AUGENER'S EDITION

No. 6515

KUNZ

200 TWO-PART CANONS

AUGENER'S EDITION
No. 6515

KONRAD MAX KUNZ

200

SHORT two-part CANONS

(not exceeding the compass of a fifth)

for beginners

A Supplement to all Pianoforte Schools

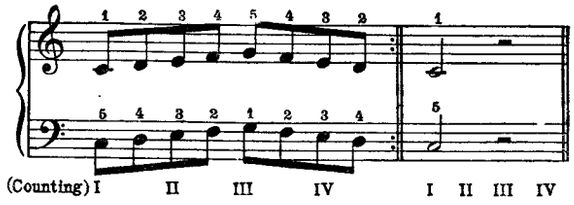
Revised & phrased

BY

O. THÜMER

AUGENER LTD.
LONDON

*AUTHOR'S PREFACE



When the beginner can play this figure quite *legato* and perfectly, at a moderate speed, in various keys, repeating it four times in each key, at the same time giving unremitting attention to the touch, the correct position of body, elbows, wrists and fingers, and counting aloud continuously the bar-divisions (crotchets),—he may then use the present work with profit. Velocity is by no means the object aimed at. Repetition of a note is avoided, except in slow time or after a rest (which naturally did not lessen the labour). Further, the use of the little finger and the thumb on black notes is avoided (except from No. 182 onwards); also the so-called dynamic marks of expression (*f*, *p*, *cres.*, &c.), and, lastly, all double notes and ornaments. At the proper time the latter may be introduced by the teacher. On the other hand, every attention must be paid to the production of the tone, to tone-connection (*legato*), and above all to a "singing" style of playing (for touch is to the pianist what breathing is to the singer); and so from the very beginning one must always strive after a neat and perfectly correct performance. The exercises in themselves are easy enough.

That the beginning of anything is difficult, indeed the chief difficulty, is well known to every piano teacher who has had any experience in the matter. In this department our grand Old Masters have left little or nothing behind them for the pupil. The design of the present work is, then, so far as it goes, to fill up this unquestionable gap. As the compass does not in any piece exceed a fifth, every temptation to the performer to look away from the music to the keys is removed. Thus the eye becomes familiar with the symbols representing notes, mechanical playing by heart is avoided, and the pupil learns "to read." As already hinted, care is taken that there be expected of him no difficulty which he may not be able to overcome, even before he has thoroughly committed his little piece to memory. (Later, he ought by all means to exercise his memory, in learning by heart daily a certain number of pieces already well practised).

The independence of each hand will certainly be most effectively attained, not by one acting as mere accompaniment to the other, but by both sooner or later having exactly the same work to do. For this purpose the form of the Canon is the most suitable; for, under proper guidance, little people very soon take a delight in it, and it best develops their taste for the polyphonic style of the great masters.—Finally the pieces are all short, because longer movements might easily exceed the comprehension and the patience of young people.

In order to minimise, or at least to relieve, monotony (which in the case of so great a number of pieces within such narrow limits could not be entirely avoided), use has been made of the following means:—change of Rhythm, of Time, and of Key. With regard to keys, it will be acknowledged that nothing can possibly be more tedious, more wearisome, more soul-killing, or more terrible for teacher and pupil, than to be doomed to many long pages without a change from the key of C major. Consequently, all the usual keys have been utilized, and intentionally arranged in no given order either of fifths or of related keys. Further, variety of character is imparted to the melodies by using as their foundation the different tetrachords (of course extending the compass to a fifth by the addition of a note above or below). For example, a melody which lies between the 1st and 5th degrees will sound different from one between the 5th and 9th, the 6th and 10th, and the 7th and 11th degrees of the same scale. Use is made of such variety wherever practicable. The imitations are mostly in the octave, but they will also be found fairly frequently in other intervals. A few are used in the inversion, for which purpose double counterpoint (in the 8ve) is used. The following time-signatures are represented:—

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

It is clear, then, that the author has spared no trouble. Bearing in mind, the precept "Nothing can be too good for the young," he has at least done his utmost. It is to be hoped that the little critics will be satisfied with him.

Also to more advanced pupils these Canons will commend themselves: in the first place as exercises in sight reading, afterwards as material for the study and practice of transposition. And many of them might be made use of as exercises in the teaching of singing, especially with the addition of words.

As to the origin of this work a few words may be permitted. More than thirty years ago 50 Canons of the same kind appeared. The Imperial Court Kapellmeister, DR. HANS VON BÜLOW, encouraged the author some years ago to prepare a new edition of it. Without his encouragement this would certainly not have been done. With a riper judgment about 30 numbers were rejected. Among the present 200 pieces only a few of the old ones remain, and these have been remodelled. Accordingly, this book appears as an almost entirely new work; it could not, therefore, be published as a second edition of the old one (now long out of print).

KONRAD MAX KUNZ.

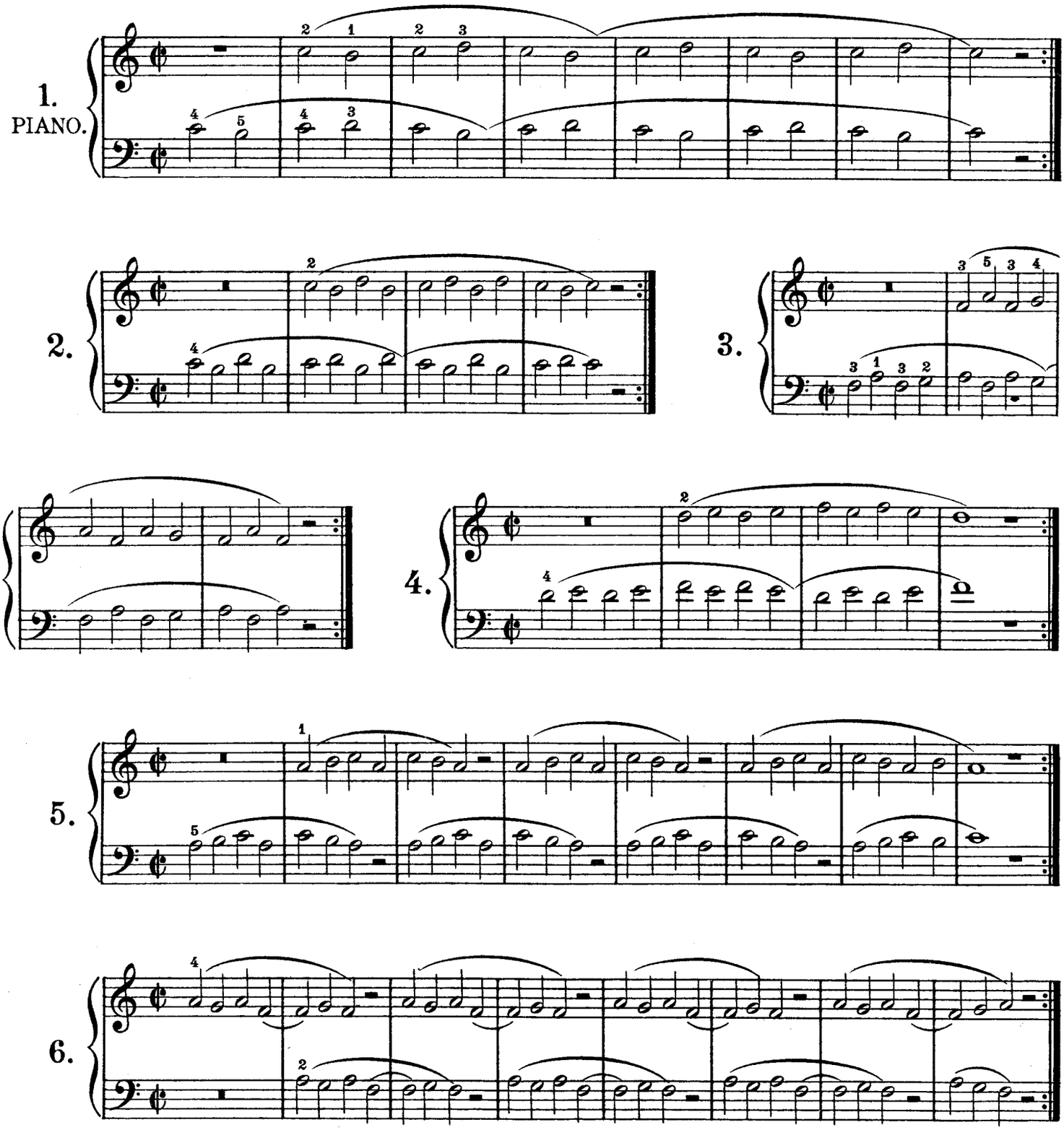
MUNICH, 1875.

*Translation by George Langley

200
SHORT CANONS.

Revised and phrased by
O. Thümer.

