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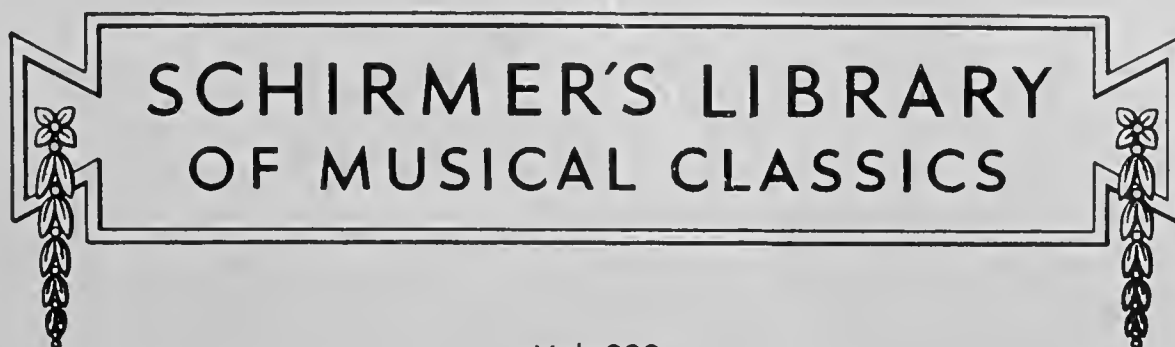
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Kunz. Op. 14

200 SHORT TWO-PART CANONS

Piano



Vol. 939

# KUNZ

Op. 14

## Two Hundred Short Two-Part Canons For the Piano

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Vol. 939

KONRAD MAX KUNZ

Op. 14

Two Hundred  
Short Two-Part Canons

Not Exceeding the Compass of a Fifth

For the Beginner on the Piano

With an Introduction by  
HANS VON BÜLOW

Explanatory Questions and Answers  
Between Teacher and Pupil by  
MRS. FREDERIC INMAN

Translations by  
DR. THEODORE BAKER

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## INTRODUCTION.

KONRAD MAX KUNZ, for his "Finger-exercises in Canon-form", deserves a high place of honor among writers of educative pianoforte-literature; all the higher, because not one of his contemporaries in this field, however well-qualified and well-equipped, happened to light on the clever notion of striking out a path leading so straight to the realization of the modern principle, "the most intimate combination possible of the intellectual with the mechanical in technical studies", as applied to *the very* "increments [i. e., the "formative period"]".

Although all enlightened instructors of music may approve this principle, and although excellent study-writers have furnished so much valuable and practical material to promote the said principle, its application to the first elementary exercises of beginners has hitherto been almost entirely neglected, and, in my opinion, to great detriment. With no instrument is it so important, early to awaken and stimulate the faculty of feeling, thinking, and interpreting "polyphonically", as with the piano, unless the latter is to be treated as a substitute for the guitar "of blessed memory". The flexibility and fluent swiftness acquired by the fingers by diligently playing over and over (practising) the—for instance—first five-finger exercises by Alois Schmitt, wherein the hands do simultaneous "homophonic" work, is gained, in most cases, only at the expense of musical intelligence. The diligent player involuntarily grows inattentive; lack of charm or interesting features in the task, begets absentmindedness, and, finally, complete mental vacuity, with its inevitable result, unrhythmical playing; the player becomes a mere machine, forgetting that he should be the operator of a machine, without whose care the latter, if it does not stop short, may lapse into irregular operation. Moreover, the natural coalescence and interdependence, like Siamese twins, of right hand and left, a bondage from which the piano-player cannot be too early emancipated, is materially promoted by exercises of this kind; an untrained ear controls only the right hand (soprano

part) by which the left is taken in tow like a slave without will-power of his own.—These are, indeed, sad defects, for which the acquisition of a certain mechanical dexterity affords no adequate compensation. Such (In part unavoidable) defects—for I am by no means of the opinion that the good should be cast away with the evil, i. e., that the above-mentioned finger-exercises of Schmitt, Bertini, Czerny, Köhler, etc., ought to be proscribed—can be remedied by the frequent and opportune employment of, and alternation at the right time and place with, these Exercises in Canon-form, the effect of which will be certain, and favorable.

The essence, or, indeed, the root, of all polyphony is, in point of fact, imitation:—the Canon. The actual simultaneous hearing of several musical parts has been proved to be physiologically impossible; only by dint of training the intermediary reflective understanding, does the faculty of successive apprehension become intensified to such electric swiftness, that the hearing appears to be simultaneous. In the simple strict canon, the faculty of recollection, which plays so essential a rôle in music, is set in motion; by which means the development of an aptitude for successive apprehension is gradually facilitated, and it assumes the force of a habit. No sounder foundation for polyphonic apprehension can, therefore, be laid, than exercises in this form.

The present work will likewise appear eminently adapted for a preparation to Bach's Inventions. It is, in fact, its own best recommendation, and only requires to be brought into notice, as I do not doubt that all public musical institutions, as well as all competent private teachers, will then make its introduction obligatory. For, while the author is to be congratulated on his happy idea, which presents a parallel to that of Columbus and the egg, we must testify that the manner in which this idea has been carried out is worthy of his reputation as an excellent musician—a reputation well-founded on his productions, (somewhat scanty, it is true, in point of quantity, but of no mean value in point of quality,) in the domain of choruses for male voices.

HANS VON BÜLOW.



## AUTHOR'S PREFACE.

As soon as the beginner is able to play the annexed figure quite smoothly and connectedly in a number of transpositions, each to be repeated four times in succession, while carefully and continually watching over the touch, and



with the body, the elbows, the wrists, and the fingers kept in proper position, at the same time counting the beats (four to each measure) aloud and steadily, he can use this work to advantage. Velocity is in no case a desideratum in these exercises. We have avoided (1) the successive repetition of one and the same key, except in a slow movement or after a rest (which did not, of course, lessen our labor); (2) employing the little finger and thumb on black keys, except from No. 182 onward; (3) the so-called dynamic signs of expression, such as *f*, *p*, *crescendo*, etc.; and, finally, (4) all doubled notes and grace-notes; in due time the latter may be introduced by the teacher in their proper place. On the other hand, all possible care should be bestowed upon tone-production, connection of the tones (the legato), and the acquirement of a *cantabile* (singing) style (for *touch* is, to the pianist, what *attack* is to the singer); and strive continually, from the very outset, to acquire a clean, perfectly correct execution. The exercises are certainly easy enough.

Every piano-teacher who has had to do with beginners, knows that any beginning is difficult, that it is, indeed, one of the most difficult of matters. In this particular, our grand old masters have bequeathed little or nothing to pupils. The present work, therefore, aims, within its self-elected limits, at supplying this indubitable want. The compass of a fifth being overstepped in none of these pieces, the pupil has no inducement whatever to look away from the music at the keys. The eye thus accustoms itself to the significance of the signs, mechanical playing by heart is avoided, and the pupil learns to "read". At the same time, as already remarked, care is taken to offer no difficulty which the pupil is not able to master before becoming too familiar with his piece. (Later, of course, he will have to train his memory by daily learning by heart a suitable number of the pieces which he has previously practised.)

The independence of the hands one of the other, i. e., the self-dependence of each, is, it would seem, to be attained most efficaciously, not by allowing the one to act simply as the servant of the other, but by giving them both just the same thing to do, only earlier or later. To this end the form of the Canon is best adapted, in which (under proper direction)

the little people soon take pleasure, and which most surely prepares their minds for the polyphonic style of the early masters. Finally, the pieces are all short, because more developed movements easily overtask the capacity and the patience of the young.

In order to obviate, as far as possible, or at least to mitigate, the monotony which it was impossible wholly to avoid in so many pieces confined within such narrow limits, we had recourse, chiefly, to change in rhythm, in time, and in keys. As regards the keys, it will be readily admitted, that hardly anything can be imagined more wearisome, tiresome, stupefying, or, indeed, more cruel, either for teacher or pupil, than to find themselves condemned to a task covering many large folio pages and, for instance, all in one and the same key of C-major. We have, therefore, employed *all the usual keys*, and arranged them, intentionally, neither according to the circle of fifths nor according to their relationship as relative keys. Furthermore, the character of the melodies is also varied by using the several tetra-chords (with the addition, of course, of a note above or below when they have a range of a fifth) upon which they are based. A melody, for example, which moves between the 1st and 5th degrees, will sound differently from one between the 5th and 9th, 6th and 10th, or 7th and 11th of the same key. Changes of this kind, too, are introduced wherever possible. The imitations are for the most part in the octave, but will be found quite frequently in other intervals. Some of them are inverted, and double counterpoint in the octave is likewise employed. The different kinds of time occurring are:

$$\frac{4}{2}, \frac{3}{2}, \frac{2}{2}, \frac{6}{4}, \frac{4}{4}, \frac{3}{4}, \frac{2}{4}, \frac{12}{8}, \frac{9}{8}, \frac{6}{8}, \frac{3}{8}, \frac{6}{16}$$

It will be seen, that the author has not tried to shirk his task. Mindful of the maxim, that "the best is none too good for youth", he has at least done all in his power. It is to be hoped that the little critics will be satisfied with him.

For advanced pupils, these Canons may also be recommended both as exercises in playing at sight, and as materials for the study and practice of transposition. Many of them might also be utilized for singing-exercises in attack and entrance, especially if suitable words be added.

Concerning the origin of this work, we may be permitted to add a few words. More than 30 years ago, a series of 50 similar Canons was published. A few years ago, Royal Court-Conductor Dr. Hans von Bülow encouraged the author to prepare a new edition. *Without his encouragement, this would certainly not have been done.* Some 30 numbers were discarded by maturer judgment. Among the present 200 pieces, very few of the earlier ones are to be found; the rest are newly written. This book, therefore, appears as an entirely new work, and could not be published as a second edition of the old one, which has been long out of print.

KONRAD MAX KUNZ

## Questions and Answers for Teacher and Pupil

I would recommend all students of these Canons to play first the *scale*, in which each one is written, before reading the new Canon itself. It is then a good plan to play the scale a second time, putting it into the particular *Time* of the Canon, carrying out the Rhythm as it is there carried out, whether in whole, half, or quarter beats. By this means the beginner will find both key and time of the new Canon far less difficult than when attempting to play it without first becoming acquainted with its key and with its time.

