185, A-flat-185, G-185, F-185, E-185, D-185, C-185, B-flat-186, A-flat-186, G-186, F-186, E-186, D-186, C-186, B-flat-187, A-flat-187, G-187, F-187, E-187, D-187, C-187, B-flat-188, A-flat-188, G-188, F-188, E-188, D-188, C-188, B-flat-189, A-flat-189, G-189, F-189, E-189, D-189, C-189, B-flat-190, A-flat-190, G-190, F-190, E-190, D-190, C-190, B-flat-191, A-flat-191, G-191, F-191, E-191, D-191, C-191, B-flat-192, A-flat-192, G-192, F-192, E-192, D-192, C-192, B-flat-193, A-flat-193, G-193, F-193, E-193, D-193, C-193, B-flat-194, A-flat-194, G-194, F-194, E-194, D-194, C-194, B-flat-195, A-flat-195, G-195, F-195, E-195, D-195, C-195, B-flat-196, A-flat-196, G-196, F-196, E-196, D-196, C-196, B-flat-197, A-flat-197, G-197, F-197, E-197, D-197, C-197, B-flat-198, A-flat-198, G-198, F-198, E-198, D-198, C-198, B-flat-199, A-flat-199, G-199, F-199, E-199, D-199, C-199, B-flat-200, A-flat-200, G-200, F-200, E-200, D-200, C-200, B-flat-201, A-flat-201, G-201, F-201, E-201, D-201, C-201, B-flat-202, A-flat-202, G-202, F-202, E-202, D-202, C-202, B-flat-203, A-flat-203, G-203, F-203, E-203, D-203, C-203, B-flat-204, A-flat-204, G-204, F-204, E-204, D-204, C-204, B-flat-205, A-flat-205, G-205, F-205, E-205, D-205, C-205, B-flat-206, A-flat-206, G-206, F-206, E-206, D-206, C-206, B-flat-207, A-flat-207, G-207, F-207, E-207, D-207, C-207, B-flat-208, A-flat-208, G-208, F-208, E-208, D-208, C-208, B-flat-209, A-flat-209, G-209, F-209, E-209, D-209, C-209, B-flat-210, A-flat-210, G-210, F-210, E-210, D-210, C-210, B-flat-211, A-flat-211, G-211, F-211, E-211, D-211, C-211, B-flat-212, A-flat-212, G-212, F-212, E-212, D-212, C-212, B-flat-213, A-flat-213, G-213, F-213, E-213, D-213, C-213, B-flat-214, A-flat-214, G-214, F-214, E-214, D-214, C-214, B-flat-215, A-flat-215, G-215, F-215, E-215, D-215, C-215, B-flat-216, A-flat-216, G-216, F-216, E-216, D-216, C-216, B-flat-217, A-flat-217, G-217, F-217, E-217, D-217, C-217, B-flat-218, A-flat-218, G-218, F-218, E-218, D-218, C-218, B-flat-219, A-flat-219, G-219, F-219, E-219, D-219, C-219, B-flat-220, A-flat-220, G-220, F-220, E-220, D-220, C-220, B-flat-221, A-flat-221, G-221, F-221, E-221, D-221, C-221, B-flat-222, A-flat-222, G-222, F-222, E-222, D-222, C-222, B-flat-223, A-flat-223, G-223, F-223, E-223, D-223, C-223, B-flat-224, A-flat-224, G-224, F-224, E-224, D-224, C-224, B-flat-225, A-flat-225, G-225, F-225, E-225, D-225, C-225, B-flat-226, A-flat-226, G-226, F-226, E-226, D-226, C-226, B-flat-227, A-flat-227, G-227, F-227, E-227, D-227, C-227, B-flat-228, A-flat-228, G-228, F-228, E-228, D-228, C-228, B-flat-229, A-flat-229, G-229, F-229, E-229, D-229, C-229, B-flat-230, A-flat-230, G-230, F-230, E-230, D-230, C-230, B-flat-231, A-flat-231, G-231, F-231, E-231, D-231, C-231, B-flat-232, A-flat-232, G-232, F-232, E-232, D-232, C-232, B-flat-233, A-flat-233, G-233, F-233, E-233, D-233, C-233, B-flat-234, A-flat-234, G-234, F-234, E-234, D-234, C-234, B-flat-235, A-flat-235, G-235, F-235, E-235, D-235, C-235, B-flat-236, A-flat-236