K. M. Kunz. Op. 14.



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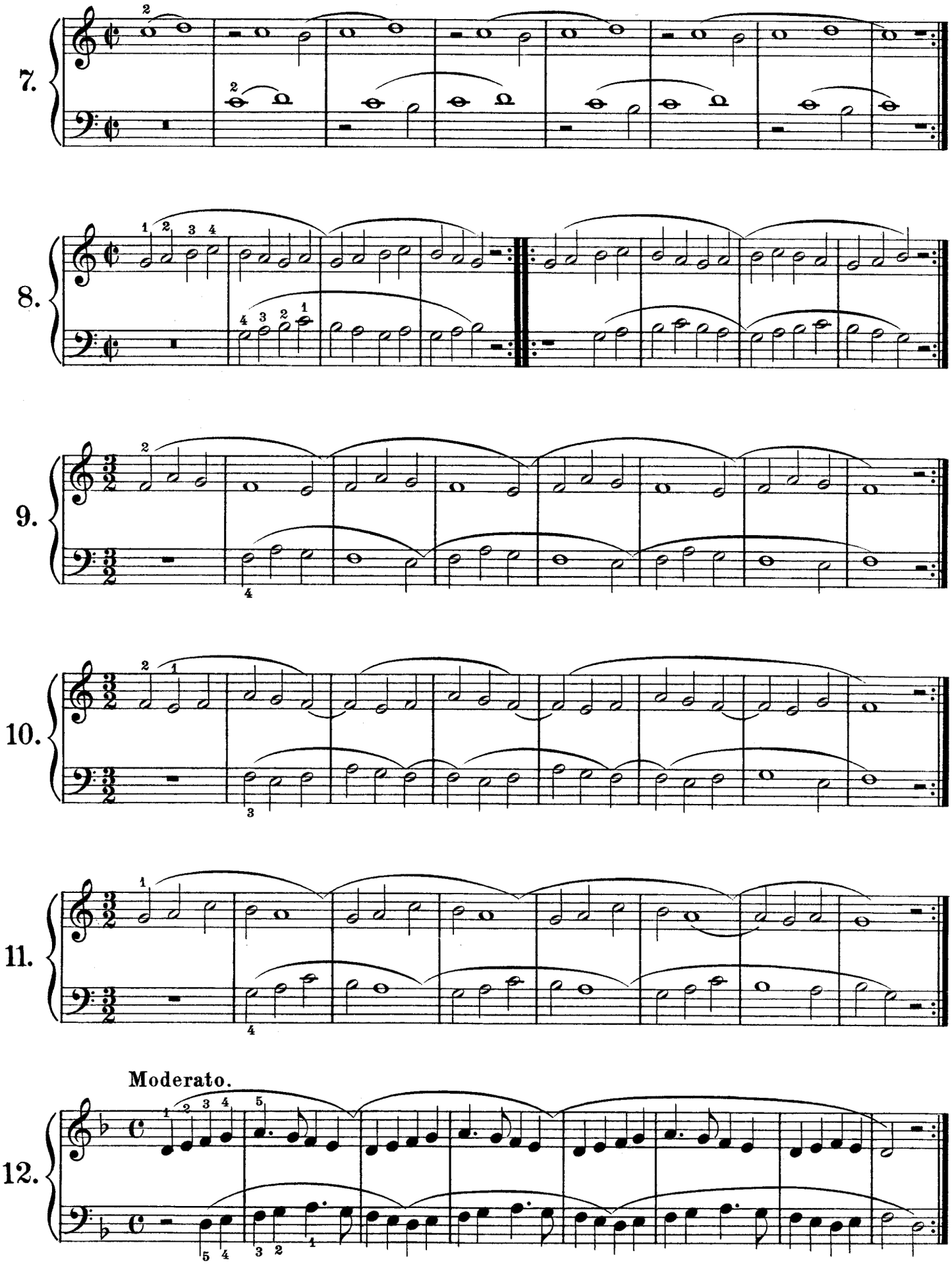
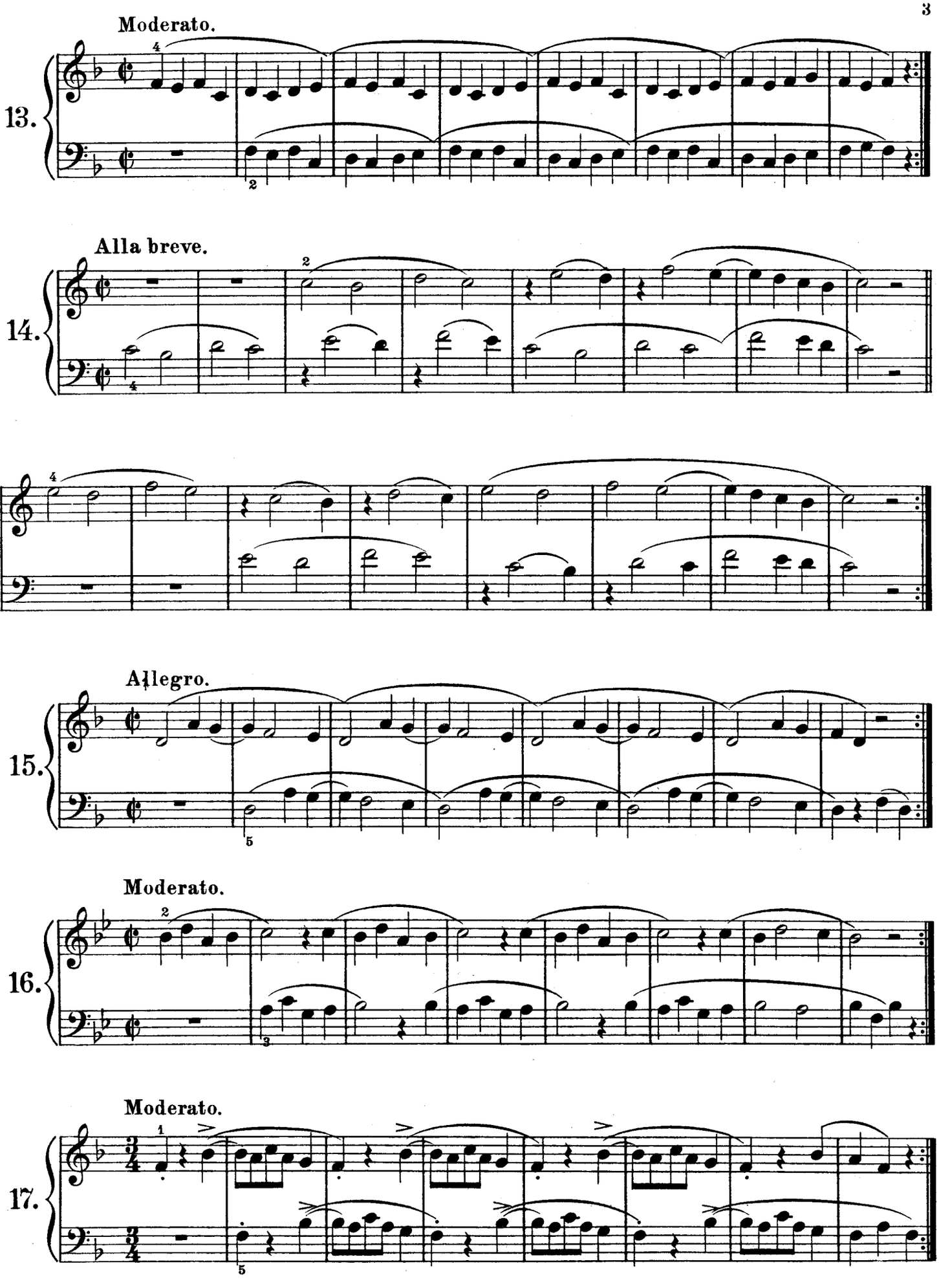
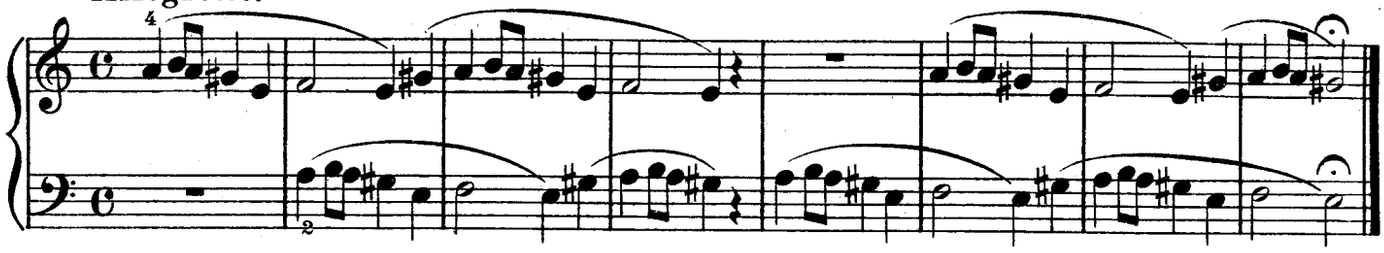

7.
8.
9.
10.
11.
12.
Moderato.


Moderato.
13.
Alla breve.
14.
Allegro.
15.
Moderato.
16.
Moderato.
17.

18. Allegretto.



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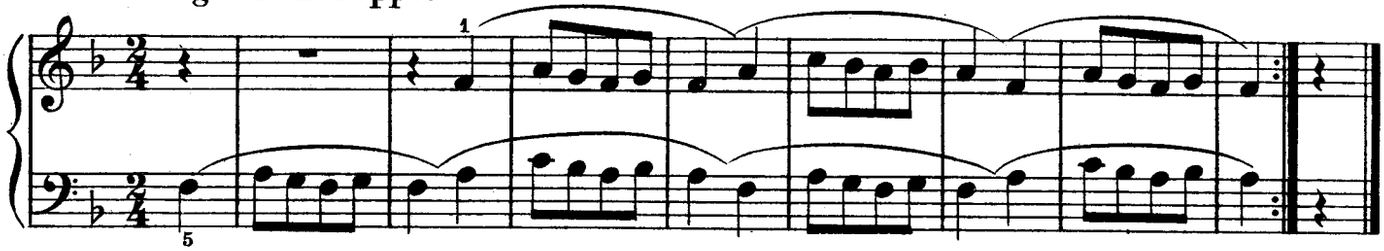

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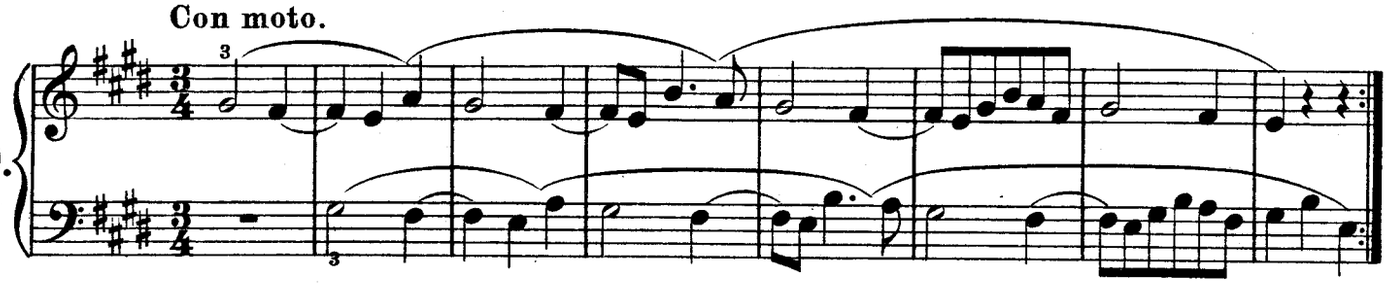

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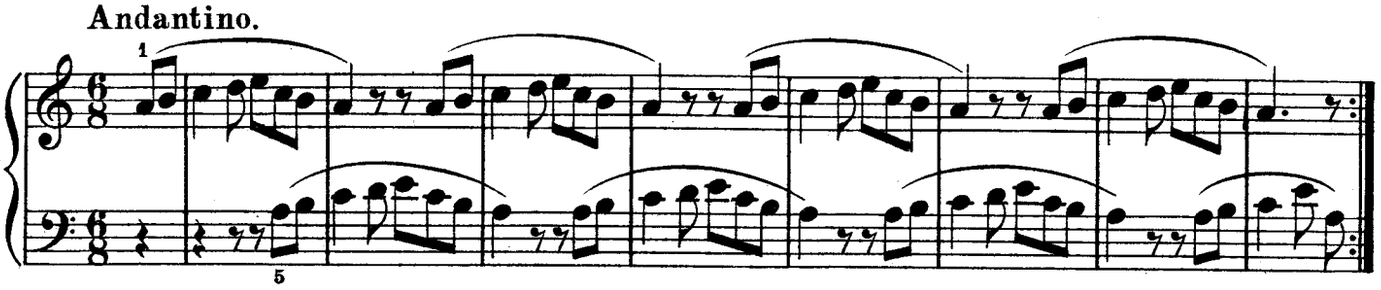

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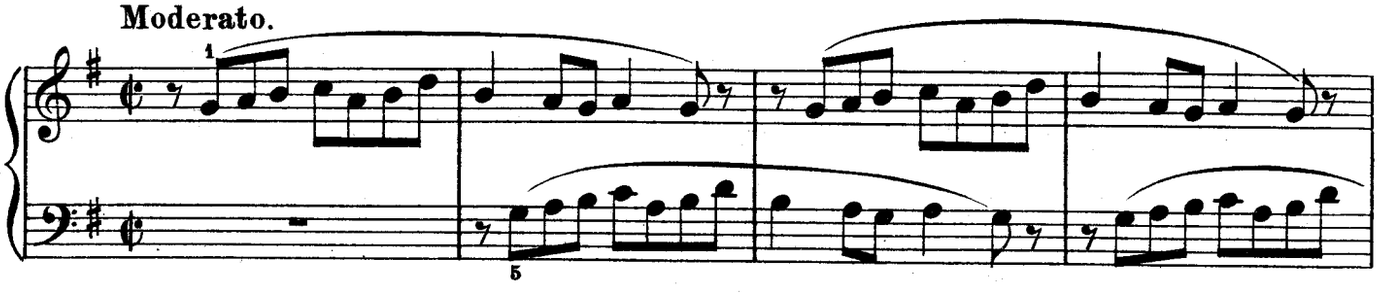

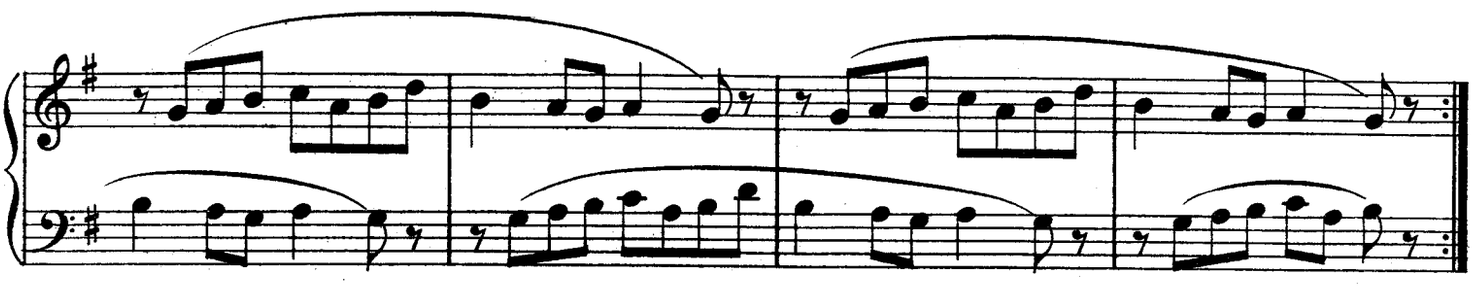

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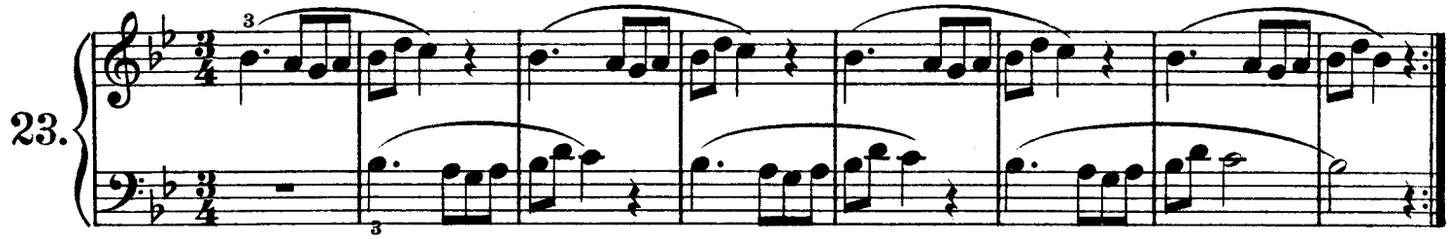