- Tr. What are our two chief guides in reading these Canons ?
- Tr. What does the Time-signature to the first eight Canons mean, and where does it come in the Time-signature Table ?
- Tr. In what Key is the 1st Canon written, and how many notes of the Scale are used for it ?
- Tr. Are there any half beats in the 1st Canon, or any notes not belonging to the Key ?
- Tr. In the 2nd, 3rd, 4th, 5th, and 6th Canons there are four Half-notes in the measure: in the 1st Canon the Half-note was a whole beat, what is it in all these ?
- Tr. In the 2nd Canon, there is an interval, between two of the notes, larger than can be found in Canon 1; what is it called ?
- Tr. In Canon 3, there is an interval from F to A; what is it called ?
- Tr. What is the Whole-note worth in Canon 7 ?
- Tr. What is the Whole-note worth in Canon 9; and what does the Time-signature, there, mean ?
- Tr. In what division of the Time-table is  $\frac{3}{4}$  Time placed, and how many Accents has it ?
- Tr. Why may we not count six to music written in Simple Triple Time ?
- Tr. On what degree of the Scale does Canon 8 begin in the upper voice or part; and on what degree does it end in the lower part ?
- Tr. What Key is Canon 12 written in; what does the Time-signature mean; where will you find it in the Table; and where are the Accents ?
- Tr. What is the difference between the Key-signature of D minor, and that of D major ?
- Tr. What is the Quarter-note worth; what is the Half-note worth; and what is the Eighth-note worth, in C Time, in Canon 12 ?
- Tr. In Canon 12 the measures are filled with four Quarter-notes and so are they in Canon 13; what is it that tells us the Time is not the same in both ?
- Tr. In Canon 12 there is a dot after some of the notes; what is a dot counted as ? Is it a whole beat or only a part ?
- Tr. In what Key is Canon 13 written ?
- Tr. What is the Quarter-note worth in Canon 13 ? What would the Half-note, and what would the Eighth-note be worth there ?
- Tr. Can the dot ever be a whole beat ?
- Tr. In Canon 13, there is an interval larger than a Major 3rd, what is it called ?
- Tr. In Canon 15, there is an interval larger than a Perfect 4th, what is it called ?
- P<sup>1</sup>. The Key-signature and the Time-signature.
- P<sup>1</sup>. It means that there are two beats in each measure, and one Accent, or strong beat. In the Table it is classed as:  $\text{C}$  Simple Double Time.
- P<sup>1</sup>. The Key is C major. The notes are: Key-note, or Tonic; Seventh, or Leading-note; and second of the scale.
- P<sup>1</sup>. There are no half beats (which, in this case, would be Quarter-notes) and no Accidentals in the 1st Canon.
- P<sup>1</sup>. The Half-note there is only half a beat, because the Time-signature is Double; and therefore, although there are four Half-notes in the measure, we should only have two Beats and one Accent if we are to be guided by the Time-signature.
- P<sup>1</sup>. In Canon 1, we find only Major and Minor 2nds; the interval from B to D, in Canon 2, is a Minor 3rd.
- P<sup>1</sup>. The interval from F to A is a Major 3rd.
- P<sup>1</sup>. The Whole-note is a whole beat in Canon 7.
- P<sup>1</sup>. The Whole-note in Canon 9 is worth two beats. The Time-signature  $\frac{3}{4}$  means that there are three beats in the measure, each beat to be of the value of a Half-note.
- P<sup>1</sup>. Under Simple Triple; and there is one Accent on the first beat of each measure.
- P<sup>1</sup>. Because by doing so we should change it into Compound Double Time, which requires two Accents.
- P<sup>1</sup>. Canon 8 begins on the 5th, or Dominant, of the Scale, in the upper voice, and ends on the same degree of the Scale in the lower part.
- P<sup>1</sup>. Canon 12 is in D minor, *relative* minor to F major, and *Tonic* or *Parallel* minor to D major. The Time-signature C means that there are four beats in the measure; it is found under Simple Quadruple Time; the 1st and 3rd beats are accented.
- P<sup>1</sup>. The Key-signature of D minor, is one flat, B $\flat$ ; and that of D major, is two sharps, F $\sharp$  and C $\sharp$ .
- P<sup>1</sup>. The Quarter-note is a whole beat; the Half-note two beats; and the Eighth-note a half-beat, in C Time, in Canon 12.
- P<sup>1</sup>. The Time-signature of Canon 12, is *Quadruple*, with four beats and two Accents. The Time-signature of Canon 13 is *Double*, with only two beats and one Accent.
- P<sup>1</sup>. The dot has no value of its own; we count it always as equal to half the time of the note which it follows. In Canon 12, following the Quarter-note — which is there a whole beat — the dot is equal only to half a beat.
- P<sup>1</sup>. In the Key of F major.
- P<sup>1</sup>. The Quarter-note, in Canon 13, is only half a beat; the Half-note would be a whole beat and the Eighth-note a quarter beat, in that Canon.
- P<sup>1</sup>. Yes; in Canon 86, the last measure, the dot is a whole beat; because the Time-signature,  $\frac{3}{4}$  shows us that the Quarter-note is, there, two beats, the dot following it will therefore be, one.
- P<sup>1</sup>. The interval in Canon 13, larger than a Major 3rd, is from F to the C below; it is called a Perfect 4th.
- P<sup>1</sup>. The interval in Canon 15, larger than a Perfect 4th, is from D to A; it is called a Perfect 5th.

- T.** In what key is Canon 16 written, and what intervals do you find in it?
- T.** In Canon 14, the note on the 3rd line in the Treble Clef, is the interval of a third from D, on the 4th line; and in Canon 16, it is the same; upon what knowledge must we depend for taking those two thirds differently?
- T.** What does the Time-signature of Canon 17 mean; and where will you find it in the Table?
- T.** Is the Dot ever worth less than half a beat?
- T.** In Canon 62, there is a second Dot used; what part of the beat is that?
- T.** What would the value of a 16th-note be, in Canon 17?
- T.** In what key is Canon 18 written, and what are the degrees of the scale used for it?
- T.** In Canons 34, and 43, there are sharps used which are not in the signature; why are they used, and why is the G raised in Canon 18?
- T.** Why are we so careful to recognize the Leading-notes of all the keys?
- T.** In Canon 58, the 7th of the scale of G# minor is already sharped in the signature; what is, in that case, done to make it a Leading-note?
- T.** On which key of the Piano is F $\times$  played?
- T.** What does the Time-signature of Canon 19 mean; and where is it found in the Table?
- T.** What is an Eighth-note worth, and what is a Sixteenth-note worth, in  $\frac{3}{4}$  Time?
- T.** In what key is Canon 20 written, and what would the notes of the last Measure make, if written one over the other?
- T.** What is the meaning of the Time-signature of Canon 21; where do you find it in the Table, and how many Accents has it?
- T.** Why may we not count 3 to Music written in Compound Duple Time?
- T.** What ought all beginners to count, in  $\frac{3}{4}$  Time, unless the Music is very rapid?
- T.** How much is a Quarter-note worth, how much a Half-note, and how much a Sixteenth-note, in  $\frac{3}{4}$  Time?
- T.** In what key is Canon 21 written, and what Chord could we make of its last three notes?
- T.** What single note represents the time-value by which a whole measure of Canon 22 might be filled?
- P.** In B $\flat$  Major. The Intervals are Minor 2nd, A to B $\flat$ , Major 2nd, B $\flat$  to C, and Major 3rd, B $\flat$  to D, in the higher part: also Minor 3rd, A to C, Perfect 4th, C to the G below, and B $\flat$  to the F below, in the lower part.
- P.** B, and D, have the same place on the Staff, in Canons 14 and 16; the interval between them is in both cases a 3rd, but the key-signature, in Canon 16, tells us that B, there, is lowered to B $\flat$ ; and, therefore, if we know our key, we shall take a *Major 3rd*, wherever D follows B $\flat$ .
- P.** The Time-signature  $\frac{3}{4}$  means that there will be three beats in every Measure, each beat worth a Quarter-note or 4th part of the Whole Note; it is put in the Table under Simple Triple Time.
- P.** Yes; in Canon 95, the Dot is worth only a quarter-beat, because the Time is  $\frac{3}{4}$ , and the Dot follows an Eighth-note, which note is, there, only a half-beat.
- P.** As the Time is *Duple*, and carried out by four Quarter-notes in the Measure, the Quarter-note is only half a beat: the Dot which follows an Eighth-note is, therefore, in such a case, only an eighth of a beat; and as a second Dot is worth but half the first, that second dot is, there, the sixteenth of a beat.
- P.** A Sixteenth-note, in the  $\frac{3}{4}$  Time of Canon 17, would have the value of only a quarter-beat.
- P.** In the key of A minor. The degrees of the scale used are: — The Tonic or key-note, A; the 2nd, B; the leading-note, G#; the 5th or Dominant, E; and the 6th, F.
- P.** In those three Canons, the sharps not in the signatures are accidentals used, in minor keys, to show that the 7ths have been raised for Leading-notes.
- P.** Because they help us to distinguish the minor from the major Canons; and also for the reason that the Leading-note of a key is always the Major 3rd of the chord on its Dominant.
- P.** F#, the 7th, is raised half a tone, and made double sharp ( $\times$ ) to be Leading-note to G#.
- P.** On that which is also called G natural.
- P.** The Time-signature  $\frac{3}{4}$  means that there are two beats in each Measure: and that the beat will be of the value of a Quarter-note. In the Table,  $\frac{3}{4}$  Time is under the head of Simple Duple Time.
- P.** In  $\frac{3}{4}$  Time, the Eighth-note is a half-beat, and the Sixteenth-note a quarter-beat.
- P.** Canon 20 is written in E major. E, G#, and B, the notes of the last Measure, make the Common Chord on the key-note or Tonic of E major.
- P.** The Time-signature  $\frac{3}{4}$  means that each Measure will contain the value of six Eighth-notes; in the Table it is found under Compound Duple Time, and it has an Accent on beats 1 and 4.
- P.** Because we should then change it into Simple Triple Time, to which we may give only one Accent.
- P.** We should count 6 to Compound Duple time, unless the pace is too rapid to allow of our counting more than two.
- P.** The Quarter-note is worth two beats; the Half-note worth four beats; and the Sixteenth-note worth only a half-beat, in  $\frac{3}{4}$  Time.
- P.** Canon 21 is written in A minor; A, C and E, its last three notes, make the Common Chord on the Tonic or key-note of A minor.
- P.** A Whole Note has a time-value sufficient to fill the two whole beats in a Measure of Canon 22; it is equal in value to the two groups of quarter-beats with which most of the Measures are filled.