, G-236, F-236, E-236, D-236, C-236, B-flat-237, A-flat-237, G-237, F-237, E-237, D-237, C-237, B-flat-238, A-flat-238, G-238, F-238, E-238, D-238, C-238, B-flat-239, A-flat-239, G-239, F-239, E-239, D-239, C-239, B-flat-240, A-flat-240, G-240, F-240, E-240, D-240, C-240, B-flat-241, A-flat-241, G-241, F-241, E-241, D-241, C-241, B-flat-242, A-flat-242, G-242, F-242, E-242, D-242, C-242, B-flat-243, A-flat-243, G-243, F-243, E-243, D-243, C-243, B-flat-244, A-flat-244, G-244, F-244, E-244, D-244, C-244, B-flat-245, A-flat-245, G-245, F-245, E-245, D-245, C-245, B-flat-246, A-flat-246, G-246, F-246, E-246, D-246, C-246, B-flat-247, A-flat-247, G-247, F-247, E-247, D-247, C-247, B-flat-248, A-flat-248, G-248, F-248, E-248, D-248, C-248, B-flat-249, A-flat-249, G-249, F-249, E-249, D-249, C-249, B-flat-250, A-flat-250, G-250, F-250, E-250, D-250, C-250, B-flat-251, A-flat-251, G-251, F-251, E-251, D-251, C-251, B-flat-252, A-flat-252, G-252, F-252, E-252, D-252, C-252, B-flat-253, A-flat-253, G-253, F-253, E-253, D-253, C-253, B-flat-254, A-flat-254, G-254, F-254, E-254, D-254, C-254, B-flat-255, A-flat-255, G-255, F-255, E-255, D-255, C-255, B-flat-256, A-flat-256, G-256, F-256, E-256, D-256, C-256, B-flat-257, A-flat-257, G-257, F-257, E-257, D-257, C-257, B-flat-258, A-flat-258, G-258, F-258, E-258, D-258, C-258, B-flat-259, A-flat-259, G-259, F-259, E-259, D-259, C-259, B-flat-260, A-flat-260, G-260, F-260, E-260, D-260, C-260, B-flat-261, A-flat-261, G-261, F-261, E-261, D-261, C-261, B-flat-262, A-flat-262, G-262, F-262, E-262, D-262, C-262, B-flat-263, A-flat-263, G-263, F-263, E-263, D-263, C-263, B-flat-264, A-flat-264, G-264, F-264, E-264, D-264, C-264, B-flat-265, A-flat-265, G-265, F-265, E-265, D-265, C-265, B-flat-266, A-flat-266, G-266, F-266, E-266, D-266, C-266, B-flat-267, A-flat-267, G-267, F-267, E-267, D-267, C-267, B-flat-268, A-flat-268, G-268, F-268, E-268, D-268, C-268, B-flat-269, A-flat-269, G-269, F-269, E-269, D-269, C-269, B-flat-270, A-flat-270, G-270, F-270, E-270, D-270, C-270, B-flat-271, A-flat-271, G-271, F-271, E-271, D-271, C-271, B-flat-272, A-flat-272, G-272, F-272, E-272, D-272, C-272, B-flat-273, A-flat-273, G-273, F-273, E-273, D-273, C-273, B-flat-274, A-flat-274, G-274, F-274, E-274, D-274, C-274, B-flat-275, A-flat-275, G-275, F-275, E-275, D-275, C-275, B-flat-276, A-flat-276, G-276, F-276, E-276, D-276, C-276, B-flat-277, A-flat-277, G-277, F-277, E-277, D-277, C-277, B-flat-278, A-flat-278, G-278, F-278, E-278, D-278, C-278, B-flat-279, A-flat-279, G-279, F-279, E-279, D-279, C-279, B-flat-280, A-flat-280, G-280, F-280, E-280, D-280, C-280, B-flat-281, A-flat-281, G-281, F-281, E-281, D-281, C-281, B-flat-282, A-flat-282, G-282, F-282, E-282, D-282, C-282, B-flat-283, A-flat-283, G-283, F-283, E-283, D-283, C-283, B-flat-284, A-flat-284, G-284, F-284, E-284, D-284, C-284, B-flat-285, A-flat-285, G-285, F-285, E-285, D-285, C-285, B-flat-286, A-flat-286, G-286, F-286, E-286, D-286, C-286, B-flat-287, A-flat-287, G-287, F-2