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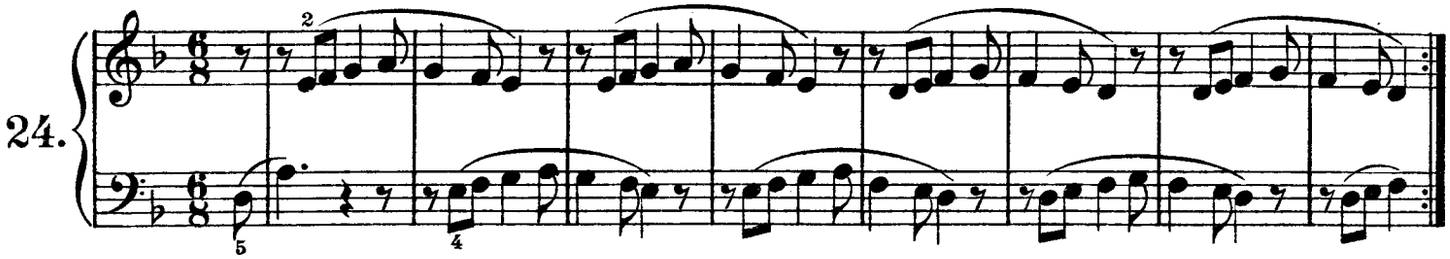

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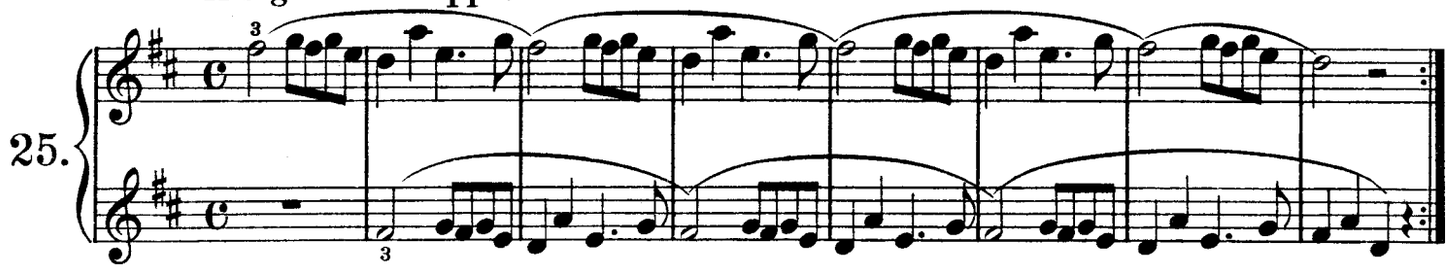
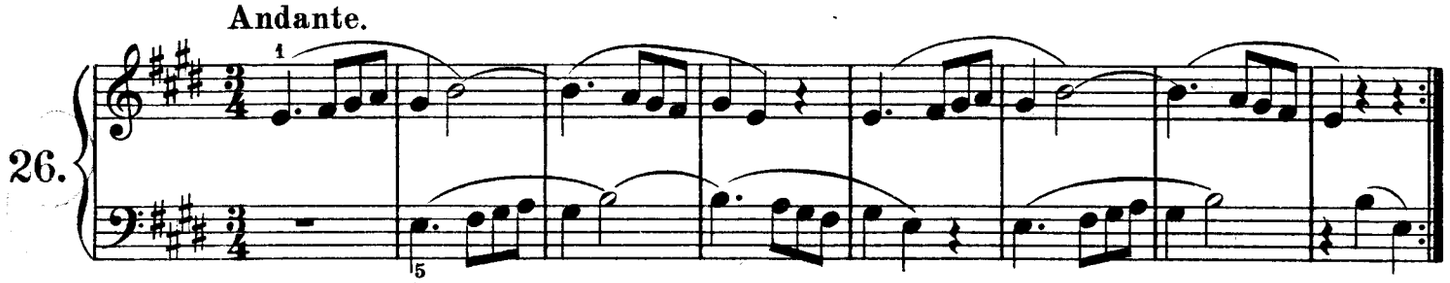


26. Andante.



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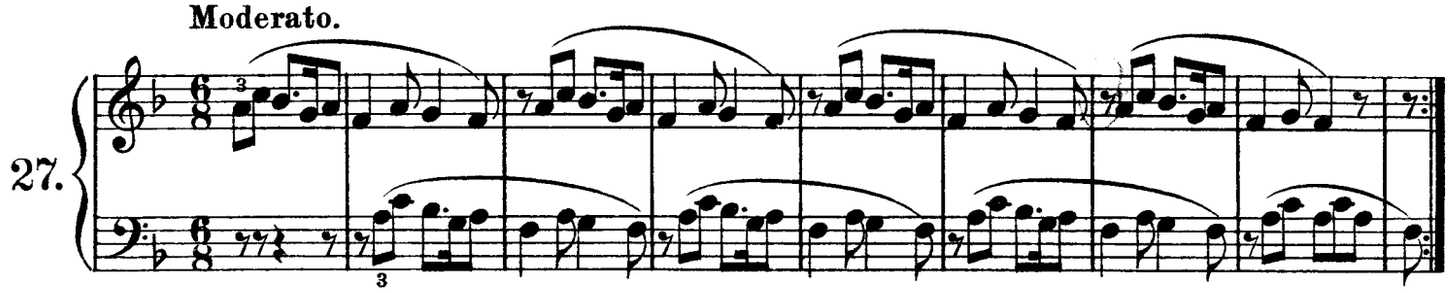

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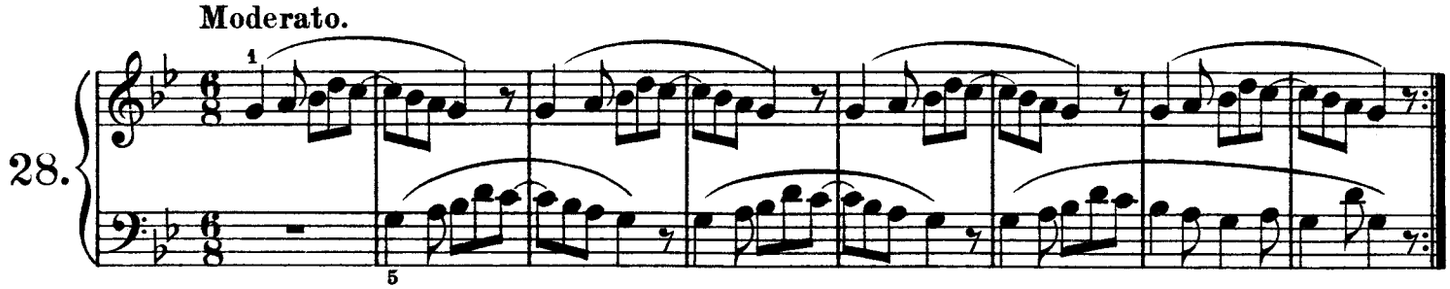

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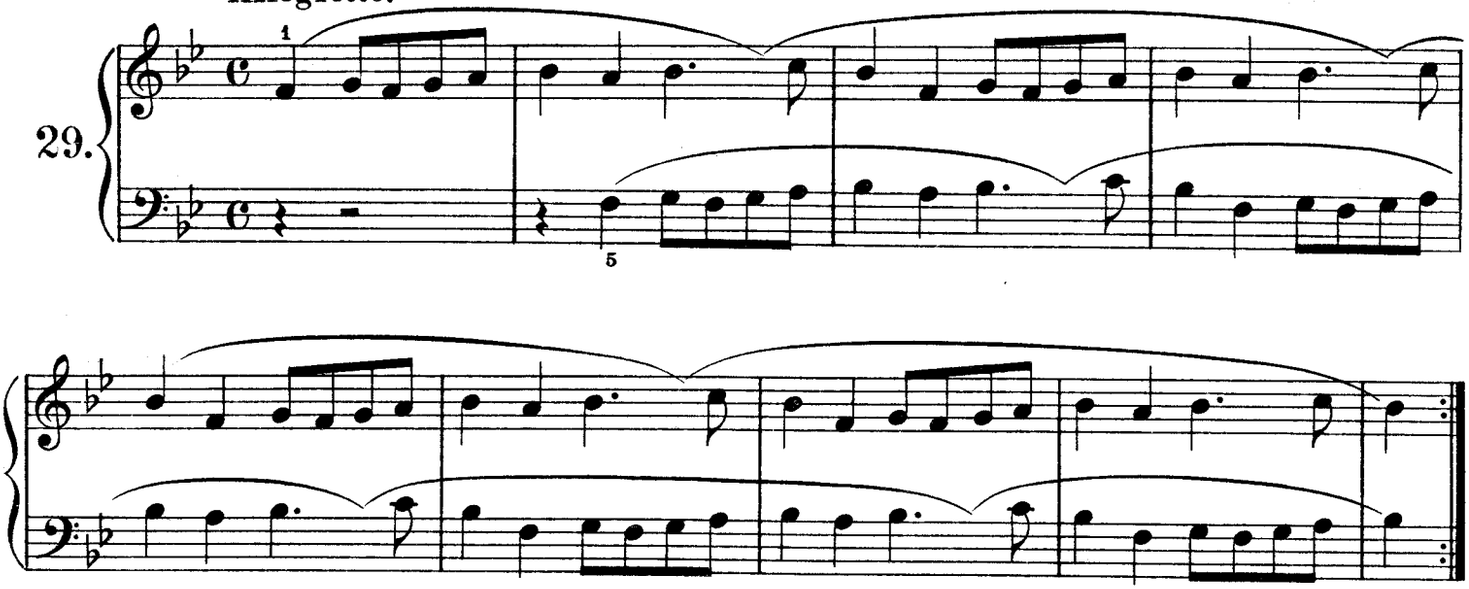
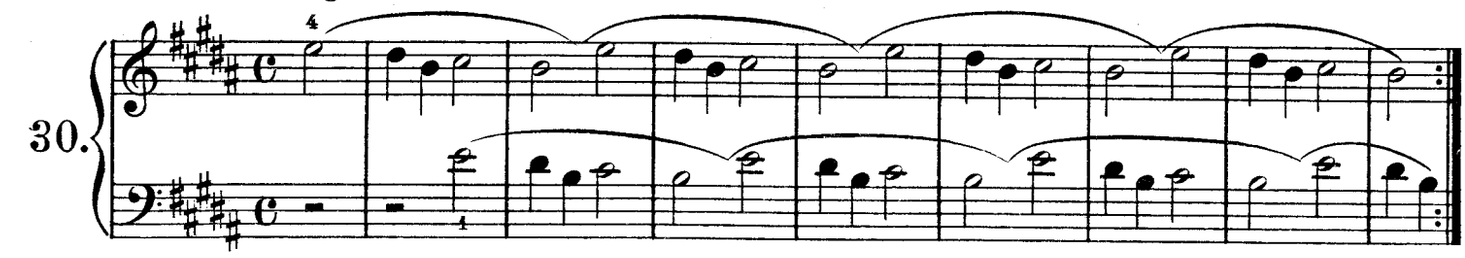


30. Allegro.



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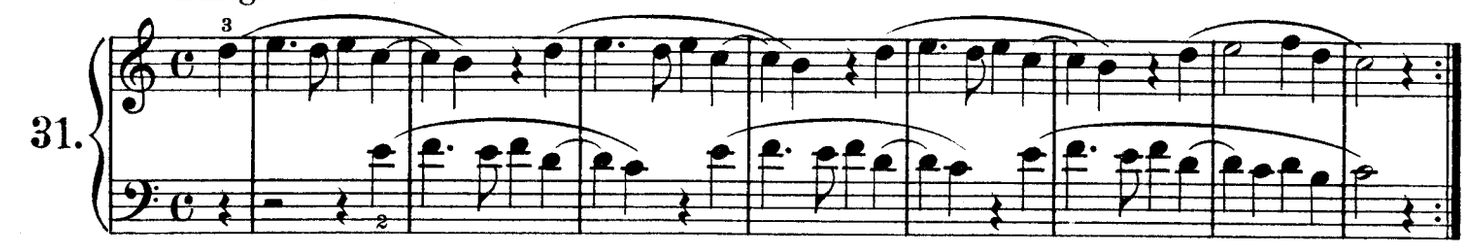

