

# 160 Eight-Measure Exercises.

C. CZERNY. Op. 821.

*N. B.* Practise each number at least 8 times in succession.

**Allegro.**

1.

Exercise 1, measures 1-8. The piece is in C major, 2/4 time. The right hand features a series of eighth-note patterns with fingerings (3, 5, 3, 4, 2, 3, 1, 5, 3, 2, 1, 5, 4, 5, 1, 5). The left hand provides a simple harmonic accompaniment with chords and single notes, including fingerings (4, 1, 2, 3). Dynamics include *p* (piano) and *cresc.* (crescendo). The exercise concludes with a *f* (forte) dynamic.

Exercise 1, measures 9-16. The right hand continues with eighth-note patterns, incorporating fingerings (1, 3, 2, 4, 1, 3, 4, 1, 3, 5, 1, 4, 1, 4, 1, 3, 2, 3, 1, 4, 3, 2, 1). The left hand accompaniment includes chords and single notes with fingerings (1, 2, 5). The exercise ends with a final chord.

**Allegro.**

2.

Exercise 2, measures 1-8. The piece is in C major, 2/4 time. The right hand features a series of eighth-note patterns with fingerings (3, 1, 4, 2, 3, 1, 4, 2). The left hand provides a simple harmonic accompaniment with chords and single notes, including fingerings (1, 3, 4, 1, 3, 2, 1, 4, 3, 2, 1, 2). Dynamics include *f* (forte). The exercise concludes with a final chord.

## Allegretto.

3.

*p* *f*

## Vivace.

4.

*p dolce* *cresc.* *f* *f*

## Andantino espressivo.

5.

*p* *f* *f* *p*

## Andantino.

6.

*f*

*p*

## Allegro vivace.

7.

*p*

*cresc.*

*f*

Allegro.

8.

8.

*f*

Vivace.

9.

9.

*p*

*sf cresc.*

*f*

## Allegro.

10.

Exercise 10 is in 3/4 time and B-flat major. It consists of eight measures. The first four measures are marked *f* (forte) and the last four are marked *p* (piano). The piece features a variety of fingerings and articulations. The right hand includes triplet eighth notes, sixteenth-note runs, and slurs. The left hand plays a steady eighth-note accompaniment. The exercise concludes with a final cadence in the right hand.

## Allegro moderato.

11.

Exercise 11 is in common time and B-flat major. It consists of eight measures. The first four measures are marked *p* (piano). The piece features complex fingerings and articulations. The right hand plays a steady eighth-note accompaniment. The left hand includes slurs and fingerings. The exercise concludes with a final cadence in the right hand.

## Allegro moderato.

12.

12.

*p*

*cresc.*

*f*

## Allegro moderato.

13.

13.

*mf*

*f*

**Allegretto.**

14.

*p* scherzando e leggiero

8

8

**Allegretto.**

15.

*p.*

*cresc.*



## Allegro moderato.

16.

16. *p*

## Allegro vivace.

17.

17. *p*

## Allegretto.

18.

18. *p*



Allegretto animato.

19.

19. *p dolce*

The musical score for 'The Rose Tree' is presented in two systems. The first system, marked '19. p dolce', consists of a grand staff with a treble and bass clef. The treble staff features a series of chords, each with a triplet of eighth notes above it. The bass staff has a single eighth note followed by a quarter rest. The second system continues the piece, with the treble staff showing a sequence of chords and the bass staff showing a sequence of eighth notes. The piece concludes with a final chord in the treble staff and a final eighth note in the bass staff.

Allegro.

20.

Allegretto moderato.

21.

21. Allegretto moderato.

*f* legato e marcato

*sf*

## Allegro vivace.

22.

Exercise 22, Allegro vivace, in D major, 6/8 time. The piece begins with a piano (*p*) dynamic. The right hand features a continuous eighth-note melody with various fingerings indicated above the notes. The left hand provides a simple harmonic accompaniment with chords and single notes. The exercise is divided into two systems, each containing two measures.