- T. How do we know that, with all the Eighth-notes that have to be played, there is only one Accent to be given in each Measure of Canon 22 ?
- T. What is the meaning of  $\frac{3}{4}$  as a Time-signature, and where is it placed in the Table ?
- T. What is the difference between the Time-signature of Canon 48, and that of Canon 44 ?
- T. Canon 44 is divided, by a double Bar, into two strains; the notes of both strains are written in the compass of a 5th, but are they written in the compass of the same 5th ?
- T. There are two Accidentals, in Canon 44; are they used as Leading-notes to the keys of D minor, and F major ?
- T. To what Keys, then, do the two Accidentals of Canon 44 belong ?
- T. We found, just now, that in recognizing a Leading-note we recognized also the major 3rd of a particular Chord; what chord was it said to be ?
- T. What Chord-notes can you find, in Canon 44 ?
- T. In what Key is Canon 53 written, and how often does its Leading-note occur ?
- T. What does the Time-signature of Canon 53 mean, and where, in the Table, do we find it ?
- T. What should all beginners count to  $\frac{1}{2}$  time; and how many Accents has it ?
- T. What Key is Canon 58 written in; and what is its Leading-note ?
- T. On which key of the Piano is the Leading-note of F# minor played, in Canon 34 ?
- T. In Canon 69, B double-flat is used; on which key of the Piano is it played ?
- T. In Canon 171, G double-sharp is used; on which key of the Piano is it played ?
- T. How many names, then, has each white key of the Piano, and how many names has each black key ?
- T. In how many ways has the Whole Note been written, as to Time, in these Canons ?
- T. In how many ways has the Half-note been written, as to Time, in these Canons ?
- T. In what Key is Canon 85 written, and what is its Leading-note ?
- T. On which key of the Piano is B# played ?
- T. There is another Major scale, with a different name, and with different *Notation* from C# major, but the notes of which are played on the same keys of the Piano and Organ; what is the name of that scale, and of its Leading-note ?
- T. What does the Time-signature of Canon 85 mean; and where is it to be found in the Table ?
- T. What ought beginners to count to  $\frac{3}{4}$  Time, and how is it accented ?
- P. The Time-signature of Canon 21 being Simple Duple we know that each measure has only one Accent.
- P. The Time-signature  $\frac{3}{4}$  means that there are three beats in the Measure, each beat to be the value of an Eighth-note, or the eighth part of the Whole Note. In the Table,  $\frac{3}{4}$  Time is given as Simple Triple Time.
- P. Both tell us there are six beats and two Accents, and both are Compound Duple Time; the difference is that the Beat, in Canon 48, has the value of a Quarter-note, while that of Canon 44 has only the value of an Eighth-note.
- P. No; the first strain of four Measures is written in the compass of a 5th from D, and the second strain of four Measures is written in the compass of a 5th from F.
- P. Neither G# nor B# can be Leading-note of D minor, or of F major.
- P. G# is the leading-note of A, the Scale which begins on the Dominant of D; and B# is the Leading-note of C, the Scale which begins on the Dominant of F.
- P. The *Leading-note* of every Scale, major or minor, is the *Major 3rd of its own Dominant Chord*.
- P. D, F, and A, out of the first strain, make the Common Chord of D minor; and F, A, and C, out of the second strain, make the Common Chord of F major.
- P. Canon 53 is written in E minor; its Leading-note, D#, does not occur at all.
- P. The Time-signature  $\frac{1}{2}$  means that each Measure will contain the value of 12 Eighth-notes; in the Table it is called Compound Quadruple Time.
- P. We should count 12 to  $\frac{1}{2}$  Time, and accent beats 1, 4, 7, and 10; unless the time is too rapid to count more than four.
- P. Canon 58 is in G# minor, relative to B major, and its Leading-note is F double-sharp.
- P. E#, the Leading-note of F# major and minor, is played on the key of the Piano which is also called F#.
- P. On that which is also called A#.
- P. On that which is also called B double-flat, and A natural.
- P. Each white key has three names; and each black key has two names.
- P. In Canon 9, the Whole Note is written for two beats; in Canon 7, for one beat; in Canon 12 it would have stood for four beats, and in Canon 112, for eight beats, if it had been used.
- P. In Canon 1, the Half-note is written as a whole beat; in Canon 7, as a half-beat; in Canon 12 as two beats, and in Canon 151 it would have stood for four beats, had it been used.
- P. Canon 85 is written in the Key of C# major, and its Leading-note is B#.
- P. On that which is also called C#.
- P. The scale which is played on the same keys of the Piano and Organ as that of C# major, is written as D# major, with five flats; and its Leading-note is C natural.
- P. The Time-signature  $\frac{3}{4}$  means that each Measure will contain the value of 9 Eighth-notes. In the Table it is classed as Compound Triple Time.
- P. We should count 9, to  $\frac{3}{4}$  Time, and accent 1, 4, and 7 unless the pace is too rapid to count more than three.

- T.** What does the Time-signature of Canon 137 mean, and where is it placed in the Table?
- T.** Could we find a Whole Note, or Half-note, in a Measure of  $\frac{1}{4}$  Time? Could we have a Quarter-note, and what is the value of an Eighth-note in this Time?
- T.** In what key is Canon 127 written, and which is its Leading-note?
- T.** What is the other minor key called, which is played on the same keys of the Piano as this key, but has a different place on the Staff?
- T.** In what key is Canon 134 written, and what is its Leading-note?
- T.** What is the other major key which is played on the same keys of the Piano as that of C major, but with different Notation; and what is its Leading-note?
- T.** In what key is Canon 135 written, and what is its Leading-note?
- T.** In what key is Canon 137 written, and what is its Leading-note?
- T.** What is the other key that has the same Leading-note?
- T.** In what key is Canon 138 written, and how often does its Leading-note occur?
- T.** In what key is Canon 171 written; what is its Leading-note; and how is it related to the key in which Canon 140 is written?
- T.** Canon 69 is a good exercise for getting accustomed to play, readily, the white flats; so is Canon 171 good for playing the white sharps; but why cannot we call the Leading-note in Canon 171, A $\sharp$ , and write it so, instead of writing, and calling, it G $\times$ ?
- T.** What sort of interval must there be in the scale, whether major, or minor, *between the Leading-note and the 8th*?
- T.** Is not the interval, from A to A $\sharp$ , a Minor 2nd, since the two notes are separated by a half-tone?
- T.** What is the interval from G $\times$  to A $\sharp$ ?
- T.** As all these Canons are written within the compass of a 5th, we do not find an interval in either part greater than a 5th; but what other intervals in the scale are there, besides those to be found in the Canons?
- T.** Are we able to see at once, by their places on the Staff, whether the notes of these various intervals are separated from each other by a Major, Minor, Perfect, or Diminished interval, as we sing, or play them?
- T.** What guide, then, have we to help us in taking our intervals rightly?
- T.** What is the name for the 1st degree of the Scale?
- T.** What is the name for the 5th degree of the Scale?
- T.** What is the name for the 4th degree of the Scale?
- T.** The Chord on the Tonic has been referred to, and also the Chord on the Dominant; is there a Chord on the Subdominant as well?
- P.** The Time-signature  $\frac{6}{16}$  means that each Measure will contain the value of 6 Sixteenth-notes, or sixteenth parts of the Whole Note; it is placed in the Table under Compound Duple Time.
- P.** We could not find a Whole Note or a Half-note, in  $\frac{1}{4}$  Time, because the Whole Note would be worth 16 of these beats, and the Half-note worth 8. We could have a Quarter-note, which would equal four beats; and the Eighth-note, there, equals 2 beats.
- P.** Canon 127 is written in A $\flat$  minor; and its Leading-note is G $\sharp$ .
- P.** The other minor key, played on the same keys of the Piano as that of A $\flat$  minor, is the key of G $\sharp$  minor, relative to B major, with five sharps.
- P.** Canon 134 is written in C $\flat$  major, with seven flats; its Leading-note is B $\flat$ .
- P.** The other major Scale, played on the same keys of the Piano as that of C $\flat$  major, is written as B major, with five sharps; its Leading-note is A $\sharp$ .
- P.** Canon 135 is written in B $\flat$  minor; its Leading-note is A $\sharp$ .
- P.** Canon 137 is written in the key of C minor; its Leading-note is B $\sharp$ .
- P.** C major has the same Leading-note as C minor.
- P.** Canon 138 is written in F minor; its Leading-note, E $\sharp$ , does not occur at all.
- P.** Canon 171 is written in A $\sharp$  minor, relative minor to C $\sharp$  major, in which Canon 140 is written.
- P.** Unless we get accustomed, as beginners, to the white flats and sharps, they will always be difficult; but if we wrote G $\times$  as A $\sharp$  thinking to make it more easy, our scale would have no 7th. G, and G only, is the 7th degree of A, whether G be  $\flat$ ,  $\sharp$ , or  $\times$ , or  $\flat\flat$ ; and A is the 8th degree of A, whether A be  $\flat$ ,  $\sharp$ , or  $\times$ , or  $\flat\flat$ .
- P.** The interval between the *Leading-note and the 8th*, of every Scale, whether major or minor, must be that of a Minor 2nd, or Diatonic half-tone.
- P.** No; because A $\sharp$  is separated from A $\sharp$  only by a *Chromatic* half-tone; that is, one that changes the pitch of a note, but does not change its name, or its place on the Staff.
- P.** That interval is a minor 2nd, because G $\times$  and A $\sharp$  are separated by a *Diatonic* semitone; that is, one that changes the name of a note, and its place on the staff, as well as its pitch.
- P.** In every Major and Minor scale we find:—The Major, and Minor 2nd; the Major, and Minor 3rd; the Perfect, and Augmented 4th or Tritone; the Perfect, and Diminished 5th; the Major, and Minor 6th; the Major, and Minor 7th; the Perfect 8ve; and the Major, and Minor 9th.
- P.** No; the Staff shows no difference between a Major, Minor, Perfect, Augmented, or Diminished interval; they look alike, as we noticed that the 3rds did, in Canons 14 and 16.
- P.** The knowledge of our keys, and the position of the half-tones in all of them, *for it is by the half-tones of the key, that all the intervals, except the 8th, are varied*; some from Major to Minor, and others from Perfect to Augmented, and from Perfect to Diminished.
- P.** The Tonic.
- P.** The Dominant.
- P.** The Subdominant.
- P.** Yes; the Tonic, Dominant, and Subdominant, are the three principal Bases of every key; and the three fundamental Chords of the key are built upon them.