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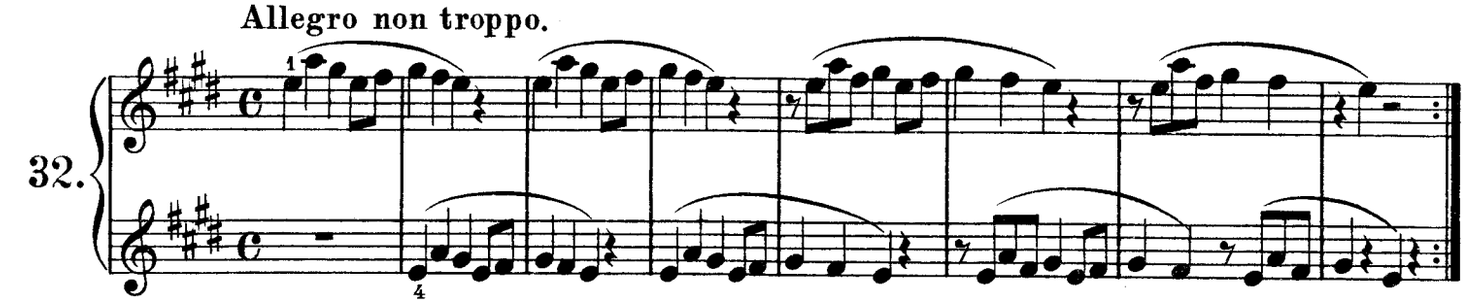
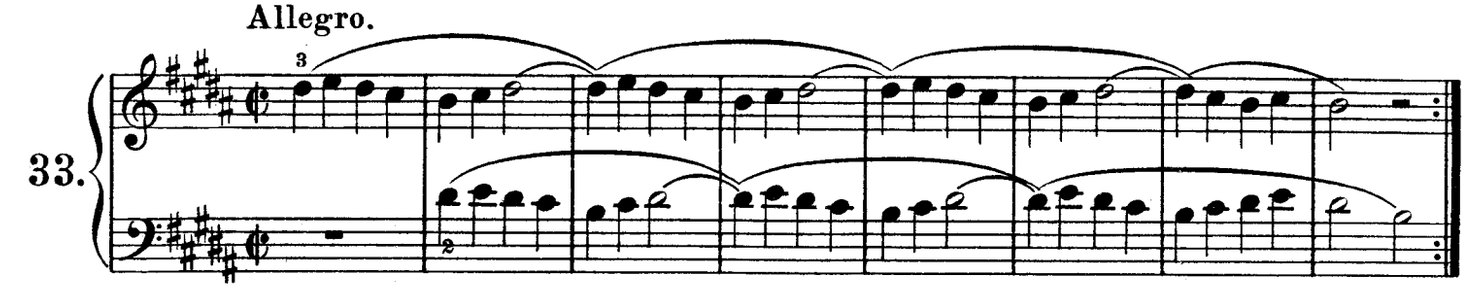
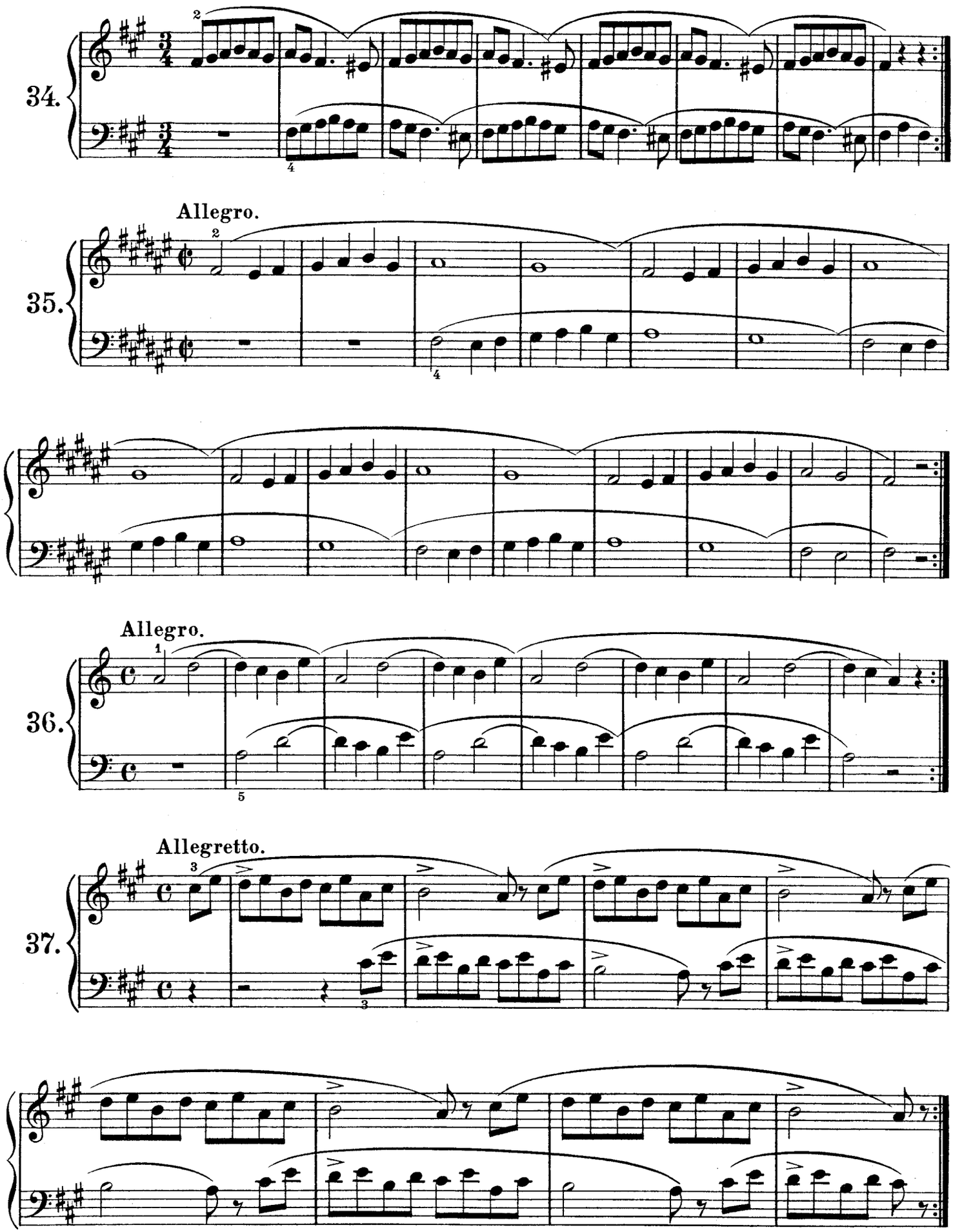
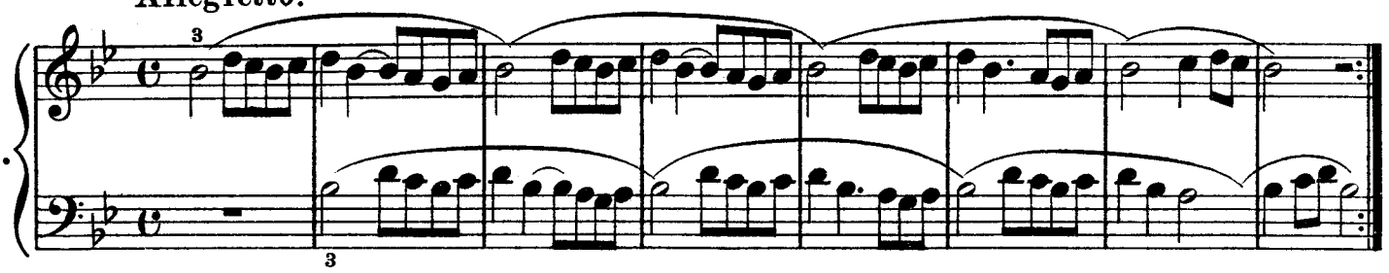


33. Allegro.

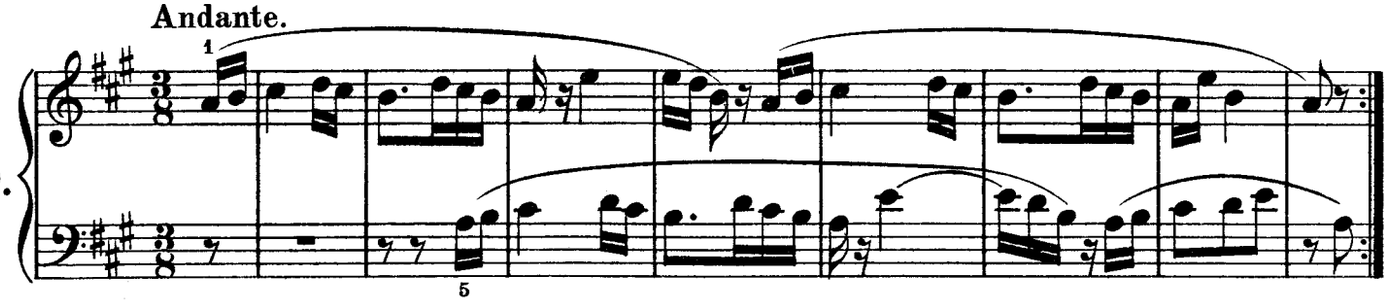



34.
35.
Allegro.
36.
Allegro.
37.
Allegretto.

38. Allegretto.



39. Andante.



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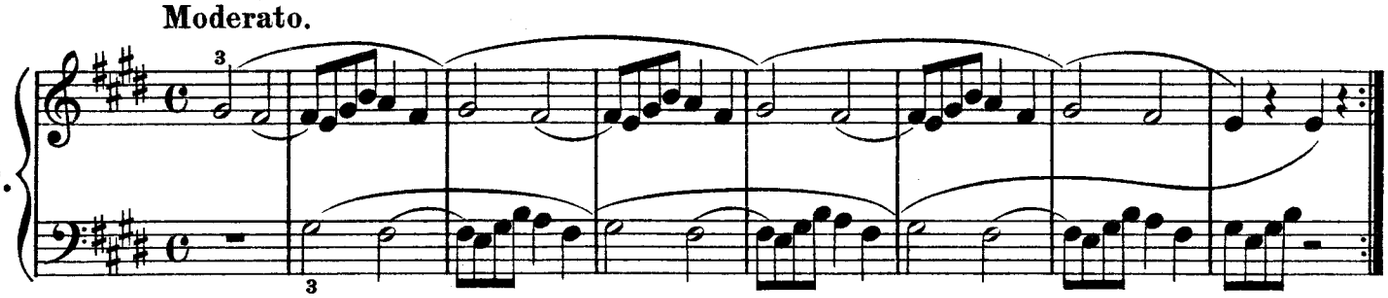

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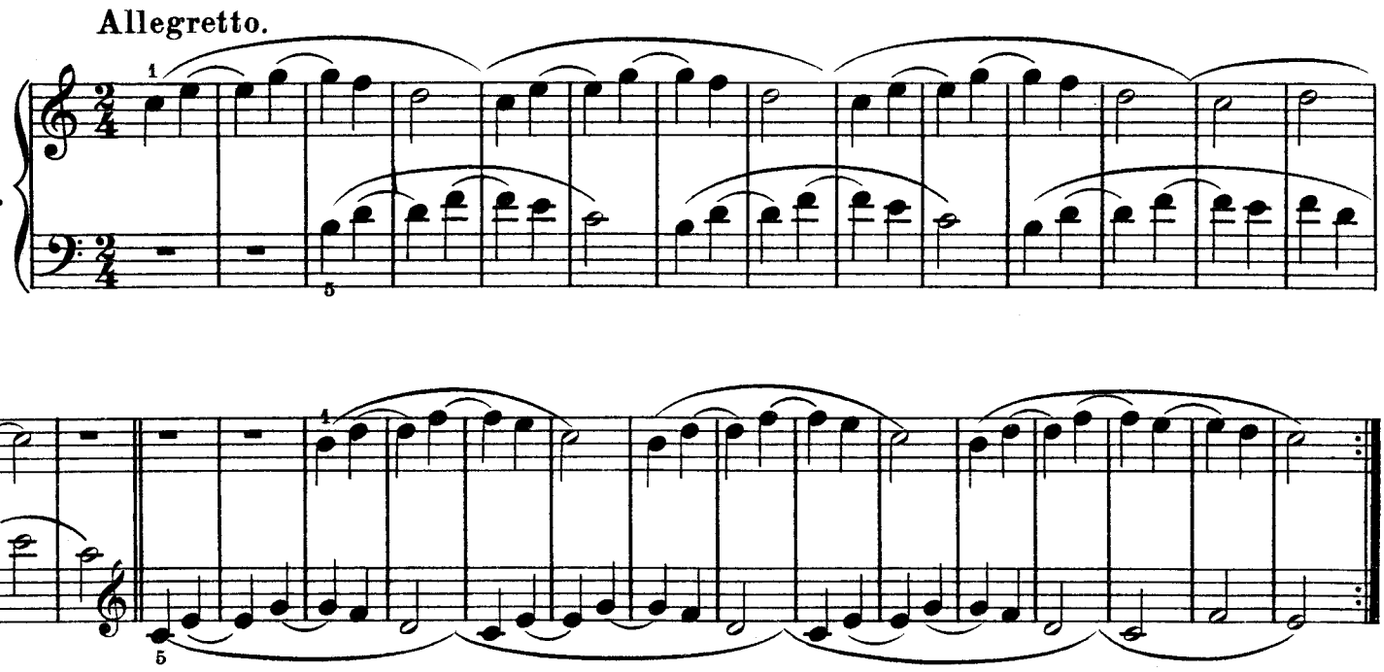