Allegretto vivo

p

cresc.

p

pp

p

cresc.

pp

p

f

sf

32

Allegro moderato

p sempre legato

poco cresc.

p

cresc.

f

8va

5

4

2

5

4

5

4

Allegro

The musical score is for a piano exercise in 3/8 time, key of D major (two sharps). It is divided into four systems, each containing a piano (p) or forte (f) section. The piano sections feature a triplet of eighth notes in the right hand and a steady eighth-note accompaniment in the left hand. The forte section features a triplet of eighth notes in the right hand and a steady eighth-note accompaniment in the left hand. The score includes various fingering numbers (1, 2, 3, 4, 5) and a final measure with a fermata and a repeat sign.

System 1: Piano (*p*). Right hand: Triplet of eighth notes (D4, E4, F#4) beamed together, followed by a dotted quarter note (G4). Left hand: Steady eighth-note accompaniment (D3, E3, F#3, G3, A3, B3, C4, D4). Fingering: 3, 1, 3, 5, 1, 2.

System 2: Piano (*p*). Right hand: Triplet of eighth notes (D4, E4, F#4) beamed together, followed by a dotted quarter note (G4). Left hand: Steady eighth-note accompaniment (D3, E3, F#3, G3, A3, B3, C4, D4). Fingering: 3, 1, 3, 1.

System 3: Piano (*p*). Right hand: Triplet of eighth notes (D4, E4, F#4) beamed together, followed by a dotted quarter note (G4). Left hand: Steady eighth-note accompaniment (D3, E3, F#3, G3, A3, B3, C4, D4). Fingering: 3, 1, 3, 1.

System 4: Forte (*f*). Right hand: Triplet of eighth notes (D4, E4, F#4) beamed together, followed by a dotted quarter note (G4). Left hand: Steady eighth-note accompaniment (D3, E3, F#3, G3, A3, B3, C4, D4). Fingering: 3, 1, 2, 3, 4.

First system of musical notation (measures 1-4). The key signature is two sharps (F# and C#). The piece begins with a piano (*p*) dynamic. The right hand features a triplet of eighth notes (F#, A, C#) followed by a dotted quarter note (F#). The left hand plays a steady eighth-note accompaniment. In measure 3, the dynamic changes to *cresc.* (crescendo). The system concludes with a single eighth note (F#) in the right hand.

Second system of musical notation (measures 5-8). The right hand continues with triplet eighth notes and a dotted quarter note. In measure 6, the dynamic changes to *f* (forte). The right hand plays a descending eighth-note scale. The left hand continues its eighth-note accompaniment. The system ends with a whole rest in the right hand and a quarter rest in the left hand.

Third system of musical notation (measures 9-12). The right hand features a triplet of eighth notes (F#, A, C#) followed by a dotted quarter note (F#). The left hand continues its eighth-note accompaniment. The system concludes with a single eighth note (F#) in the right hand.

Fourth system of musical notation (measures 13-16). The right hand continues with triplet eighth notes and a dotted quarter note. In measure 14, the dynamic changes to *f* (forte). The right hand plays a descending eighth-note scale. The left hand continues its eighth-note accompaniment. The system concludes with a double bar line and a repeat sign, followed by two endings. The first ending (1.) leads back to the beginning of the piece, and the second ending (2.) leads to the end of the piece.

TMI

음반 곡목 읽기

“J.S. Bach, Toccata and Fugue in D minor BWV 565”

클래식 음반을 집어두고 무슨 곡이 있는지 살펴보려 하면,
알 수 없는 숫자들이 길게 나열되어 있어 어려움을 겪는 분들이 많으실 거예요.

클래식 음악의 제목을 이해하고 싶으시다면, 아래의 QR코드를 촬영해 주세요



The image shows a musical score for 'The Swan' by Camille Saint-Saëns. It is a piano introduction and a solo for the Swan. The score is in 2/4 time, key of B-flat major, and includes fingerings and dynamics like 'p' and 'f'.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal line in the treble clef and a piano accompaniment in the bass clef. The vocal line begins with a half note G4, followed by a quarter note A4, and then a quarter note B4. The piano accompaniment features a series of chords: a half note G2, a half note F2, a half note E2, a half note D2, a half note C2, and a half note B1. The second system continues the vocal line with a half note A4, a quarter note G4, and a quarter note F4. The piano accompaniment continues with a half note A1, a half note G1, a half note F1, a half note E1, a half note D1, and a half note C1. The score concludes with a double bar line and repeat dots.