## Allegro.

23.

Exercise 23, Allegro, in B-flat major, 2/4 time. The piece begins with a piano (*p*) dynamic. The right hand features a continuous eighth-note melody with various fingerings indicated above the notes. The left hand provides a simple harmonic accompaniment with chords and single notes. The exercise is divided into two systems, each containing two measures. The second system includes a fortissimo (*f*) dynamic marking and a crescendo (*p cresc.*) marking.

24. **Allegro**

*f*

*p*

*p*

25. **Allegro.**

*p dolce*

Allegretto.

26.

*p dolce*

[illegible]

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The piano accompaniment is on two staves, with the right hand in treble clef and the left hand in bass clef, both with a key signature of two flats. The music is in 2/4 time. The score consists of three measures. The first measure shows the vocal melody starting on a whole note, followed by a half note and a quarter note. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The second measure continues the vocal melody with a half note and a quarter note, while the piano accompaniment maintains its rhythmic pattern. The third measure concludes the vocal melody with a half note and a quarter note, and the piano accompaniment ends with a final chord. The score is labeled 'The Rose Tree' at the top left and 'No. 10' at the top right.

Allegretto giocoso.

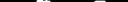

27.4

*p*

27. *p*

The Girl in the Green Dress.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The key signature is B-flat major (two flats). The time signature is 3/4. The music is in common time (C). The score consists of two systems. The first system has a vocal line and a piano accompaniment. The vocal line features a melody with various ornaments and fingerings. The piano accompaniment consists of chords and single notes. The second system continues the vocal melody and piano accompaniment. The score is written in a traditional musical notation style.

+)  or: 

## Allegro moderato.

28.

*f legato*

Exercise 28 is an 8-measure exercise in B-flat major, 4/4 time. The right hand plays a series of chords and single notes, while the left hand plays a continuous eighth-note pattern. The tempo is Allegro moderato. The piece is marked *f* (forte) and *legato*.

## Allegro moderato.

29.

*p dolce*

Exercise 29 is an 8-measure exercise in B-flat major, 6/8 time. The right hand plays a series of chords and single notes, while the left hand plays a continuous eighth-note pattern. The tempo is Allegro moderato. The piece is marked *p* (piano) and *dolce*.

**Allegro.**

30. *f*

31. *f*

**Allegro.**

The sheet music displays two systems of piano exercises, numbered 30 and 31, both marked 'Allegro.' and 'f' (forte). Each system consists of two staves (treble and bass clef). The exercises are written in G major (one sharp) and common time (C). The first system (measures 30-31) features a complex, fast-paced melody in the right hand with many slurs and fingerings, and a supporting bass line. The second system (measures 32-33) continues the fast-paced melody in the right hand with similar slurs and fingerings, and a supporting bass line. The exercises are designed to be played in a single breath or with a continuous motion.

Andantino grazioso.

32. *p* *delicatamente*

Andantino grazioso.

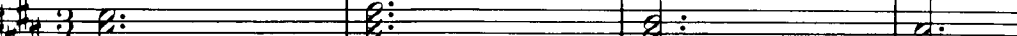
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Handwritten musical score for 'The Rose Tree'. The score is written on two staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat). The bottom staff is a bass clef with the same key signature. The music is in 4/4 time. The melody is written in the treble staff, and the bass staff provides a simple accompaniment. The melody consists of several measures, each containing a sequence of notes with fingerings indicated by numbers 1 through 5. The bass staff has a few notes, including a double bar line and a fermata. The score is handwritten and appears to be a student exercise or a simple arrangement.

8.