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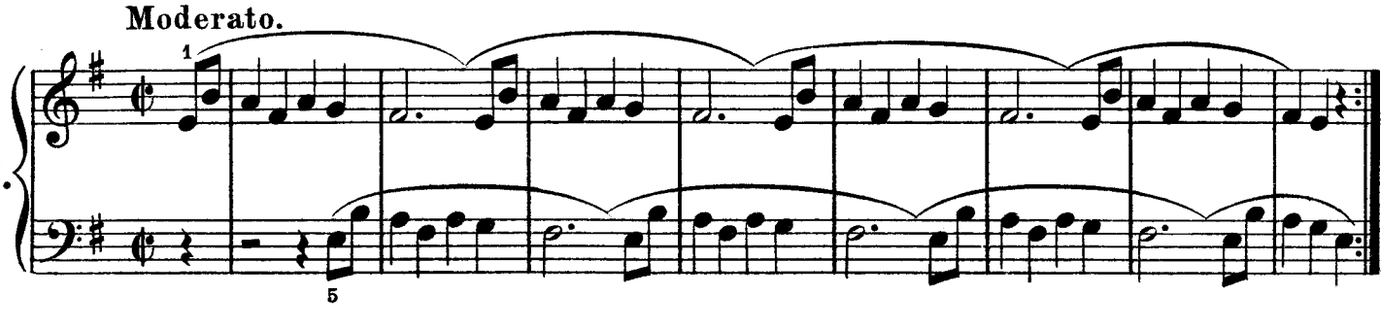

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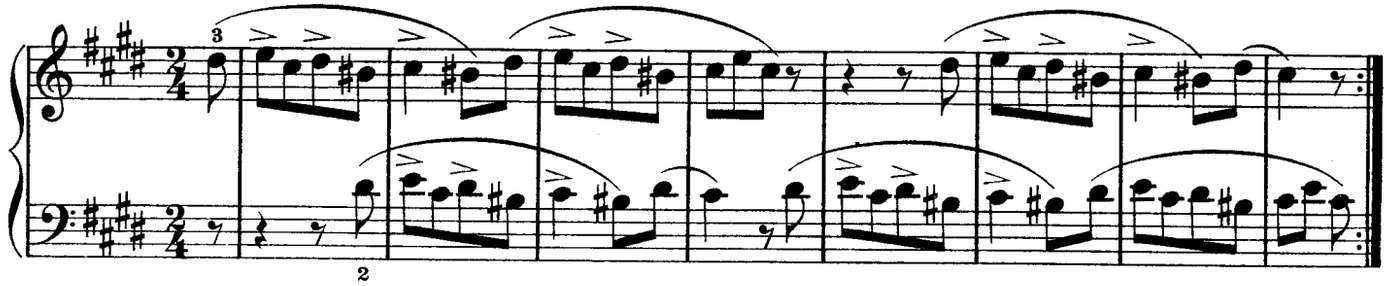

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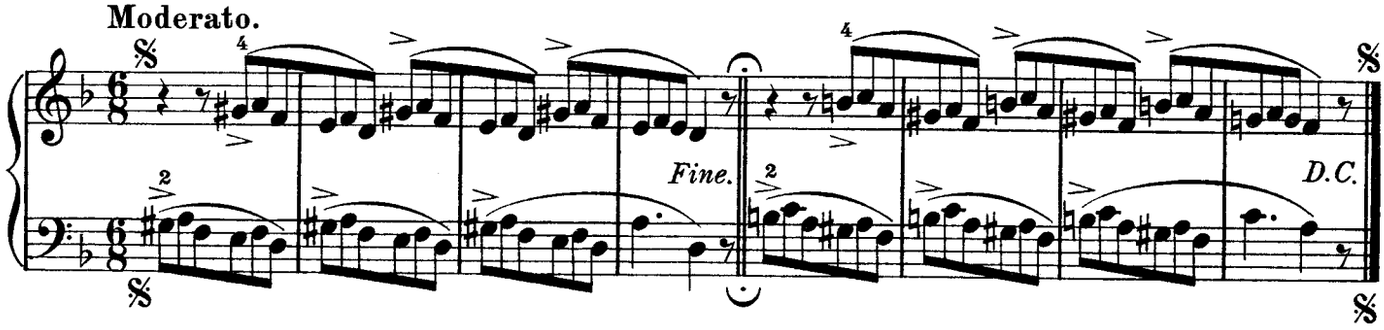

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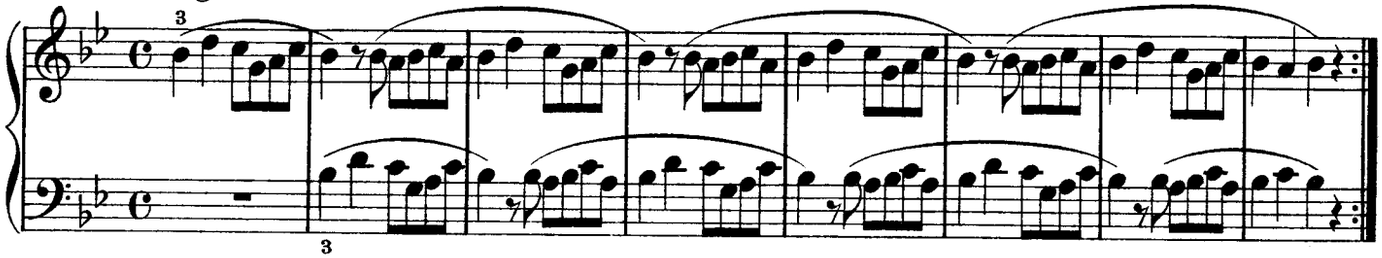

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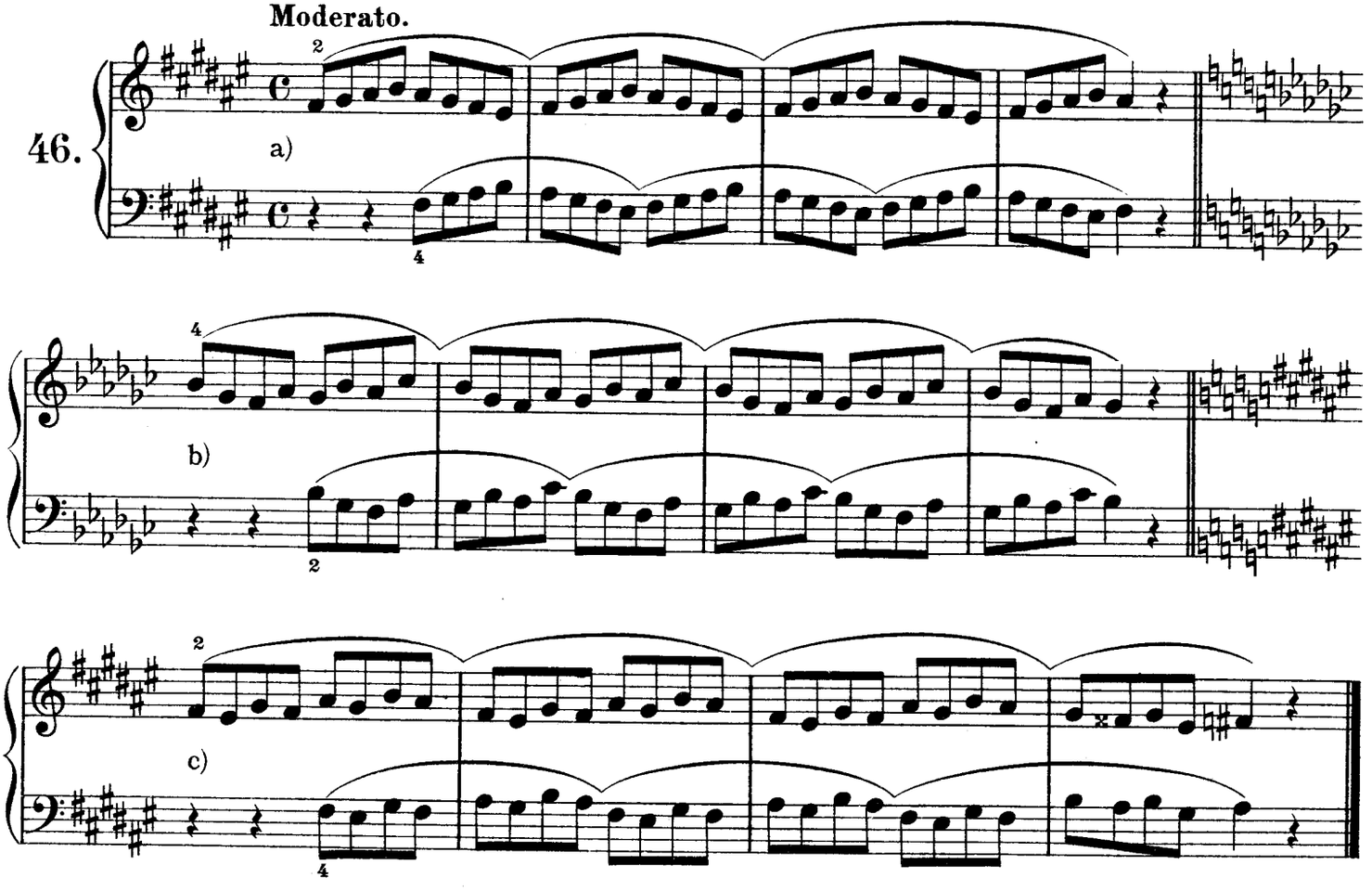
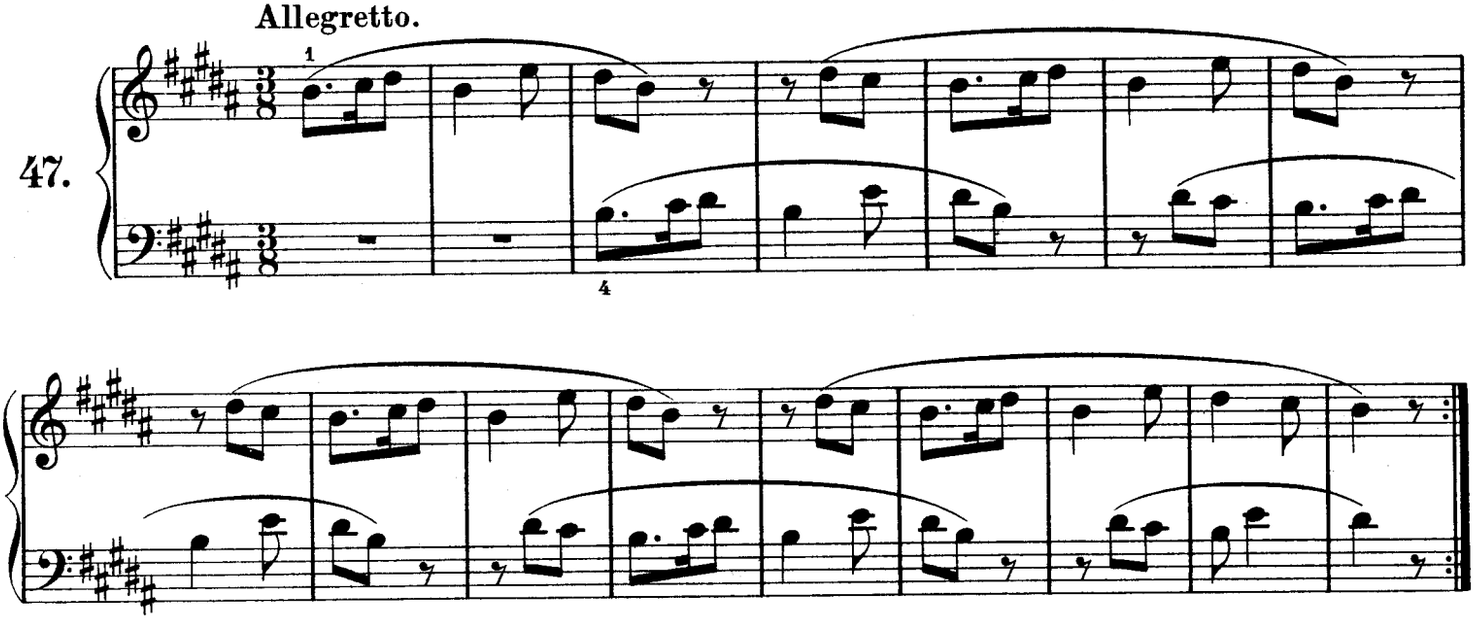
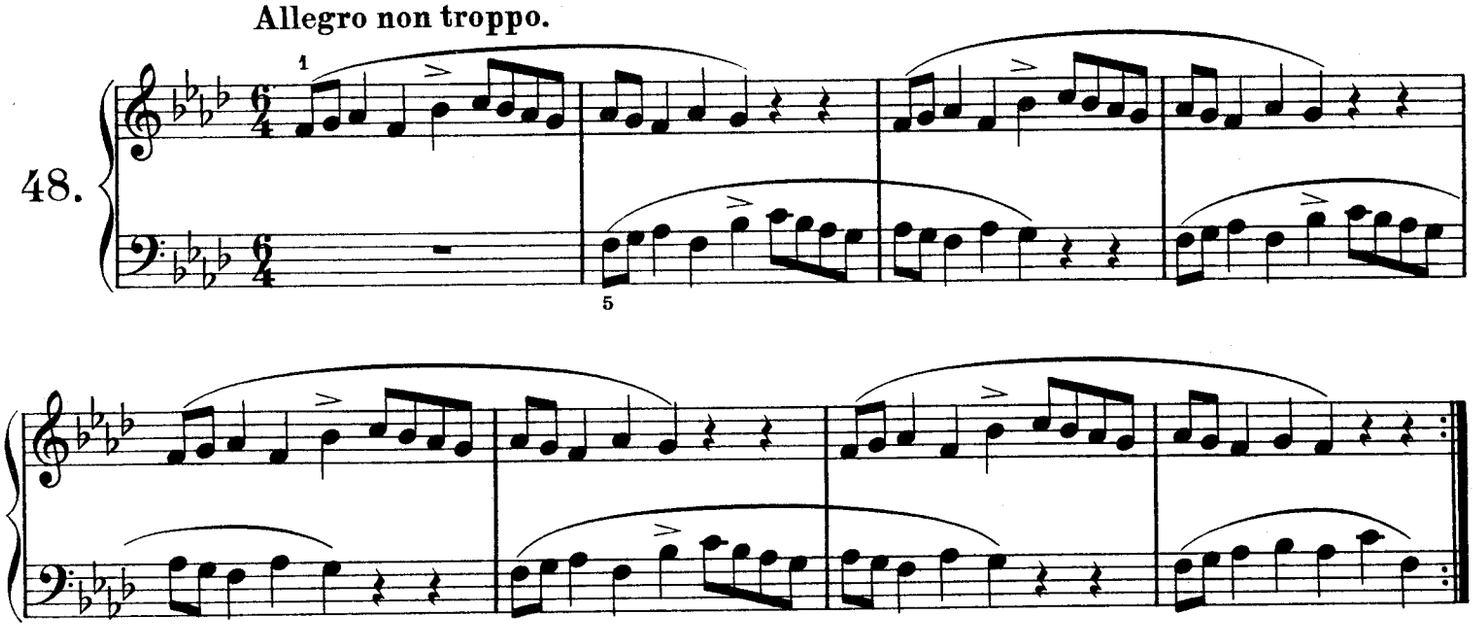