- T<sup>r</sup>. Herr Kunz, in his Preface, mentions the "relationship of keys"; what does that mean? He mentions also "Tetrachords"; what are they?
- T<sup>r</sup>. Have the "Tetrachords" anything to do with the "relationship of keys"?
- T<sup>r</sup>. In what particular scales are the Tetrachords found, which belong to the key we are in?
- T<sup>r</sup>. We have found out notes that make the Tonic chord in some of the Canons; but are there any Chords written as such in these Canons?
- T<sup>r</sup>. Why are they called Two-part Canons?
- T<sup>r</sup>. To what great subject does the study of Scales, their Bases, and their intervals, lead us?
- T<sup>r</sup>. May not the notes of related Scales be used in Melodies?
- T<sup>r</sup>. Why will it help us, when reading more difficult Music, if we learn even in these Canons to see quickly the Leading-notes and Fourths of the keys?
- T<sup>r</sup>. Have these important Leading-notes and Fourths anything to do with the two semitonic steps in each scale?
- T<sup>r</sup>. Can we sing or play the simplest written Melody—as it is intended to sound—by merely knowing how to take all the notes of it *at their true distances, or intervals, from each other*?
- T<sup>r</sup>. If we accent, by mistake, the weak beats, instead of the strong, will that alter the Melody?
- T<sup>r</sup>. Is the regularity of the measure ever intentionally interrupted by Syncopation in these Canons?
- T<sup>r</sup>. If we fail to notice the Rests, when singing or playing, will that alter the Melody?
- T<sup>r</sup>. In Canons 49, 82, and 196, the strong beats are not interfered with, either by ties or by rests, and yet the Accents are made irregular; how is it done?
- T<sup>r</sup>. In Canons 80, 103, 155, 163, and others, the regularity of the measure is interrupted, though not by Syncopation; how is it done?
- T<sup>r</sup>. *Why* is it better for beginners to count six, in  $\frac{3}{4}$  Time, instead of only two; nine, in  $\frac{3}{4}$  Time, instead of only three; and twelve, in  $\frac{3}{4}$  Time, instead of only four?
- T<sup>r</sup>. In Canons 147 and 178, three notes *must*, in each measure, be played under one Beat; why is it so?
- P<sup>a</sup>. Any key that we may be singing or playing in, is related to five other keys, viz., to that beginning on its Dominant; to that beginning on its Subdominant; to their relative Minors; and to its own relative Minor. By *Tetrachord*, as the word is now used, is meant *the half of an Octave-scale*.
- P<sup>a</sup>. Yes, a great deal; because each of the two halves, of every Major Diatonic Octave-scale, is found — note for note — in another scale.
- P<sup>a</sup>. The *first* four notes, or Tetrachord, of the key we are in, will be found in the *second* Tetrachord, or half, of the Scale beginning on its Subdominant; and the *second* half or Tetrachord of the key we are in, will be found to be the *first* four notes, or Tetrachord, of the scale beginning on its Dominant.
- P<sup>a</sup>. No; the Canons are Melodies.
- P<sup>a</sup>. Because the Melody that is begun by one Part is exactly imitated by the other Part.
- P<sup>a</sup>. To the Subject of Chords, which are built on the Bases with intervals taken from the scale we are in, and from its related scales.
- P<sup>a</sup>. Yes, notes not belonging to the key are often used in Melodies for ornament; and the Leading-notes and Fourths of related keys for more than ornament.
- P<sup>a</sup>. Because, when we play the simplest Chorales and Hymns, we shall find that the Accidentals, there, are mostly the Leading-notes and Fourths of related keys, put together in a Chord that will change our key for a time.
- P<sup>a</sup>. Yes, a great deal; because, in every Major Scale, the half-tones have their fixed places between the 3rd and 4th, and 7th and 8th, ascending and descending; therefore we know that those important notes will move by half-tones, in their chords.
- P<sup>a</sup>. No; we must also know how to sing, or hold down, all the notes of it, *for their true length of time*, before a Melody can be sung, or played, by us as it is intended to sound.
- P<sup>a</sup>. Yes, if the measure is intended to be regular, the *exact place* of the strong and weak beats is as important to the Melody, as the exact pitch of the higher or lower notes of it.
- P<sup>a</sup>. Yes; in Canon 6, the first half of the strong beat is tied; and in Canon 7, the first half of the strong beat is silenced by a Rest.
- P<sup>a</sup>. Yes, because the Rests all have their different lengths; so that silence, as well as sound, has its exact time, which must be carefully allowed for in the Measure.
- P<sup>a</sup>. The Accents are there displaced, in many of the Measures, by the first note being only *half a beat*; and by the second note beginning with the other half-beat, and continuing into the next beat. By this means the Accents are thrown on to half-beats or whole beats which—in the regular order—would be weak or unaccented.
- P<sup>a</sup>. In those Canons the sign > for *Empbasis*, is put over many of the half-beats, and beats, which would, in the regular measure, be weak.
- P<sup>a</sup>. Because the notes are apt to become unsteady, when three or more are played under one Beat. Also, when shorter notes, for half-beats, or for quarter-beats, come in, as well as dots for eighths, and double dots for sixteenths of the beat, all true Rhythm in the Melody is lost, unless 6, 9, and 12 are counted, severally, to  $\frac{3}{4}$ ,  $\frac{3}{4}$ , and  $\frac{3}{4}$  time, by beginners.
- P<sup>a</sup>. Because, there, *Triplets* are used; they are in each case *three half-beats* grouped together, to be played in the time of two half-beats, equal to one whole beat.

- T. If we may neither *reduce* the number of beats, for fear of losing the regularity of the Time, nor *increase* their number, for fear of multiplying the Accents, upon what are we to depend, for true measure or Rhythm, when reading new Music ?
- T. Why is it not enough to know the exact proportion of the other notes to the Whole Note, and to each other ?
- T. What does our study of the figured Time-signatures of the Canons show us ?
- T. The upper figure of all Compound *Duple* Time, is 6; what number is it that will go into six three times, without a remainder ?
- T. The upper figure of all Compound *Triple* Time, is 9; what number is it that will go into nine three times, without a remainder ?
- T. The upper figure of all Compound *Quadruple* Time, is 12; what number is it that will go into twelve three times, without a remainder ?
- T. That makes it easy for us to remember the number of Accents in each kind of *Compound Time*; but what does the expression "*Common Time*" mean ?
- T. We have several times seen the Time-signatures C, and Ċ, differently carried out, in these Canons, as to the number of notes in the Measure; what does Mr. Banister say about them in his Text-book called *Music* ?\*
- T. What does our study of the *key-signatures* of the Canons show us ?
- T. What other knowledge must we then gain, in order to be certain as to which of the two keys we are playing in ?
- T. If the Leading-note of a Minor Scale is always an accidental, will not that tell us ?
- T. It has been said that "it is by the half-tones of the key that all the intervals except the 8ve are varied; some from Major to Minor, and others from Perfect to Diminished"; what does Dr. Callcott say as to the influence of those half-tones upon Melody itself ?
- T. It has been said that the Leading-note and Fourth, of related keys, when put together in a Chord, will take us out of our key for a time; but how do we return to our original key, having once left it ?
- T. Herr Kunz, in his Preface, recommends these Canons for the use of advanced students, in learning and practising Transposition; what is transposition, and why are so many advanced players unable to transpose ?
- T. In the first eleven Canons, there is no direction given as to the speed at which they are to be played; but how many differently worded directions do we find used for the others ?
- P. We must depend upon our seeing, at once, the exact proportion of our half-beats, quarter-beats, eighths, and sixteenths of the beat, *to the whole, and to each other*; and also upon our understanding the exact position of the regular Accents, as shown by the Time-signature.
- P. Because, as we have seen, different Time-signatures give a different valuation even to the Whole Note itself.
- P. That we must be guided by the *upper* figure as to the number of beats in the Measure; and by the *lower* figure as to the value of the Beat-note and the proportion of all shorter notes to it, throughout the Canon.
- P. Two will go into six, three times, without a remainder.
- P. Three will go into nine, three times, without a remainder.
- P. Four will go into twelve, three times, without a remainder.
- P. "Common Time" means *even*, in distinction to *Triple*, or *uneven*. Common Time has an even number of beats, and in Triple Time their number is uneven.
- P. Mr. Banister says:—  
"In former times Triple Time was called *Perfect Time*, and was signified by a Circle O, as the symbol of perfectness: and *Common Time*, as *Imperfect Time*, was signified by a Semi-circle C. The Semi-circle has assumed the form of C, which is the signature for *Quadruple Time (with two Accents)*, while Ċ Time is *duple*, with *one Accent* in the Measure. Usually, moreover, Ċ Time is more rapid in pace than C Time." *Music*, Pages 10 and 11, Paragraph 24.
- P. It shows us that we can never be guided by the key-signature *only*, in finding out what our key is; two keys, one Major, and one Minor, being always indicated by one and the same signature.
- P. The knowledge of Intervals. If we do not know the difference between a major and minor 3rd, we cannot be certain of the mode of our key.
- P. No; some of the minor Canons have not had the Leading-note in them at all.
- P. Dr. Callcott says:—  
"As the whole doctrine of Melody, or the Tone of Notes, must depend on a right conception of the two Semi-tones, and their places in the Scale, great attention should be paid to this part of the subject by every Musical Student." *Musical Grammar* (1817), Page 24, Paragraph 55.
- P. The Leading-note and Fourth of *related* keys, when put together in a Chord, will take us out of our key; the Leading-note and Fourth of *our key*, when so put together, will always take us back to it again.
- P. By finding out *exactly what degrees of the Scale* are used, in any of these Canons, we are preparing to be able to transpose; and by writing down the same degrees of some other Scale, in the same order as to Time, and prefixing the new Key-signature and the old Time-signature, we can transpose any Canon that we like. But many advanced players do not know this.
- P. There are, in all, nineteen differently worded Italian directions used in these Canons, to guide us as to their speed.

\* *Music*, by Henry C. Banister, Professor of Harmony and Composition at the Royal Academy of Music.