1 4 2 4 3 2 2 1 1 4 2 1 2 2 2

p *poco cresc.*

2 4 1 4 1 5 1 4 2

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble staff with a melody and a bass staff with a harmonic accompaniment. The melody is in G major, starting on G4 and moving stepwise up to D5. The accompaniment is in G major, starting on G2 and moving stepwise up to D3. The second system continues the melody and accompaniment. The melody is in G major, starting on G4 and moving stepwise up to D5. The accompaniment is in G major, starting on G2 and moving stepwise up to D3. The score is written in a simple, clear style, suitable for a children's songbook.

36

Allegro veloce

First system of musical notation. The treble clef staff begins with a key signature of two sharps (F# and C#) and a common time signature (C). The tempo marking *Allegro veloce* is present. The first measure contains a series of eighth notes with fingerings 1, 1, 1, 1. The second measure contains a triplet of eighth notes with fingering 3, followed by a quarter note with fingering 1. The bass clef staff contains a whole note chord consisting of F# and C#.

Second system of musical notation. The treble clef staff continues with eighth notes and fingerings 1, 1, 1, 1, 1, 5. The second measure contains a triplet of eighth notes with fingering 3, followed by a quarter note with fingering 1. The bass clef staff contains a whole note chord consisting of F# and C#.

Third system of musical notation. The treble clef staff contains eighth notes with fingerings 5, 1, 3, 1, 4, 3, 5. The second measure contains eighth notes with fingerings 1, 3, 1, 4, 1, 3. The bass clef staff contains a whole note chord consisting of F# and C#.

Fourth system of musical notation. The treble clef staff contains eighth notes with fingerings 1, 4, 1, 2, 3, 1, 2, 4. The second measure contains eighth notes with fingerings 1, 2, 4. The bass clef staff contains a whole note chord consisting of F# and C#.

4 2

1 1 5

4 2

1 1

sempre f

5 1 3

5 1 3

4 2

4

1 1

5 1 3

4

3 4

2 1 1 1 1 3

3 5

4

1 2 3

1 2 3

1 2 3

37

Allegro

f

sf

legato

p

cresc.

3 5 3 5 4 5

39

Allegretto vivace

The musical score for Carl Czerny's 'Allegretto vivace' (Op. 100, No. 39) is presented in four systems. The piece is in C major, 2/4 time, and consists of 32 measures. The first system (measures 1-4) begins with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The second system (measures 5-8) also starts with *p* and *cresc.*. The third system (measures 9-12) begins with mezzo-forte (*mf*) dynamics. The fourth system (measures 13-16) continues the piece with various dynamics and articulations. The score includes numerous fingerings, slurs, and ornaments.

p *cresc.*

f *decresc.*



토카타와 푸가? - 다양한 곡의 형식

띠로리~~

곡의 시작 부분만 들어도 친숙한 곡이 있습니다.

바흐의 오르간 곡 중 가장 유명한 곡, [토카타와 푸가 D 단조]입니다.

그런데 여기서 “토카타와 푸가”는 무엇을 뜻할까요?

다양한 곡의 형식이 궁금하시다면, 아래의 QR코드를 촬영해 주세요



40

Allegro

p scherzando

f

fp *pp*

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41

Allegro molto

p

cresc.

decresc.

p

42

Allegro comodo

p sempre legato

cresc.

f

p

cresc.

dim.

p

cresc.

f

44

Allegro moderato

dolce e legato

cresc.

p

sf *p*

45

Allegro molto

First system of musical notation. The treble clef staff contains a melody with eighth notes and slurs, featuring fingerings 3, 1, 2, 1, 3, 1, 2, 1. The bass clef staff contains a continuous eighth-note accompaniment, marked with a forte *f* dynamic. Fingerings 4, 2, 1 and 5, 3, 1 are indicated for the bass line.

Second system of musical notation. The treble clef staff continues the melody with slurs and fingerings 4, 2, 3, 5, 4. The bass clef staff continues the eighth-note accompaniment, marked with a piano *p* dynamic. A fingering of 5, 2, 1 is shown for the bass line.

Third system of musical notation. The treble clef staff continues the melody with slurs and fingerings 2, 1, 3, 2, 1. The bass clef staff continues the eighth-note accompaniment, marked with a piano *p* dynamic. A fingering of 4 is shown for the bass line.

Fourth system of musical notation. The treble clef staff concludes the melody with slurs and fingerings 4, 2, 1, 5, 3, and a final note marked with an accent (>). The bass clef staff continues the eighth-note accompaniment, marked with a piano *p* dynamic. A fingering of 4 is shown for the bass line.