Musical score for 'The Rose Tree' in G major, 2/4 time. The score consists of two systems. The first system has two staves: the upper staff is for the treble clef and the lower for the bass clef. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains a series of eighth and sixteenth notes, with fingerings 1, 3, 1, 2, 2, 2, 1, 3, 4, 1, 4, 4, 1, 3 indicated above. The lower staff begins with a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains a series of eighth and sixteenth notes, with fingerings 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4 indicated below. The second system also has two staves. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains a series of eighth and sixteenth notes, with fingerings 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1 indicated above. The lower staff begins with a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains a series of eighth and sixteenth notes, with fingerings 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4 indicated below. The score is written on a single page with a large number 8 at the top left.

**Allegro.**

33. 

Allegro.

34.

34. *f*

Allegro.

35.

35. *f*



Allegro.

36. *ten. ten.*

Allegro.

37. *p leggiermente*

## Vivace.

38.

*f* *p* *cresc.* *f*

## Allegro moderato.

39.

*p* *cresc.* *f* *p*

## Allegro moderato.

40.

## Allegretto.

41.

## Vivace.

42. *p* *cresc.*

## Allegro moderato.

43. *ff*

## Allegro.

44.

## Allegro vivace.

45.

## Allegro.

46.

## Vivace.

47.

## Vivace.

48.

## Allegro.

49.

## Allegretto animato.

50.

*p dolce*

*pp leggiero*

*cresc.*

*p*

## Allegro moderato.

51.

*p*

*cresc.*

*f*

*f*

*p dolce*

\*) Perform the trill thus:



## Allegro.

52.

Exercise 52, Allegro, in C major, 2/4 time. The piece consists of eight measures. The right hand features a series of chords and a final sixteenth-note scale. The left hand has a continuous eighth-note pattern with various fingerings and a final triplet. Dynamics include forte (*f*) and accents.

## Andantino.

53.

Exercise 53, Andantino, in B-flat major, 3/4 time. The piece consists of eight measures. The right hand features a series of chords and a final sixteenth-note scale. The left hand has a continuous eighth-note pattern with various fingerings and a final triplet. Dynamics include piano (*p*) and forte (*f*).



## Vivace.

54.

Exercise 54, Vivace, is an eight-measure exercise in D major (two sharps) and 2/4 time. It begins with a forte (f) dynamic. The first system contains the first four measures, featuring a rapid ascending and descending scale-like pattern in both hands. The second system contains measures 5-8, continuing the melodic line in the right hand and a supporting bass line in the left hand. The exercise concludes with a fermata over the final measure.

## Allegro.

55.

Exercise 55, Allegro, is an eight-measure exercise in D major (two sharps) and 2/4 time. It begins with a forte (f) dynamic. The first system contains the first four measures, featuring a rapid ascending and descending scale-like pattern in both hands. The second system contains measures 5-8, continuing the melodic line in the right hand and a supporting bass line in the left hand. The exercise concludes with a fermata over the final measure.

**Allegro.**

56.

56. *f*

57.

**Allegro.**

57. *f*

58.

**Vivace.**

58. *p*

**Veloce.**

59.

Exercise 59 is in C major, 2/4 time, and is marked **Veloce.** It consists of eight measures. The right hand features a continuous eighth-note pattern with various fingerings (e.g., 3 4 5 4 2, 3 2, 3 2, 3 2). The left hand plays a simple bass line with eighth notes and rests. Dynamics include *p* (piano) at the beginning and *cresc.* (crescendo) in the middle. The exercise concludes with a final cadence in the right hand.

**Andante.**

60.

Exercise 60 is in C major, 3/4 time, and is marked **Andante.** It consists of eight measures. The right hand plays a melody with a mix of eighth and quarter notes, including fingerings like 5 4 3, 4 2, 3 2, 1 2, 5 4, 3 2, 1 2, 5 4. The left hand features a more complex bass line with sixteenth-note passages and chords. Dynamics include *fp* (fortissimo piano) at the start, *legato* markings, *cresc.* (crescendo), and a range from *f* (forte) to *p* (piano) and *dolce* (softly) towards the end.

61.

Allegro.

ten. *fp* *fp* *fp* *fp* *f* *cresc.* *ff*

Allegro moderato.