47. Allegretto.



48. Allegro non troppo.



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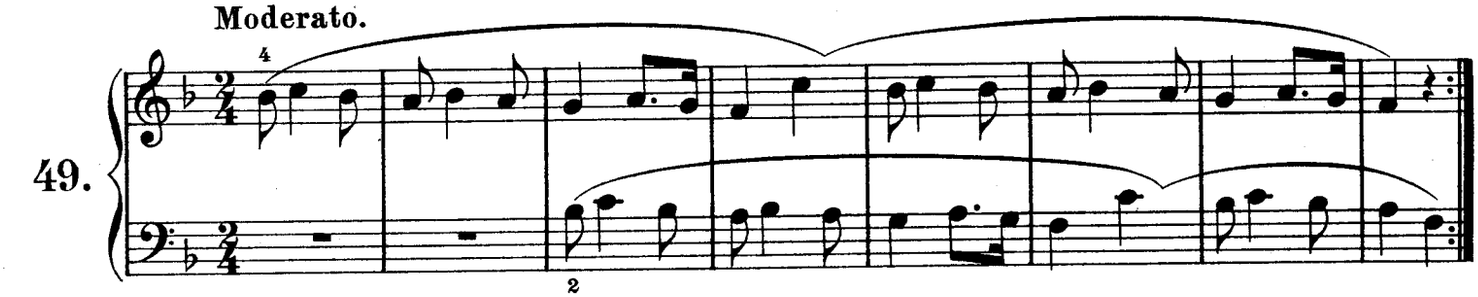

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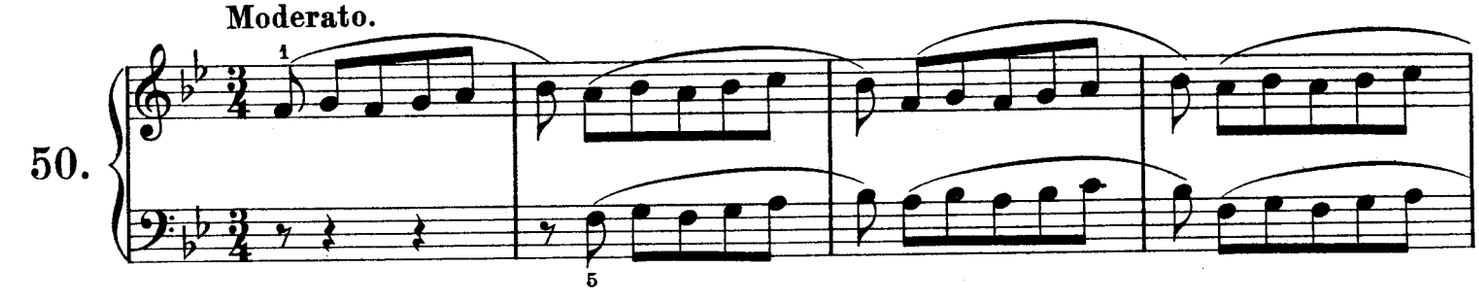
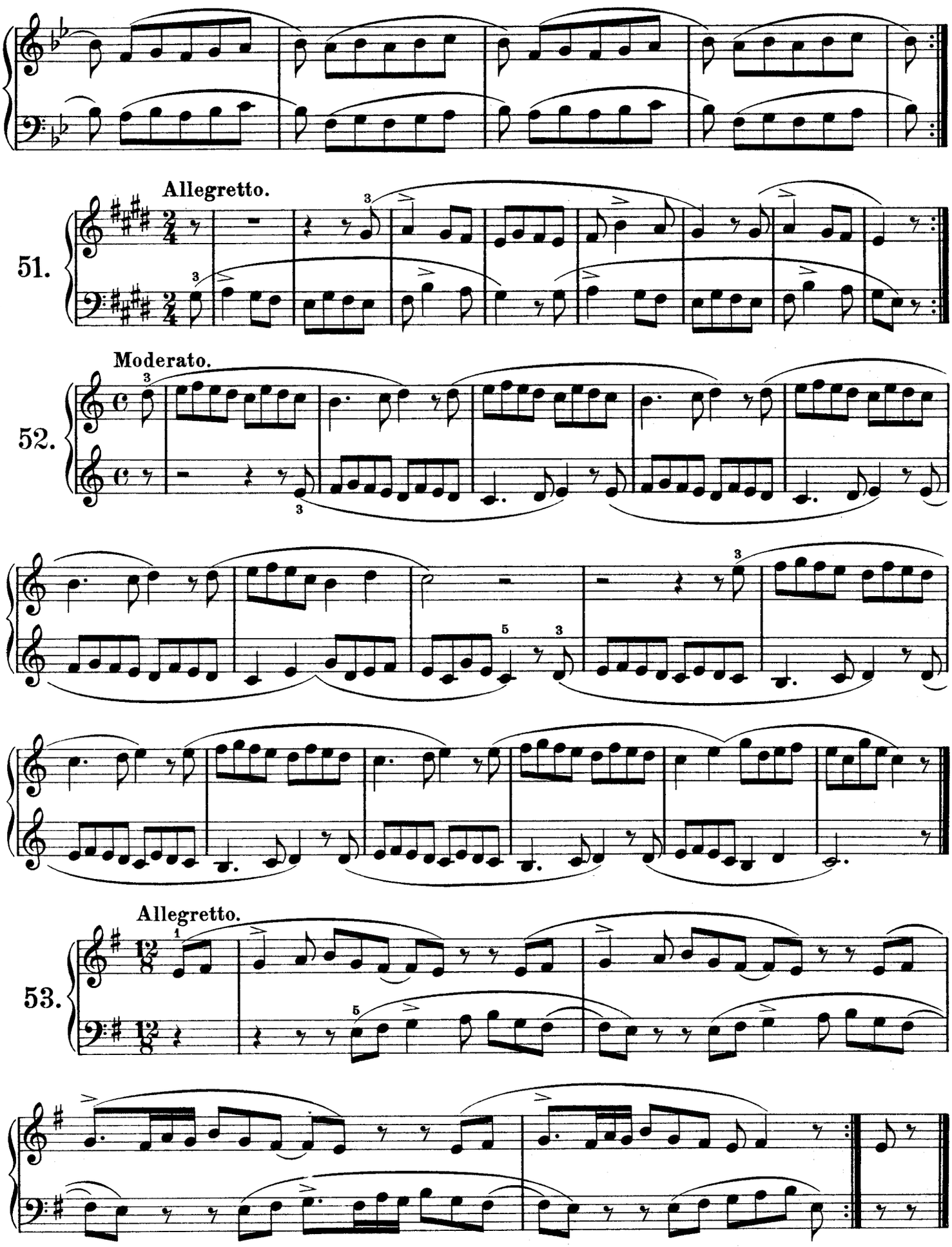
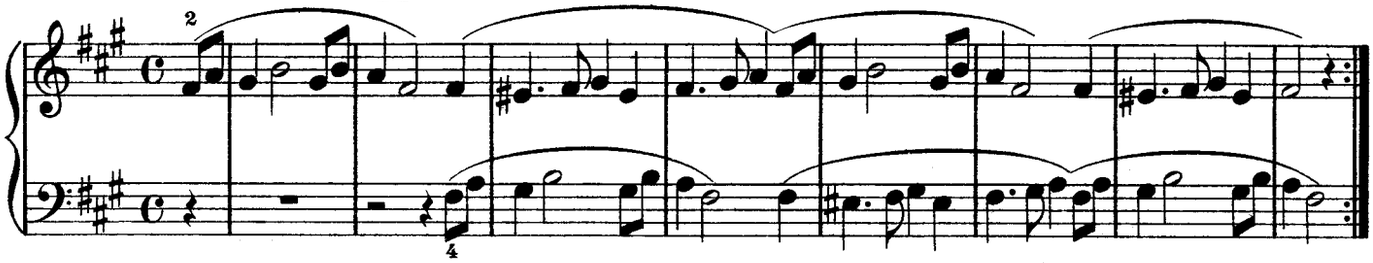



Allegretto.
51.
Moderato.
52.
Allegretto.
53.

54. Allegro non troppo.



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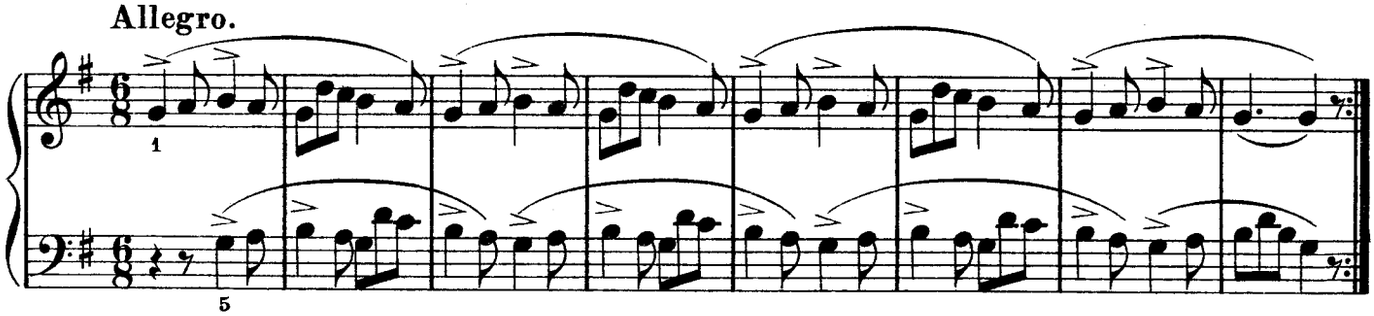
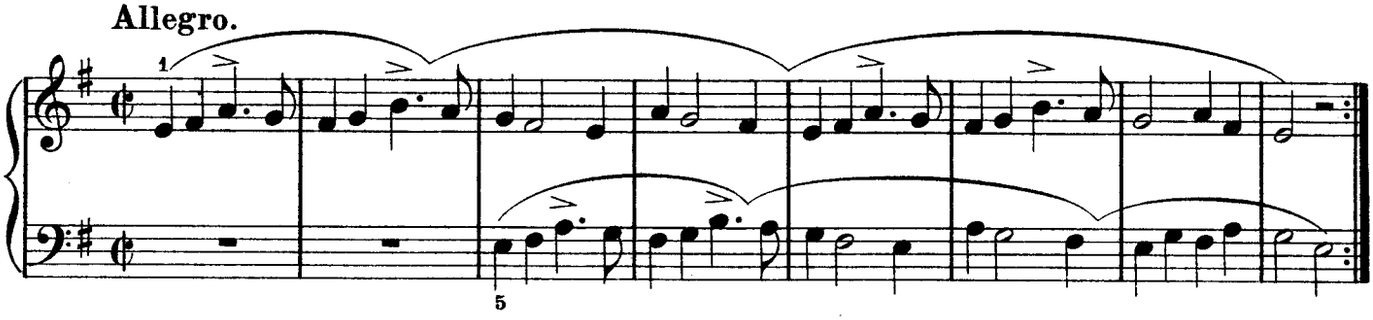
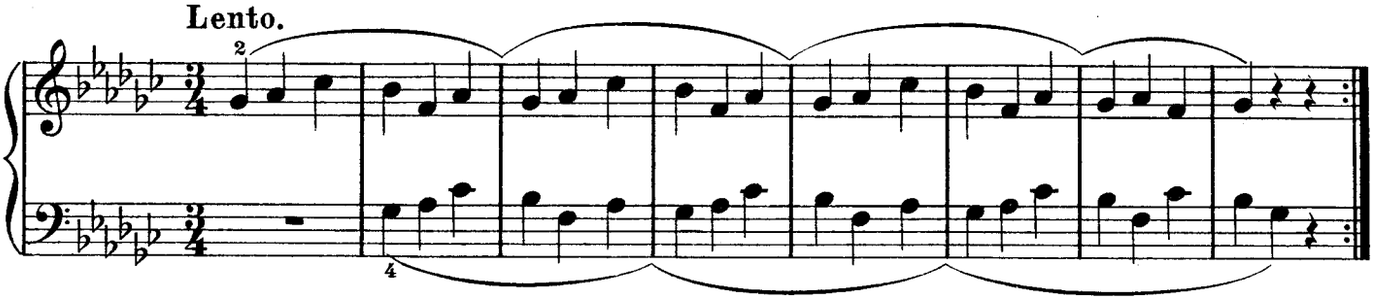