First system of the musical score. The treble clef staff begins with a whole note G4 (finger 1), followed by a half note F4 (finger 2). The next two measures contain eighth-note runs with fingerings 3, 5, 4, 3 and 4, 4, 4, 4 respectively. The bass clef staff features a continuous eighth-note accompaniment. The dynamic marking *f* is present.

Second system of the musical score. The treble clef staff continues with a whole note G4 (finger 1), a half note E4 (finger 2), and two measures of eighth-note runs with fingerings 3, 5, 4, 3 and 4, 4, 4, 4. The bass clef staff continues with the eighth-note accompaniment. The dynamic marking *p* is present.

Third system of the musical score. The treble clef staff features a half note F#4 (finger 5), a half note E4 (finger 4), and two measures of eighth-note runs with fingerings 2, 1 and 2, 1. The next two measures contain eighth-note runs with fingerings 5, 3, 1 and 4, 2, 4. The bass clef staff continues with the eighth-note accompaniment. The dynamic marking *cresc.* is present.

Fourth system of the musical score. The treble clef staff features a half note F#4 (finger 4), a half note E4 (finger 2), and two measures of eighth-note runs with fingerings 2, 1 and 2, 1. The next two measures contain eighth-note runs with fingerings 3 and 4. The bass clef staff continues with the eighth-note accompaniment. The system concludes with a double bar line.

46

Allegro

The musical score is for a piece by Carl Czerny, No. 100, Op. 99, No. 46, in 3/4 time, marked Allegro. It is a short piano exercise consisting of five systems of two staves each (piano and treble clef). The piano part provides a harmonic foundation with a steady bass line of chords, while the treble part features ascending and descending scales with specific fingerings. The dynamics are marked *p* (piano), *cresc.* (crescendo), and *f* (forte). The piece concludes with a repeat sign in the final measure of the fifth system.

System 1: Treble clef starts with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The scale is ascending, starting on G4 and ending on E5. The piano part has a bass line of chords: G2-B2, G2-B2, G2-B2, G2-B2.

System 2: Treble clef continues the ascending scale. The piano part has a bass line of chords: G2-B2, G2-B2, G2-B2, G2-B2.

System 3: Treble clef continues the ascending scale. The piano part has a bass line of chords: G2-B2, G2-B2, G2-B2, G2-B2.

System 4: Treble clef continues the ascending scale. The piano part has a bass line of chords: G2-B2, G2-B2, G2-B2, G2-B2.

System 5: Treble clef continues the ascending scale. The piano part has a bass line of chords: G2-B2, G2-B2, G2-B2, G2-B2. The piece ends with a repeat sign in the final measure.

8va

fp

5

(8)

cresc.

1
4

(8)

f

5

4

(8)

5

1 4

1 4

1 2 3

4

5

2

47

Andantino

p dolce

poco cresc.

dimin.

The musical score is for a piece titled "Andantino" by Carl Czerny, Op. 100, No. 47. It is written for piano in 6/8 time, key of B-flat major. The score consists of 47 measures. The first system (measures 1-4) features a treble staff with a slur over measures 1-2 and 3-4, and a bass staff with a slur over measures 1-2 and 3-4. The second system (measures 5-8) features a treble staff with a slur over measures 5-6 and 7-8, and a bass staff with a slur over measures 5-6 and 7-8. The third system (measures 9-12) features a treble staff with a slur over measures 9-10 and 11-12, and a bass staff with a slur over measures 9-10 and 11-12. The fourth system (measures 13-16) features a treble staff with a slur over measures 13-14 and 15-16, and a bass staff with a slur over measures 13-14 and 15-16. The fifth system (measures 17-20) features a treble staff with a slur over measures 17-18 and 19-20, and a bass staff with a slur over measures 17-18 and 19-20. The sixth system (measures 21-24) features a treble staff with a slur over measures 21-22 and 23-24, and a bass staff with a slur over measures 21-22 and 23-24. The seventh system (measures 25-28) features a treble staff with a slur over measures 25-26 and 27-28, and a bass staff with a slur over measures 25-26 and 27-28. The eighth system (measures 29-32) features a treble staff with a slur over measures 29-30 and 31-32, and a bass staff with a slur over measures 29-30 and 31-32. The ninth system (measures 33-36) features a treble staff with a slur over measures 33-34 and 35-36, and a bass staff with a slur over measures 33-34 and 35-36. The tenth system (measures 37-40) features a treble staff with a slur over measures 37-38 and 39-40, and a bass staff with a slur over measures 37-38 and 39-40. The eleventh system (measures 41-44) features a treble staff with a slur over measures 41-42 and 43-44, and a bass staff with a slur over measures 41-42 and 43-44. The twelfth system (measures 45-47) features a treble staff with a slur over measures 45-46 and 47, and a bass staff with a slur over measures 45-46 and 47.