- T<sup>r</sup>. Has the beginner anything more to think of, when trying to acquire what Herr Kunz calls a "singing style" of *playing*, besides the keeping true to the Time-signature, the Key-signature, the regular Accent, Syncopation, Emphasis, Accidentals, Triplets, Tied notes, Dots, Rests, and rates of speed?
- T<sup>r</sup>. For all these things the Pupil's eyes should never stray from the Notation on the Page; but what is the common error, to which Herr Kunz refers, how does he help us to avoid it, and — if the *mind* is used, instead of only the ear and fingers, in these Canons — for what future work will it be preparing itself?
- T<sup>r</sup>. Herr von Bülow, in his Preface, mentions "homophonic work of both hands" as destructive to musical intelligence; he would have the "polyphonic faculty" early awakened in players, and adds that the use of the simple strict Canon is the best foundation for "polyphonic apprehension"; Herr Kunz also recommends his Canons to be used as singing-exercises with words below. How may the History of Music make the meaning of these expression clear, even to beginners?
- T<sup>r</sup>. What influence had the singing of Music — in which so many parts had their own separate Melodies — upon the progress of *Rhythm*?
- T<sup>r</sup>. How and when did the singing of these increasing numbers of different Melodies together, lead to the building-up of *chords*, first to accompany the voices, and then as independent Harmony, such as we find in the simplest Chorales and Hymns?
- T<sup>r</sup>. How are we to guard against playing by ear; and how can we best prepare for studying the Harmony of the Chorales and Hymns?
- P<sup>i</sup>. Yes; there is the fingering, and the touch also, to attend to; both, if well studied, will help to keep the tones and the Rhythm "singing". There are the signs for repeating some of the strains; and one thing more to attend to, which is, that in Canons 25, 32, 83, and others, the Treble Clef is used for both parts.
- P<sup>i</sup>. It is to avoid all excuse for looking at the hands, that the compass of the fingering is always limited to a 5th; to avoid discouragement from the difficulty of first beginning to read, the Canons are all very short; double notes, ornamental notes, and many of the signs in Musical Notation are omitted altogether. Herr Kunz would have us learn "to read"; and he thinks that if the very common mechanical playing by heart is avoided from the first, then our minds will be prepared to understand the writings of the old masters.
- P<sup>i</sup>. History shows us that *homophonic* music was its earliest form; when we hear a single voice singing a Melody, we are listening to homophonic music. When Music first developed into its early *polyphonic* form, in France and Flanders, two entirely different melodies were sung together, which led to the contrivance of imitation or Canon. In the 16th Century, as four Canons would be sung together by eight voices, the voices would divide into pairs, and some would reverse the Melodies taken by the others.
- P<sup>i</sup>. As the number of parts increased, the strictness in keeping the Time of their movement must have increased also; but for that, the many unaccompanied voices could not have kept together.
- P<sup>i</sup>. As Dr. Callcott says in his *Grammar*:—  
"Two or more Melodies heard at the same time, form Harmony; and the different combinations of Notes in Harmony are termed Chords." In the 16th Century, organ-accompaniment of Chords for the voices began to be used; and, later, Chorales and Hymns were written, in which the voices moved at the same time, instead of independently of each other as in the Canons.
- P<sup>i</sup>. By "*reading*" a new Canon every day, guided by the Time-signature and Key-signature, and by finding out the Leading-notes and Fourths, and Common Chords of all the keys.

T<sup>r</sup>. Antonio Salieri, the Italian composer, lived and wrote when the Chords had had time to become more perfect, than when they first began to be used; and much had been written about the importance of the Common Chord, or Triad, before his day; but he wrote Canons, and a living French professor — who has made it possible even for infants to observe Harmony — has put words to some of them, on purpose for children to sing. Her words for the first one — which begins on the notes of the *Common Chord* of the key — make a fit ending to our study of the Two-part Canons of Herr Kunz; for even as such works grew out of single Melody-singing, so should they, in turn, invite us to the study and practice of Four-part Harmony:—

Viens, harmonie,  
Pour être unie  
l'art charmant,  
Touchant  
Du chant.

MRS. FREDERICK INMAN.

Batheaston,  
Bath.

June 23, 1883.

\* Récréations Chorales. Vingt-quatre Canons composés par Antonio Salieri (1750—1835). Paroles de Mlle. L. Collin, Professeur du chant à l'École Normale des Institutrices de la Seine. Paris, Librairie Ch. Delagrave.



200  
Kleine Canons  
für das Pianoforte.

200  
Short Canons  
for the Pianoforte.

KONRAD MAX KUNZ. Op. 14.

1.

Musical score for Canon 1, featuring a treble and bass clef. The treble clef part has a melodic line with fingerings 2, 1, 2, 3. The bass clef part has a rhythmic accompaniment with fingerings 4, 5, 4, 3.

2.

Musical score for Canon 2, featuring a treble and bass clef. The treble clef part has a melodic line with a fingering of 2. The bass clef part has a rhythmic accompaniment with fingerings 4, 3.

3.

Musical score for Canon 3, featuring a treble and bass clef. The treble clef part has a melodic line with fingerings 3, 5, 3, 4. The bass clef part has a rhythmic accompaniment with fingerings 3, 1, 3, 2.

Musical score for Canon 4, featuring a treble and bass clef. The treble clef part has a melodic line. The bass clef part has a rhythmic accompaniment.

4.

Musical score for Canon 4, featuring a treble and bass clef. The treble clef part has a melodic line with a fingering of 2. The bass clef part has a rhythmic accompaniment with a fingering of 4.

5.

Musical score for Canon 5, featuring a treble and bass clef. The treble clef part has a melodic line with a fingering of 1. The bass clef part has a rhythmic accompaniment with a fingering of 5.

6.

Musical score for Canon 6, featuring a treble and bass clef. The treble clef part has a melodic line with a fingering of 4. The bass clef part has a rhythmic accompaniment with a fingering of 2.

7.

Musical notation for exercise 7, consisting of a treble and bass staff. The treble staff begins with a second finger fingering (2) over a pair of notes. The bass staff begins with a second finger fingering (2) over a pair of notes. The exercise consists of a series of eighth notes with slurs, alternating between the two staves.

8.

Musical notation for exercise 8, consisting of a treble and bass staff. The treble staff begins with first, second, third, and fourth finger fingerings (1 2 3 4) over a group of four notes. The bass staff begins with fourth, third, second, and first finger fingerings (4 3 2 1) over a group of four notes. The exercise consists of a series of eighth notes with slurs, alternating between the two staves.

9.

Musical notation for exercise 9, consisting of a treble and bass staff. The treble staff begins with a second finger fingering (2) over a pair of notes. The bass staff begins with a fourth finger fingering (4) over a pair of notes. The exercise consists of a series of eighth notes with slurs, alternating between the two staves.

10.

Musical notation for exercise 10, consisting of a treble and bass staff. The treble staff begins with a second finger fingering (2) over a pair of notes. The bass staff begins with a third finger fingering (3) over a pair of notes. The exercise consists of a series of eighth notes with slurs, alternating between the two staves.

11.

Musical notation for exercise 11, consisting of a treble and bass staff. The treble staff begins with a first finger fingering (1) over a pair of notes. The bass staff begins with a fourth finger fingering (4) over a pair of notes. The exercise consists of a series of eighth notes with slurs, alternating between the two staves.

12.

Moderato.

Musical notation for exercise 12, marked *Moderato*, consisting of a treble and bass staff. The treble staff begins with first, second, third, fourth, and fifth finger fingerings (1 2 3 4 5) over a group of five notes. The bass staff begins with fifth, fourth, third, second, and first finger fingerings (5 4 3 2 1) over a group of five notes. The exercise consists of a series of eighth notes with slurs, alternating between the two staves.

Moderato.

13.

Musical score for exercise 13, marked Moderato. It consists of two staves. The treble staff begins with a 4-measure slur over a sequence of eighth notes. The bass staff begins with a 2-measure slur over a sequence of eighth notes. The key signature has one flat, and the time signature is 4/4.

Alla breve.

14.

Musical score for exercise 14, marked Alla breve. It consists of two staves. The treble staff begins with a 2-measure slur over a sequence of eighth notes. The bass staff begins with a 4-measure slur over a sequence of eighth notes. The key signature has one flat, and the time signature is 2/4.

Continuation of exercise 14. The treble staff has a 4-measure slur over a sequence of eighth notes. The bass staff has a 2-measure slur over a sequence of eighth notes. The key signature has one flat, and the time signature is 2/4.

Allegro.

15.

Musical score for exercise 15, marked Allegro. It consists of two staves. The treble staff begins with a 4-measure slur over a sequence of eighth notes. The bass staff begins with a 5-measure slur over a sequence of eighth notes. The key signature has one flat, and the time signature is 4/4.

Moderato.

16.

Musical score for exercise 16, marked Moderato. It consists of two staves. The treble staff begins with a 3-measure slur over a sequence of eighth notes. The bass staff begins with a 3-measure slur over a sequence of eighth notes. The key signature has one flat, and the time signature is 4/4.

Moderato.

17.

Musical score for exercise 17, marked Moderato. It consists of two staves. The treble staff begins with a 4-measure slur over a sequence of eighth notes. The bass staff begins with a 5-measure slur over a sequence of eighth notes. The key signature has one flat, and the time signature is 3/4.

Allegretto.

18.

Musical score for exercise 18, marked Allegretto, in 4/4 time. The piece consists of 8 measures. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a rhythmic accompaniment with eighth-note chords. A fingering '2' is indicated in the second measure of the left hand.

Allegro non troppo.

19.

Musical score for exercise 19, marked Allegro non troppo, in 2/4 time. The piece consists of 8 measures. The right hand has a melodic line with eighth-note patterns and slurs, and a first fingering '1' is shown. The left hand features a rhythmic accompaniment with eighth-note chords and a fifth fingering '5' in the first measure.

Con moto.

20.

Musical score for exercise 20, marked Con moto, in 3/4 time. The piece consists of 8 measures. The right hand has a melodic line with eighth-note patterns and slurs, with a third fingering '3' in the first measure. The left hand features a rhythmic accompaniment with eighth-note chords and a third fingering '3' in the first measure.

Andantino.

21.

Musical score for exercise 21, marked Andantino, in 6/8 time. The piece consists of 8 measures. The right hand has a melodic line with eighth-note patterns and slurs, with a first fingering '1' in the first measure. The left hand features a rhythmic accompaniment with eighth-note chords and a fifth fingering '5' in the first measure.

Moderato.

22.

Musical score for exercise 22, marked Moderato, in common time. The piece consists of 8 measures. The right hand has a melodic line with eighth-note patterns and slurs, with a first fingering '1' in the first measure. The left hand features a rhythmic accompaniment with eighth-note chords and a fifth fingering '5' in the first measure.

Continuation of exercise 22, marked Moderato, in common time. This block shows the final four measures of the piece, continuing the melodic and rhythmic patterns from the previous section.

Andantino.

23.

Musical score for measure 23, marked *Andantino*. The piece is in 3/4 time and B-flat major. The right hand features a melodic line with a triplet of eighth notes in the first measure. The left hand provides a bass line with a triplet of eighth notes in the second measure. The measure concludes with a repeat sign.

Andantino con moto.

24.

Musical score for measure 24, marked *Andantino con moto*. The piece is in 6/8 time and B-flat major. The right hand has a melodic line with a triplet of eighth notes in the first measure. The left hand has a bass line with a triplet of eighth notes in the second measure. The measure concludes with a repeat sign.