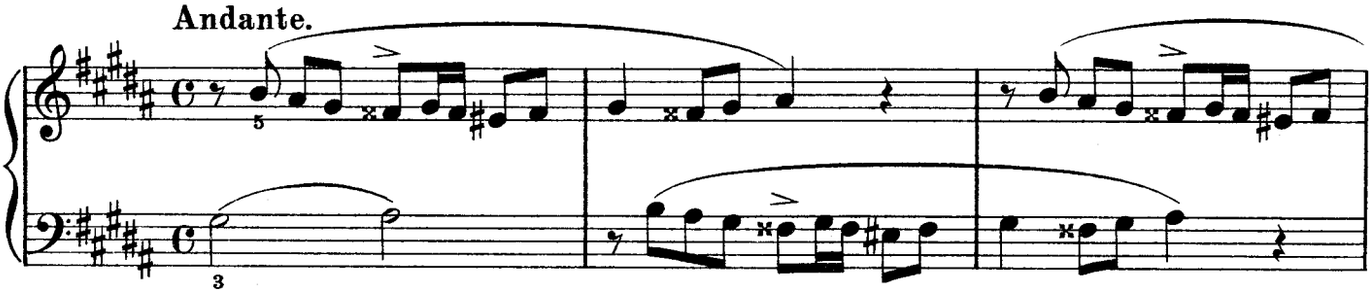
56. Allegro.

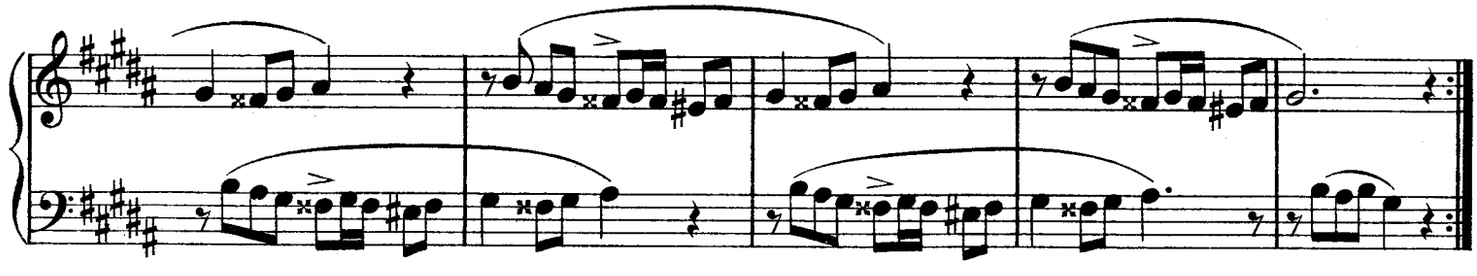


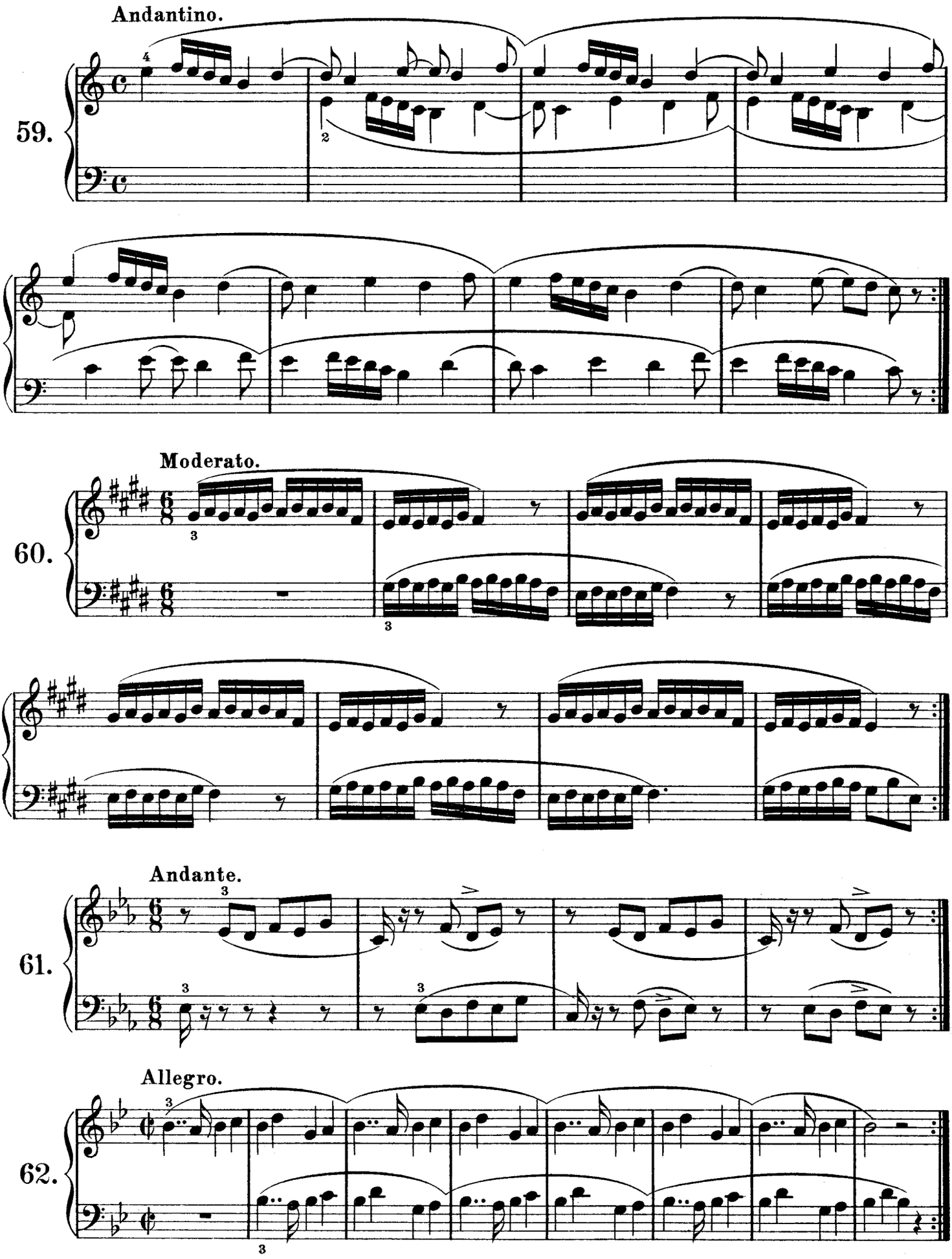
57. Lento.



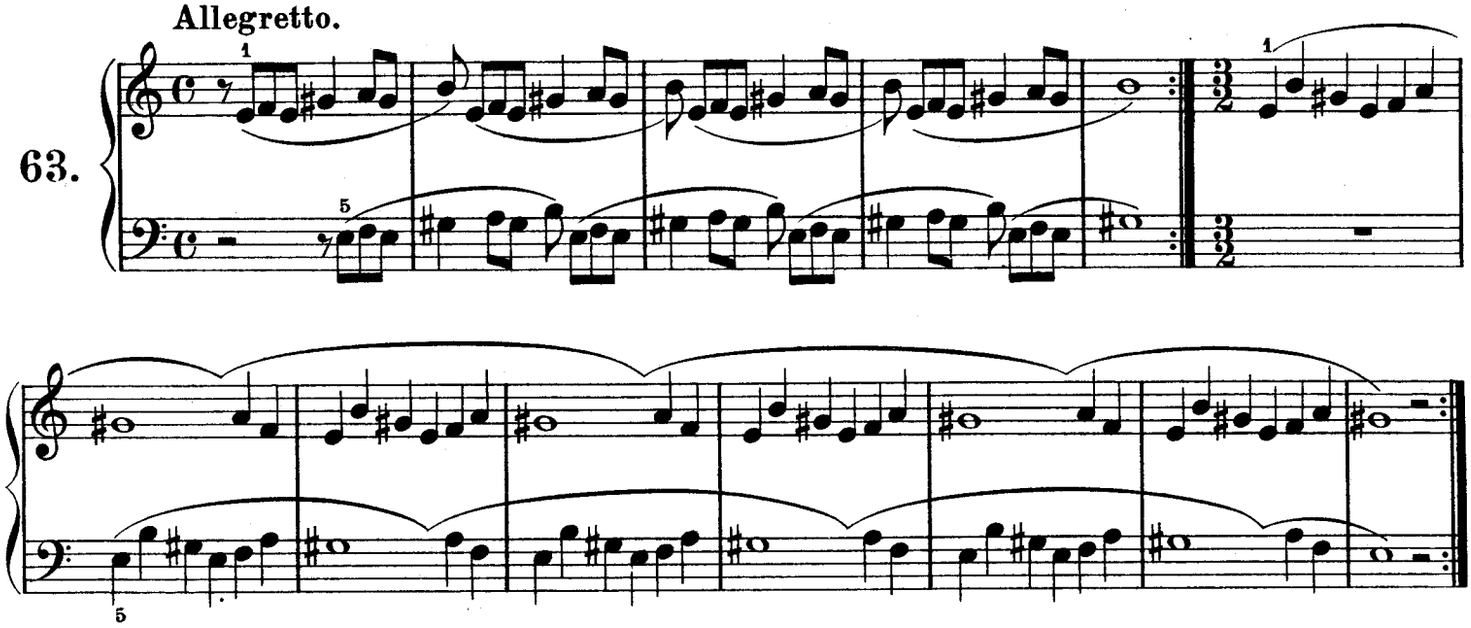
58. Andante.



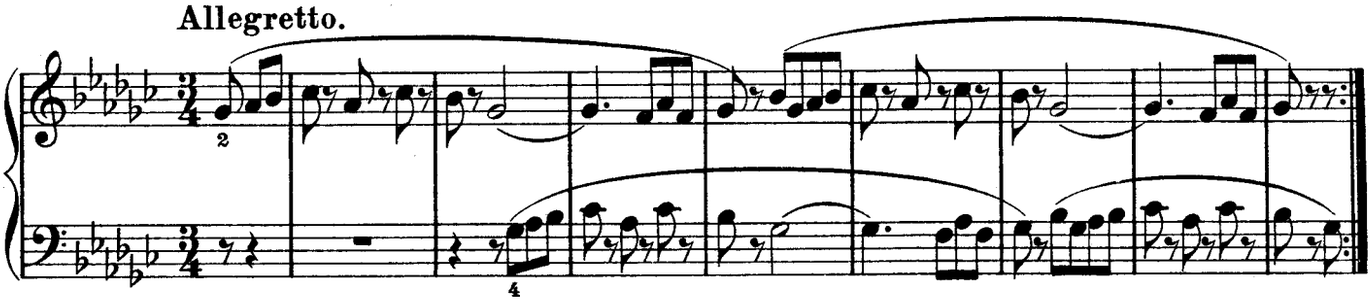



Andantino.
59.
Moderato.
60.
Andante.
61.
Allegro.
62.

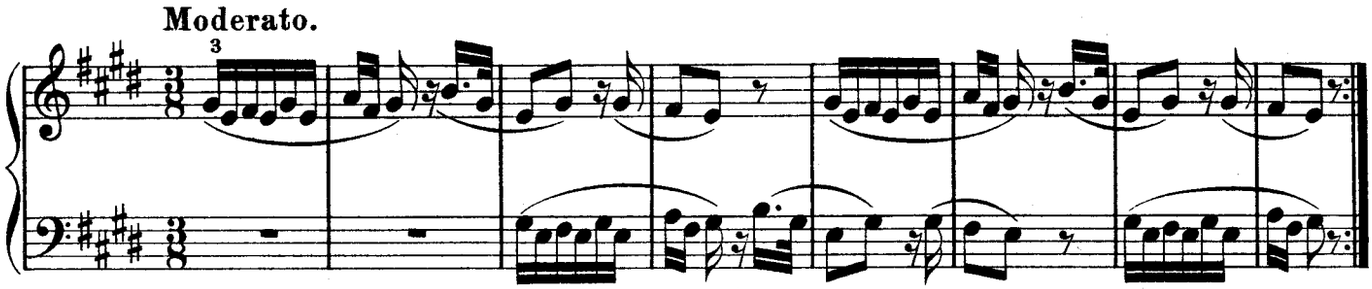
63. Allegretto.