First system of the piano score. The treble clef staff begins with a piano (*p*) dynamic. It features a melodic line with a long slur spanning four measures, marked with fingerings 5, 5, 1, and 2. The bass clef staff provides a harmonic accompaniment with fingerings 5, 5, 1, and 4. The key signature has one flat, and the time signature is 4/4.

Second system of the piano score. The treble clef staff begins with a forte (*f*) dynamic. It features a melodic line with a long slur spanning four measures, marked with fingerings 4, 2, 4, 3, and 4. The bass clef staff provides a harmonic accompaniment with fingerings 3, 2, 5, 3, and 3. The key signature has one flat, and the time signature is 4/4.

Third system of the piano score. The treble clef staff begins with a piano (*p*) dynamic. It features a melodic line with a long slur spanning four measures, marked with fingerings 2, 1, 2, 1, 2, 1, 3, 2, 1, and 2. The bass clef staff provides a harmonic accompaniment with fingerings 5, 4, 5, and 4. The key signature has one flat, and the time signature is 4/4. The word *cresc.* is written in the right margin.

Fourth system of the piano score. The treble clef staff begins with a forte (*f*) dynamic. It features a melodic line with a long slur spanning four measures, marked with fingerings 4, 5, 3, 4, 4, 3, 4, 3, and 3. The bass clef staff provides a harmonic accompaniment with fingerings 4, 4, 5, 3, and 4. The key signature has one flat, and the time signature is 4/4.

49

Moderato

p dolce cantabile
legato

mf

p cresc.

f dimin.
p

50

Allegro vivo

The musical score for Carl Czerny's 'Allegro vivo' exercise, Op. 100 No. 50, is presented in four systems. The key signature is A major (three sharps) and the time signature is 6/8. The tempo is marked 'Allegro vivo'. The score includes various dynamics: *f* (forte) in the first system, *p* (piano) in the third system, and *mf* (mezzo-forte) in the third system. The fourth system includes a *cresc.* (crescendo) marking. The score features numerous fingerings (1-5), slurs, and articulation marks. The first system has a forte (f) dynamic. The second system includes an 8va marking. The third system starts with a piano (p) dynamic and includes a mezzo-forte (mf) section. The fourth system includes a crescendo (cresc.) marking. The score is written for piano and right-hand staves.

First system of the musical score. The treble clef staff features a complex melodic line with numerous slurs and fingerings (1, 2, 3, 4, 5). The bass clef staff provides a harmonic accompaniment with chords and single notes. The key signature is three sharps (F#, C#, G#). The dynamic marking *p* (piano) and the instruction *cresc.* (crescendo) are present in the middle of the system.

Second system of the musical score. The treble clef staff continues the melodic development with slurs and fingerings. The bass clef staff features a more active accompaniment with chords and eighth notes. The dynamic marking *sf* (sforzando) is used in the first two measures. The key signature remains three sharps.

Third system of the musical score. The treble clef staff includes a section marked *8va* (octave) with a dashed line, indicating a melodic leap. The bass clef staff continues with chords and eighth notes. The dynamic marking *f* (forte) is present. The system concludes with a double bar line and repeat dots. The key signature remains three sharps.



*** 카스트라토 - 그릇된 시대의 희생양**

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*** Castrato - A victim of the era**

When you look at historical dramas, you often see figures like “The eunuch.”
It’s a word that refers to people who have been castrated with masculinity out of necessity.
And this culture, which seems to be accessible in the court of the Eastern culture,
began to be found in Italy in the 16th century.

If you want to know more about this story,
please take a picture of the QR code below.



CARL CZERNY 100 (카를 체르니 100번 연습곡)

펴낸곳 | 탬버린 뮤직

펴낸이 | 안왕식

디자인 | 심효정

대표전화 | 070-8064-3821

홈페이지 | <https://tamburinmusic.com/>

카카오톡 | @ 탬버린뮤직

유튜브 | 탬버린 뮤직

인스타그램 | https://www.instagram.com/tamburin_music/

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