Allegro non troppo.

25.

Musical score for measure 25, marked *Allegro non troppo*. The piece is in common time and D major. The right hand has a melodic line with a triplet of eighth notes in the first measure. The left hand has a bass line with a triplet of eighth notes in the second measure. The measure concludes with a repeat sign.

Andante.

26.

Musical score for measure 26, marked *Andante*. The piece is in 3/4 time and D major. The right hand has a melodic line with a triplet of eighth notes in the first measure. The left hand has a bass line with a triplet of eighth notes in the second measure. The measure concludes with a repeat sign.

Moderato.

27.

Musical score for measure 27, marked *Moderato*. The piece is in 6/8 time and B-flat major. The right hand has a melodic line with a triplet of eighth notes in the first measure. The left hand has a bass line with a triplet of eighth notes in the second measure. The measure concludes with a repeat sign.

Moderato.

28.

Musical score for measure 28, marked *Moderato*. The piece is in 6/8 time and B-flat major. The right hand has a melodic line with a triplet of eighth notes in the first measure. The left hand has a bass line with a triplet of eighth notes in the second measure. The measure concludes with a repeat sign.

Allegretto.

29.

Allegro.

30.

Allegretto.

31.

Allegro non troppo.

32.

Allegro.

33.

34.

Musical score for system 34, measures 34-39. Treble clef, 3/4 time, key of D major. Features a triplet of eighth notes in the first measure of the treble staff and a four-measure rest in the bass staff.

35.

Allegro.

Musical score for system 35, measures 40-45. Treble clef, 3/4 time, key of D major. Features a two-measure rest in the treble staff and a four-measure rest in the bass staff.

Musical score for system 36, measures 46-51. Treble clef, 3/4 time, key of D major. Features a four-measure rest in the treble staff and a four-measure rest in the bass staff.

36.

Allegro.

Musical score for system 36, measures 52-57. Treble clef, 3/4 time, key of D major. Features a first-measure rest in the treble staff and a five-measure rest in the bass staff.

37.

Allegretto.

Musical score for system 37, measures 58-63. Treble clef, 3/4 time, key of D major. Features a triplet of eighth notes in the first measure of the treble staff and a triplet of eighth notes in the first measure of the bass staff.

Musical score for system 38, measures 64-69. Treble clef, 3/4 time, key of D major. Features a four-measure rest in the treble staff and a four-measure rest in the bass staff.

Allegretto.

38.

Musical score for measures 38-39. The piece is in 3/8 time with a key signature of one flat (B-flat). The tempo is marked 'Allegretto'. The right hand features a melodic line with eighth-note patterns and slurs. The left hand has a bass line with triplets and slurs.

Andante.

39.

Musical score for measures 40-41. The piece is in 3/8 time with a key signature of two sharps (D major). The tempo is marked 'Andante'. The right hand has a melodic line with slurs and some grace notes. The left hand features a bass line with a quintuplet and slurs.

Moderato.

40.

Musical score for measures 42-43. The piece is in 3/8 time with a key signature of two sharps (D major). The tempo is marked 'Moderato'. The right hand has a melodic line with slurs. The left hand features a bass line with triplets and slurs.

Allegretto.

41.

Musical score for measures 44-45. The piece is in 2/4 time with a key signature of two sharps (D major). The tempo is marked 'Allegretto'. The right hand has a melodic line with slurs. The left hand features a bass line with quintuplets and slurs.

Musical score for measures 46-47. The piece is in 2/4 time with a key signature of two sharps (D major). The right hand has a melodic line with slurs. The left hand features a bass line with quintuplets and slurs.

Moderato.

42.

Musical score for measures 48-49. The piece is in 3/8 time with a key signature of two sharps (D major). The tempo is marked 'Moderato'. The right hand has a melodic line with slurs. The left hand features a bass line with quintuplets and slurs.



43. Moderato.

Musical score for exercise 43, Moderato, 2/4 time signature. Treble clef has a triplet of eighth notes. Bass clef has a double eighth note pattern.

44. Moderato.

Musical score for exercise 44, Moderato, 6/8 time signature. Treble clef has a triplet of eighth notes. Bass clef has a double eighth note pattern. Includes "Fine." and "D.C." markings.

45. Allegretto.

Musical score for exercise 45, Allegretto, common time signature. Treble clef has a triplet of eighth notes. Bass clef has a double eighth note pattern.

46. Moderato.

Musical score for exercise 46, Moderato, common time signature. Treble clef has a double eighth note pattern. Bass clef has a double eighth note pattern. Includes "a)" marking.

b)

Musical score for exercise 46, part b, common time signature. Treble clef has a double eighth note pattern. Bass clef has a double eighth note pattern.

c)

Musical score for exercise 46, part c, common time signature. Treble clef has a double eighth note pattern. Bass clef has a double eighth note pattern.

## Allegretto.

47.

## Allegro non troppo.

48.

## Moderato.

49.

## Moderato.

50.

Musical score for measures 49-50. The piece is in B-flat major and 3/4 time. The right hand features a melodic line with eighth-note patterns, while the left hand provides a steady accompaniment of eighth notes.

51. *Allegretto.*

Musical score for measures 51-52. The tempo is *Allegretto*. The key signature changes to D major. The right hand has a melodic line with accents and slurs, and the left hand has a rhythmic accompaniment with triplets.

52. *Moderato.*

Musical score for measures 53-54. The tempo is *Moderato*. The key signature changes to C major. The right hand features a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment with triplets.

Musical score for measures 55-56. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment with triplets.

Musical score for measures 57-58. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment with triplets.

53. *Allegretto.*

Musical score for measures 59-60. The tempo is *Allegretto*. The key signature changes to D major. The right hand has a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment with triplets.

Allegro non troppo.

54.

Allegro.

55.

Allegro.

56.

Lento.

57.

Andante.

58.

Andantino.

59.

Musical score for measure 59, marked *Andantino*. The treble clef part features a 4-measure arpeggiated figure. The bass clef part features a 2-measure arpeggiated figure.

Continuation of the musical score for measure 59, showing the final notes of the treble and bass clef parts.

Moderato.

60.

Musical score for measure 60, marked *Moderato*. The treble clef part features a 3-measure arpeggiated figure. The bass clef part features a 3-measure arpeggiated figure.

Continuation of the musical score for measure 60, showing the final notes of the treble and bass clef parts.

Andante.

61.

Musical score for measure 61, marked *Andante*. The treble clef part features a 3-measure arpeggiated figure. The bass clef part features a 3-measure arpeggiated figure.

Allegro.

62.

Musical score for measure 62, marked *Allegro*. The treble clef part features a 3-measure arpeggiated figure. The bass clef part features a 3-measure arpeggiated figure.

Allegretto.

63.

Musical score for exercise 63, measures 1-4. Treble clef, C major, common time. Bass clef, C major, common time. Treble part has eighth-note patterns with slurs. Bass part has eighth-note patterns with slurs. Measure 4 ends with a repeat sign.

Musical score for exercise 63, measures 5-8. Treble clef, C major, common time. Bass clef, C major, common time. Treble part has eighth-note patterns with slurs. Bass part has eighth-note patterns with slurs. Measure 8 ends with a repeat sign.

Allegretto.

64.

Musical score for exercise 64, measures 1-4. Treble clef, D minor, 3/4 time. Bass clef, D minor, 3/4 time. Treble part has eighth-note patterns with slurs. Bass part has eighth-note patterns with slurs. Measure 4 ends with a repeat sign.

Moderato.

65.

Musical score for exercise 65, measures 1-4. Treble clef, A major, 3/8 time. Bass clef, A major, 3/8 time. Treble part has eighth-note patterns with slurs. Bass part has eighth-note patterns with slurs. Measure 4 ends with a repeat sign.

Moderato.

66.

Musical score for exercise 66, measures 1-4. Treble clef, C major, common time. Bass clef, C major, common time. Treble part has sixteenth-note patterns with slurs. Bass part has sixteenth-note patterns with slurs. Measure 4 ends with a repeat sign.

Musical score for exercise 66, measures 5-8. Treble clef, C major, common time. Bass clef, C major, common time. Treble part has sixteenth-note patterns with slurs. Bass part has sixteenth-note patterns with slurs. Measure 8 ends with a repeat sign.

Allegretto.

67.

Musical notation for exercise 67, measures 1-4. The piece is in C major, 2/4 time, and marked Allegretto. The right hand starts with a quarter rest followed by a dotted quarter note, then a series of eighth notes. The left hand has a quarter rest followed by a dotted quarter note, then a series of eighth notes.

Musical notation for exercise 67, measures 5-8. The right hand continues with eighth notes and quarter notes. The left hand continues with eighth notes and quarter notes.

Allegretto.

68.

Musical notation for exercise 68, measures 1-4. The piece is in D major, 3/8 time, and marked Allegretto. The right hand starts with a quarter rest followed by a dotted quarter note, then a series of eighth notes. The left hand has a quarter rest followed by a dotted quarter note, then a series of eighth notes.

Allegro.

69.

Musical notation for exercise 69, measures 1-4. The piece is in B-flat major, 2/4 time, and marked Allegro. The right hand starts with a quarter rest followed by a dotted quarter note, then a series of eighth notes. The left hand has a quarter rest followed by a dotted quarter note, then a series of eighth notes.

Allegro.

70.

Musical notation for exercise 70, measures 1-4. The piece is in B-flat major, 3/4 time, and marked Allegro. The right hand starts with a quarter rest followed by a dotted quarter note, then a series of eighth notes. The left hand has a quarter rest followed by a dotted quarter note, then a series of eighth notes.

Musical notation for exercise 70, measures 5-8. The right hand continues with eighth notes and quarter notes. The left hand continues with eighth notes and quarter notes.

Poco lento.

71.

Andantino.

72.

Allegretto.

73.

Allegretto.

74.

Moderato.

75.



Moderato.

76.

Moderato.

77.

Moderato.

78.

Allegretto.

79.

Allegretto.

80.

81. Moderato.

Musical score for measures 81-82, Moderato. Treble and bass clefs, 3/4 time signature. Measure 81 has a triplet of eighth notes in the treble. Measure 82 has a triplet of eighth notes in the bass.

82. Moderato.

Musical score for measures 83-84, Moderato. Treble and bass clefs, 3/4 time signature. Measure 83 has a triplet of eighth notes in the treble. Measure 84 has a triplet of eighth notes in the bass.

83. Moderato.

Musical score for measures 85-86, Moderato. Treble and bass clefs, 3/4 time signature. Measure 85 has a quarter note in the treble. Measure 86 has a quarter note in the bass.