62.

*p* *cresc.* *f*

Allegretto.

63.

*p* *f*

## Andante.

64.

*p legato* *cresc.*

## Allegro.

65.

*p* *cresc.*

## Allegro.

66.

Exercise 66, Allegro, in B-flat major, 2/4 time. The piece consists of 32 measures, divided into four systems of eight measures each. The first system begins with a forte (*f*) dynamic. The melody is characterized by rapid sixteenth-note passages, often beamed in groups of four. The bass line provides a steady accompaniment with eighth and sixteenth notes. Fingering numbers (1-5) are indicated above many notes. The second system includes a fortissimo (*f*) dynamic marking. The third system continues the melodic and harmonic development. The piece concludes with a final cadence in the fourth system.

## Allegro.

67.

Exercise 67, Allegro, in B-flat major, 6/8 time. The piece consists of 32 measures, divided into two systems of 16 measures each. The first system begins with a piano (*p*) and dolce dynamic. The melody is composed of eighth and sixteenth notes, with some triplet markings. The bass line features a simple harmonic accompaniment. The second system includes a crescendo (*cresc.*) and decrescendo (*dim.*) dynamic marking, leading to a final piano (*p*) section. Fingering numbers are provided for the right hand throughout the piece.

## Allegro.

68.

*p* *leggeriss.*

*cresc.*

*f*

## Allegro vivace.

69.

*f*

## Allegro.

70. *f*

Allegro.

## Allegro giocoso.

71. *p dolce.*

Allegro giocoso.



## Allegro moderato.

72. *f legato e marcato.*

*ff sf*

## Andantino espressivo.

73. *f*

*dim. p calando.*

\*)

## Allegro.

74.

*f legato.*

## Allegro moderato.

75.

*p dolce.*

*dolce.*

*cresc.*

*f*

*p*

**Allegro.**

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76.

76. Musical score for exercise 76, Czerny's Eight-Measure Exercises, in B-flat major, 12/8 time. The exercise consists of four systems of two staves each. The first system features a treble staff with a triplet of eighth notes and a bass staff with a melody starting on G4. The second system continues the melody with various fingerings and dynamics like *f* and *p*. The third system shows a change in the bass staff pattern. The fourth system concludes the exercise with a final cadence. Fingerings and dynamics are clearly marked throughout.

**Allegro.**

77.

77. Musical score for exercise 77, Czerny's Eight-Measure Exercises, in B-flat major, 6/8 time. The exercise consists of three systems of two staves each. The first system starts with a treble staff melody on G4 and a bass staff accompaniment. The second system continues the melody with various fingerings and dynamics like *ff*. The third system concludes the exercise with a final cadence. Fingerings and dynamics are clearly marked throughout.

**Allegro vivace.**

78.

Exercise 78, **Allegro vivace**, 3/4 time, *ff*. The exercise consists of two systems of four measures each. The right hand features complex sixteenth-note patterns with various fingerings (e.g., 5 3, 5 3 4 2 3 1, 4 1 5 2, 4 1, 5 3, 4 1 5 2). The left hand provides a simple accompaniment of eighth notes.

**Allegro.**

79.

Exercise 79, **Allegro**, 3/4 time, *f*. The exercise consists of two systems of four measures each. The right hand plays a steady eighth-note pattern with fingerings (e.g., 5 5 5 5, 5 5 5 5, 5 5 5 5, 5 5 5 5). The left hand plays a simple accompaniment of eighth notes, with *ff* dynamics in the final two measures.

**Allegro.**

80.

Exercise 80, **Allegro**, 3/4 time, *p*. The exercise consists of two systems of four measures each. The right hand features a steady eighth-note pattern with fingerings (e.g., 4 2 1 2, 5 4 3 2, 5 4 3 2, 5 4 3 2). The left hand plays a simple accompaniment of eighth notes, with *ten.* (tension) markings above the first two measures of each system.