84. Allegretto.

Musical score for measures 87-88, Allegretto. Treble and bass clefs, 3/4 time signature. Measure 87 has a quarter note in the treble. Measure 88 has a quarter note in the bass.

Musical score for measures 89-90, Allegretto. Treble and bass clefs, 3/4 time signature. Measure 89 has a quarter note in the treble. Measure 90 has a quarter note in the bass.

85. Con moto.

Musical score for measures 91-92, Con moto. Treble and bass clefs, 3/4 time signature. Measure 91 has a triplet of eighth notes in the treble. Measure 92 has a triplet of eighth notes in the bass.

Musical score for measures 85-86. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The music features a continuous eighth-note melody in the right hand and a corresponding eighth-note accompaniment in the left hand. The measures are grouped by a large brace.

86. *Allegretto vivace.*

Musical score for measures 86-87. The tempo is *Allegretto vivace*. The key signature remains three sharps. The right hand has a melody with slurs and accents, while the left hand provides a rhythmic accompaniment with slurs and accents. The measures are grouped by a large brace.

Musical score for measures 87-88. The key signature remains three sharps. The right hand melody continues with slurs and accents, and the left hand accompaniment also features slurs and accents. The measures are grouped by a large brace.

87. *Lento.*

Musical score for measures 88-89. The tempo is *Lento*. The key signature changes to two sharps (F#, C#). The time signature changes to 2/4. The right hand features a melody with slurs and accents, and the left hand has a bass line with slurs and accents. The measures are grouped by a large brace.

88. *Moderato.*

Musical score for measures 89-90. The tempo is *Moderato*. The key signature remains two sharps. The time signature is 2/4. The right hand melody continues with slurs and accents, and the left hand accompaniment features slurs and accents. The measures are grouped by a large brace.

89. *Moderato.*

Musical score for measures 90-91. The tempo is *Moderato*. The key signature remains two sharps. The time signature is 2/4. The right hand melody continues with slurs and accents, and the left hand accompaniment features slurs and accents. The measures are grouped by a large brace.

90. *Con moto.*

Musical score for measures 90-91. The piece is in 2/4 time with a key signature of one sharp (F#). The tempo is *Con moto*. Measure 90 features a first ending (1.) and a second ending (2.). The right hand has a melodic line with eighth-note patterns, while the left hand provides a rhythmic accompaniment with eighth-note chords.

91. *Allegretto.*

Musical score for measures 92-93. The piece is in 3/8 time with a key signature of three flats (Bb, Eb, Ab). The tempo is *Allegretto*. The right hand has a melodic line with eighth-note patterns, while the left hand provides a rhythmic accompaniment with eighth-note chords.

92. *Moderato.*

Musical score for measures 94-95. The piece is in common time (C) with a key signature of one flat (Bb). The tempo is *Moderato*. The right hand has a melodic line with eighth-note patterns, while the left hand provides a rhythmic accompaniment with eighth-note chords.

Musical score for measures 96-97. The piece is in common time (C) with a key signature of one flat (Bb). The right hand has a melodic line with eighth-note patterns, while the left hand provides a rhythmic accompaniment with eighth-note chords.

93. *Moderato.*

Musical score for measures 98-99. The piece is in 2/4 time with a key signature of one sharp (F#). The tempo is *Moderato*. The right hand has a melodic line with eighth-note patterns, while the left hand provides a rhythmic accompaniment with eighth-note chords.

94. *Alla breve.*

Musical score for measures 100-101. The piece is in alla breve time with a key signature of one flat (Bb). The tempo is *Alla breve*. The right hand has a melodic line with quarter-note patterns, while the left hand provides a rhythmic accompaniment with quarter-note chords.

Moderato.

95.

Musical score for exercise 95, measures 1-4. The piece is in 3/4 time and B-flat major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. A fingering '1' is indicated in the first measure of the right hand.

Musical score for exercise 95, measures 5-8. The right hand continues the melodic line, and the left hand maintains the accompaniment. A fingering '1' is indicated in the fifth measure of the right hand.

Musical score for exercise 95, measures 9-12. The right hand continues the melodic line, and the left hand maintains the accompaniment.

Moderato.

96.

Musical score for exercise 96, measures 1-4. The piece is in 2/4 time and D major. The right hand features a melodic line with eighth notes and rests, while the left hand provides a rhythmic accompaniment with eighth notes. A fingering '3' is indicated in the first measure of the right hand.

Musical score for exercise 96, measures 5-8. The right hand continues the melodic line, and the left hand maintains the accompaniment. A fingering '3' is indicated in the fifth measure of the right hand.

Moderato.

97.

Musical score for exercise 97, measures 1-4. The piece is in 2/4 time and D major. The right hand features a melodic line with eighth notes and rests, while the left hand provides a rhythmic accompaniment with eighth notes. A fingering '3' is indicated in the first measure of the right hand.

Allegretto.

98.

Moderato.

99.

Allegretto.

100.

Allegro.

101.

Allegro non troppo.

102.

Moderato.

103.

Allegretto.

104.

Allegretto.

105.

## Allegretto.

106.

## Adagio.

107.

## Allegro.

108.



Con moto.

109.

Musical score for exercise 109, marked "Con moto". It is in 3/4 time with a key signature of one sharp (F#). The piece consists of two staves. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a rhythmic accompaniment with eighth-note chords and slurs.

Allegretto.

110.

Musical score for exercise 110, marked "Allegretto". It is in 3/4 time with a key signature of two sharps (F# and C#). The piece consists of two staves. The right hand has a melodic line with eighth-note patterns and slurs, including a triplet of eighth notes. The left hand has a rhythmic accompaniment with eighth-note chords and slurs.

Andante.

111.

Musical score for exercise 111, marked "Andante". It is in 2/4 time with a key signature of three flats (Bb, Eb, and Ab). The piece consists of two staves. The right hand has a melodic line with quarter and eighth notes, including a fourth-note chord. The left hand has a rhythmic accompaniment with quarter and eighth notes, including a second-note chord.

Moderato.

112.

Musical score for exercise 112, marked "Moderato". It is in 9/8 time with a key signature of two sharps (F# and C#). The piece consists of two staves. The right hand has a melodic line with quarter and eighth notes, including a fourth-note chord. The left hand has a rhythmic accompaniment with eighth-note chords and slurs, including a second-note chord.

Moderato.

113.

Musical score for exercise 113, marked "Moderato". It is in 3/4 time with a key signature of three flats (Bb, Eb, and Ab). The piece consists of two staves. The right hand has a melodic line with quarter and eighth notes, including a fourth-note chord. The left hand has a rhythmic accompaniment with quarter and eighth notes, including a second-note chord.

## Allegretto.

114.

## Andante con moto.

115.

## Moderato.

116.

## Allegro.

117.

Allegro non troppo.

118.

Allegretto.

119.

Allegretto.

120.

Allegro.

121.

Moderato.

122.

Allegretto.

123.

Moderato.

124.

Moderato.

125.

Moderato.

126.

Moderato.

127.

Musical score for piano, measures 126-127. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a steady accompaniment of eighth notes.

128. *Allegro molto.*

Musical score for piano, measures 128-129. The tempo is marked *Allegro molto*. The time signature changes to 3/4. The right hand has a melodic line with slurs and a triplet of eighth notes in the first measure. The left hand has a bass line with a triplet of eighth notes in the first measure.

Musical score for piano, measures 130-131. The right hand continues the melodic line with slurs and eighth notes. The left hand has a bass line with slurs and eighth notes.

129. *Allegretto.*

Musical score for piano, measures 132-133. The tempo is marked *Allegretto*. The time signature changes to 3/4. The right hand has a melodic line with slurs and eighth notes. The left hand has a bass line with a first finger (1) and slurs.

130. *Cantabile.*

Musical score for piano, measures 134-135. The tempo is marked *Cantabile*. The time signature changes to common time (C). The right hand has a melodic line with slurs and eighth notes. The left hand has a bass line with a triplet of eighth notes (3) and slurs.

Musical score for piano, measures 136-137. The right hand continues the melodic line with slurs and eighth notes. The left hand has a bass line with slurs and eighth notes.

Con moto.

131.

First system of exercise 131. The treble clef staff begins with a triplet of eighth notes (F4, G4, A4) marked with a '3'. The bass clef staff starts with a whole rest followed by a series of eighth notes.

Second system of exercise 131. The treble clef staff continues with eighth notes and quarter notes. The bass clef staff features a steady eighth-note accompaniment.

Moderato.

132.

First system of exercise 132. The treble clef staff starts with a quarter note (F4) marked with a '1'. The bass clef staff begins with a whole rest followed by eighth notes, with a '5' marking above the first eighth note.

Second system of exercise 132. The treble clef staff continues with quarter and eighth notes. The bass clef staff maintains the eighth-note accompaniment.

Allegro.

133.

First system of exercise 133. The treble clef staff starts with a quarter note (F4) marked with a '1'. The bass clef staff begins with a whole rest followed by eighth notes, with a '2' marking above the first eighth note. The instruction 'non legato' is written below the bass staff.

Second system of exercise 133. The treble clef staff continues with quarter and eighth notes. The bass clef staff maintains the eighth-note accompaniment.

Moderato.

134.

Musical score for exercise 134, Moderato. Treble and bass clefs, 3/4 time signature. Features a melody in the treble and accompaniment in the bass with a 4-measure rest at the start.

Continuation of exercise 134. Treble and bass clefs, 3/4 time signature. The melody continues with various rhythmic patterns and rests.

Andante.

135.

Musical score for exercise 135, Andante. Treble and bass clefs, 6/8 time signature. Features a melody in the treble and accompaniment in the bass with a 2-measure rest at the start.

Andante con moto.

136.

Musical score for exercise 136, Andante con moto. Treble and bass clefs, common time signature. Features a melody in the treble and accompaniment in the bass with a 3-measure rest at the start.

Continuation of exercise 136. Treble and bass clefs, common time signature. The melody continues with various rhythmic patterns and rests.

Veloce.

137.

Musical score for exercise 137, Veloce. Treble and bass clefs, 6/16 time signature. Features a fast melody in the treble and accompaniment in the bass with a 3-measure rest at the start.

Allegro.

138.

Musical notation for measures 138-141, first system. Treble clef, bass clef, 3/4 time signature, key signature of three flats. Measure 138 has a whole rest in the treble and a triplet of eighth notes in the bass. Measures 139-141 feature a melodic line in the treble and a bass line with triplets and slurs.

Musical notation for measures 138-141, second system. Continuation of the first system, showing the continuation of the melodic and bass lines.

Allegro.

139.

Musical notation for measures 139-142, first system. Treble clef, bass clef, 3/4 time signature, key signature of three sharps. Measure 139 has a whole rest in the treble and a triplet of eighth notes in the bass. Measures 140-142 feature a melodic line in the treble and a bass line with triplets and slurs.

Musical notation for measures 139-142, second system. Continuation of the first system, showing the continuation of the melodic and bass lines.

Andantino.

140.

Musical notation for measures 140-143, first system. Treble clef, bass clef, 3/4 time signature, key signature of three sharps. Measure 140 has a whole rest in the treble and a triplet of eighth notes in the bass. Measures 141-143 feature a melodic line in the treble and a bass line with slurs and accents.

Musical notation for measures 140-143, second system. Continuation of the first system, showing the continuation of the melodic and bass lines.



Moderato.

141.

Musical score for exercise 141, Moderato, 4/4 time signature. The piece features a treble and bass clef. The right hand plays a melody with eighth and quarter notes, while the left hand provides a rhythmic accompaniment with eighth notes. The key signature has three flats.

Moderato.

142.

Musical score for exercise 142, Moderato, common time signature. The piece features a treble and bass clef. The right hand plays a melody with eighth and quarter notes, while the left hand provides a rhythmic accompaniment with eighth notes. The key signature has three flats. Dynamics include *p* and *ff*. Fingerings are indicated with numbers 1-5.

*crese.*

*ff*

Moderato.

143.

Musical score for exercise 143, Moderato, 9/8 time signature. The piece features a treble and bass clef. The right hand plays a melody with eighth and quarter notes, while the left hand provides a rhythmic accompaniment with eighth notes. The key signature has three sharps.

Moderato.

144.

Musical score for exercise 144, Moderato, common time signature. The piece features a treble and bass clef. The right hand plays a melody with eighth and quarter notes, while the left hand provides a rhythmic accompaniment with eighth notes. The key signature has three flats.

Andantino.

145.

Musical score for exercise 145, Andantino, common time signature. The piece features a treble and bass clef. The right hand plays a melody with eighth and quarter notes, while the left hand provides a rhythmic accompaniment with eighth notes. The key signature has three flats.

Allegretto.

146.

Allegro non troppo.

147.

Allegretto.

148.

Alla breve.

149.

Moderato assai.

150.

Allegretto.

151.

Musical score for exercise 151, marked Allegretto in 12/8 time. The piece features a treble and bass staff. The treble staff begins with a double bar line, a key signature of two sharps (F# and C#), and a 12/8 time signature. The first measure contains a triplet of eighth notes (F#, G, A) with a '2' below it, followed by a quarter note (B) and a dotted quarter note (C). The bass staff starts with a quarter rest, followed by a quarter note (F#), a quarter note (G), and a quarter note (A). The piece concludes with a double bar line and repeat dots.

Andantino.

152.

Musical score for exercise 152, marked Andantino in common time (C). The piece features a treble and bass staff. The treble staff begins with a double bar line, a key signature of three sharps (F#, C#, G#), and a common time signature. The first measure contains a triplet of eighth notes (F#, G, A) with a '3' below it, followed by a quarter note (B) and a dotted quarter note (C). The bass staff starts with a quarter rest, followed by a quarter note (F#), a quarter note (G), and a quarter note (A). The piece concludes with a double bar line and repeat dots.

Allegretto.

153.

Musical score for exercise 153, marked Allegretto in 9/8 time. The piece features a treble and bass staff. The treble staff begins with a double bar line, a key signature of three sharps (F#, C#, G#), and a 9/8 time signature. The first measure contains a quarter note (F#), a quarter note (G), and a quarter note (A), followed by a dotted quarter note (B) and a dotted quarter note (C). The bass staff starts with a quarter rest, followed by a quarter note (F#), a quarter note (G), and a quarter note (A). The piece concludes with a double bar line and repeat dots.

Moderato.

154.

Musical score for exercise 154, marked Moderato in 2/4 time. The piece features a treble and bass staff. The treble staff begins with a double bar line, a key signature of two sharps (F# and C#), and a 2/4 time signature. The first measure contains a quarter note (F#), a quarter note (G), and a quarter note (A), followed by a dotted quarter note (B) and an eighth rest. The bass staff starts with a quarter rest, followed by a quarter note (F#), a quarter note (G), and a quarter note (A). The piece concludes with a double bar line and repeat dots.

Musical score for exercise 155, in 2/4 time. The piece features a treble and bass staff. The treble staff begins with a double bar line, a key signature of two sharps (F# and C#), and a 2/4 time signature. The first measure contains a quarter note (F#), a quarter note (G), and a quarter note (A), followed by a dotted quarter note (B) and an eighth rest. The bass staff starts with a quarter rest, followed by a quarter note (F#), a quarter note (G), and a quarter note (A). The piece concludes with a double bar line and repeat dots.

Allegretto.

155.

156.

Moderato.

157.

Moderato.

158.

Moderato.

159.

Allegretto.

160.

Moderato.

161.

Allegro molto.

162.

*non legato*

Allegretto.

163.

Moderato.

164.

Moderato.

165.

Musical score for exercise 165, Moderato, 3/4 time signature. The piece features a treble and bass clef. The treble staff begins with a triplet of eighth notes. The bass staff has a 3/2 time signature for the first measure, then changes to 3/4. The music concludes with a repeat sign.

Moderato.

166.

Musical score for exercise 166, Moderato, common time signature. The piece features a treble and bass clef. The treble staff begins with a first finger fingering. The bass staff has a 7/2 time signature for the first measure, then changes to common time. The music concludes with a repeat sign.

Allegretto.

167.

Musical score for exercise 167, Allegretto, 3/4 time signature. The piece features a treble and bass clef. The treble staff begins with a second finger fingering. The bass staff has a 3/4 time signature for the first measure, then changes to 4/4. The music concludes with a repeat sign.

Allegretto.

168.

Musical score for exercise 168, Allegretto, 3/4 time signature. The piece features a treble and bass clef. The treble staff begins with a second finger fingering. The bass staff has a 3/4 time signature for the first measure, then changes to 4/4. The music concludes with a repeat sign.

Moderato.

169.

Musical score for exercise 169, Moderato, common time signature. The piece features a treble and bass clef. The treble staff begins with a second finger fingering. The bass staff has a common time signature for the first measure, then changes to 4/4. The music concludes with a repeat sign.

Continuation of the musical score for exercise 169, showing the final measures of the piece in both treble and bass staves.

Allegretto.

170.

Musical score for exercise 170, marked *Allegretto*. The piece is in 3/4 time and features a treble and bass staff. The melody in the treble staff consists of eighth and quarter notes, often beamed together. The bass staff provides a rhythmic accompaniment with eighth notes and rests. A triplet of eighth notes is indicated in the first measure of both staves.

Moderato.

171.

Musical score for exercise 171, marked *Moderato*. The piece is in 2/4 time and features a treble and bass staff. The treble staff contains a melody of eighth notes with accents (>) and slurs. The bass staff features a rhythmic accompaniment of eighth notes with slurs and accents. A pair of eighth notes in the first measure of the bass staff is marked with a '2' and an accent.

Con moto.

172.

Musical score for exercise 172, marked *Con moto*. The piece is in 6/8 time and features a treble and bass staff. The treble staff has a melody of eighth notes with slurs and accents. The bass staff has a rhythmic accompaniment of eighth notes with slurs and accents. A group of four eighth notes in the first measure of the bass staff is marked with a '4' and an accent.

Allegro molto.

173.

Musical score for exercise 173, marked *Allegro molto*. The piece is in 3/4 time and features a treble and bass staff. The treble staff has a melody of eighth notes with slurs and accents. The bass staff has a rhythmic accompaniment of eighth notes with slurs and accents. A pair of eighth notes in the first measure of the treble staff is marked with a '2' and an accent.

Moderato.

174.

Musical score for exercise 174, marked *Moderato*. The piece is in 6/8 time and features a treble and bass staff. The treble staff has a melody of eighth notes with slurs and accents. The bass staff has a rhythmic accompaniment of eighth notes with slurs and accents. A group of eighth notes in the first measure of the bass staff is marked with a '5' and an accent.

Moderato.

175.

Musical score for exercise 175, marked *Moderato*. The piece is in 3/4 time and features a treble and bass staff. The treble staff has a melody of eighth notes with slurs and accents. The bass staff has a rhythmic accompaniment of eighth notes with slurs and accents. A pair of eighth notes in the first measure of the bass staff is marked with a '2' and an accent.

Moderato.

176.

Musical score for measures 176-177. The piece is in 3/8 time and B-flat major. Measure 176 features a treble clef with a melodic line of eighth notes and a bass clef with a bass line of eighth notes. Measure 177 continues the melodic line in the treble and has a bass line with a triplet of eighth notes. A fermata is placed over the final note of measure 177.

Moderato.

177.

Musical score for measures 177-178. The piece is in 3/4 time and B-flat major. Measure 177 has a treble clef with a melodic line of quarter notes and a bass clef with a bass line of quarter notes. Measure 178 continues the melodic line in the treble and has a bass line with a triplet of quarter notes. A fermata is placed over the final note of measure 178.

Allegro.

178.

Musical score for measures 178-179. The piece is in 3/8 time and B-flat major. Measure 178 features a treble clef with a melodic line of eighth notes and a bass clef with a bass line of eighth notes. Measure 179 continues the melodic line in the treble and has a bass line with a triplet of eighth notes. A fermata is placed over the final note of measure 179.

Allegro molto.

179.

Musical score for measures 179-180. The piece is in 3/4 time and B-flat major. Measure 179 features a treble clef with a melodic line of quarter notes and a bass clef with a bass line of quarter notes. Measure 180 continues the melodic line in the treble and has a bass line with a triplet of quarter notes. A fermata is placed over the final note of measure 180. The instruction *non legato* is written above the first measure.



180. *Allegro.*

181. *Moderato.*

182.\*) *Moderato.*

183. *Allegretto.*

184. *Allegro molto.*

\*)From here onward the thumb and little finger will also be used on black keys.

\*)Von hier ab der Daumen und kleine Finger auch auf Obertasten.

185. *Mesto.*

186. *Allegretto.*

187. *Moderato.*

188. *Moderato.*

189. *Con moto.*

190. *Allegro.*

191. *Allegretto.*

192. *Moderato.*

193. *Allegretto.*

Andantino.

194.

Allegretto.

195.

Moderato.

196.

Moderato.

197.

Moderato.

198.

Andantino.

199.

Moderato.

200.

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