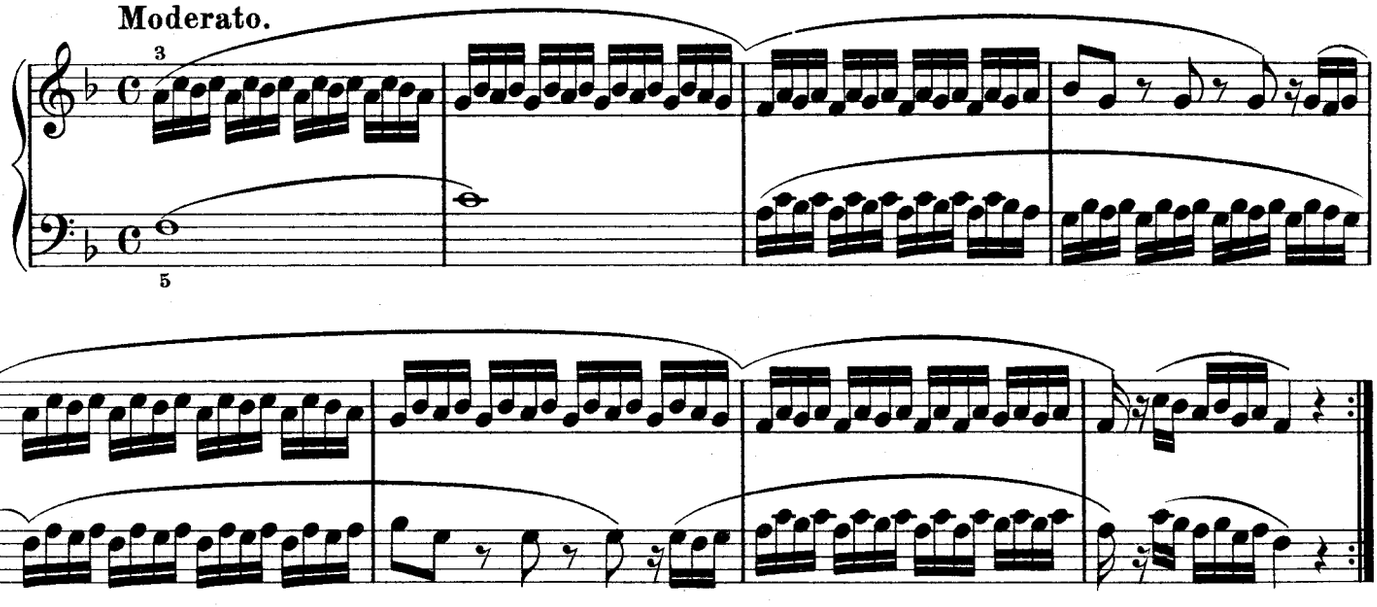
64. Allegretto.



65. Moderato.

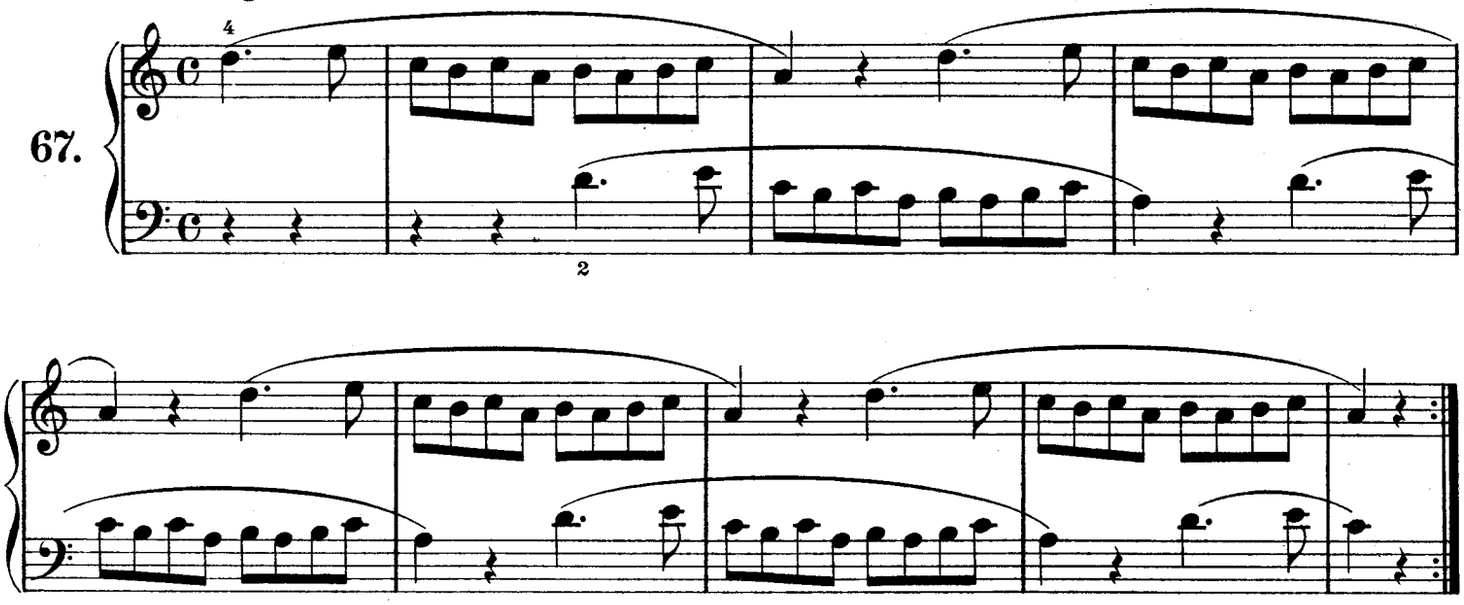


66. Moderato.



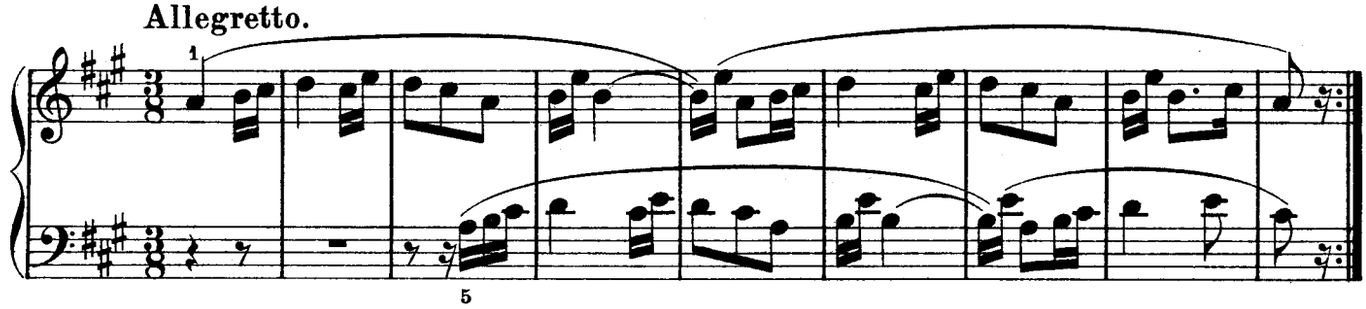
67.

Allegretto.



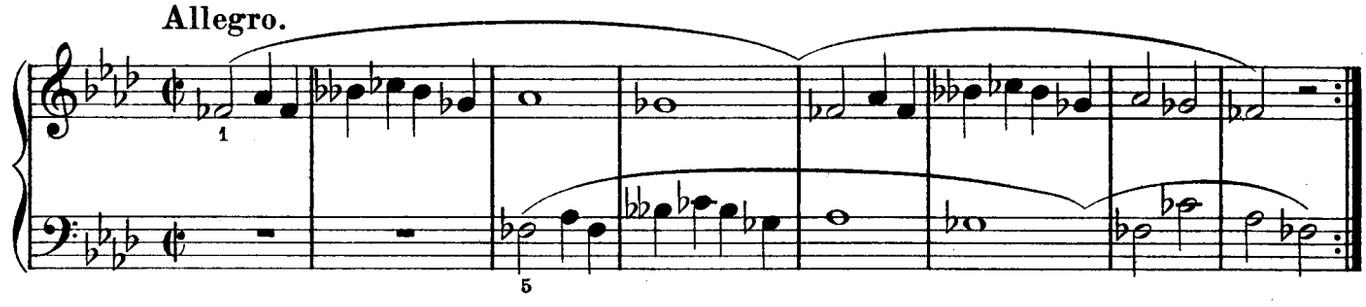
68.

Allegretto.



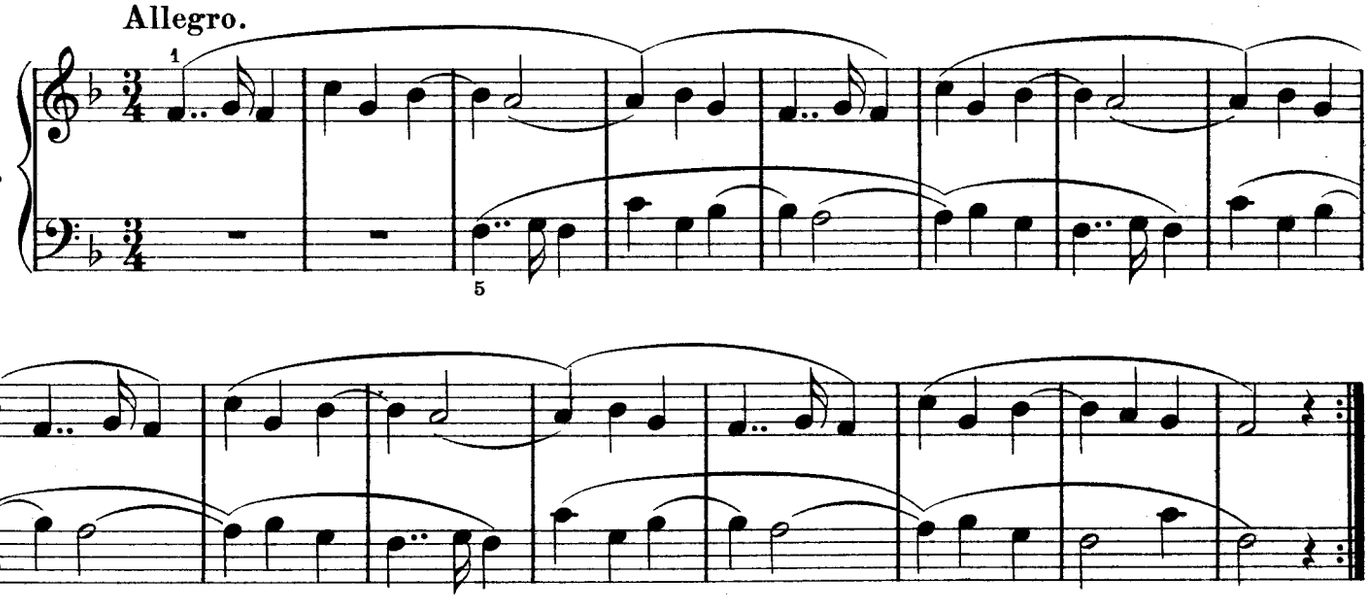
69.

Allegro.

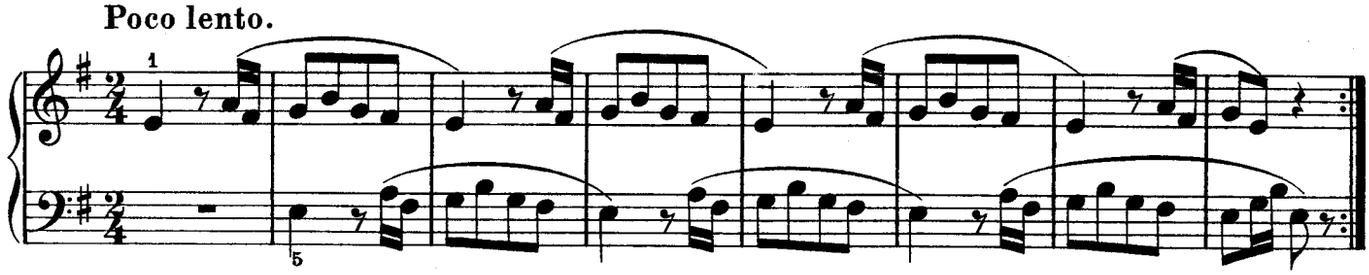


70.

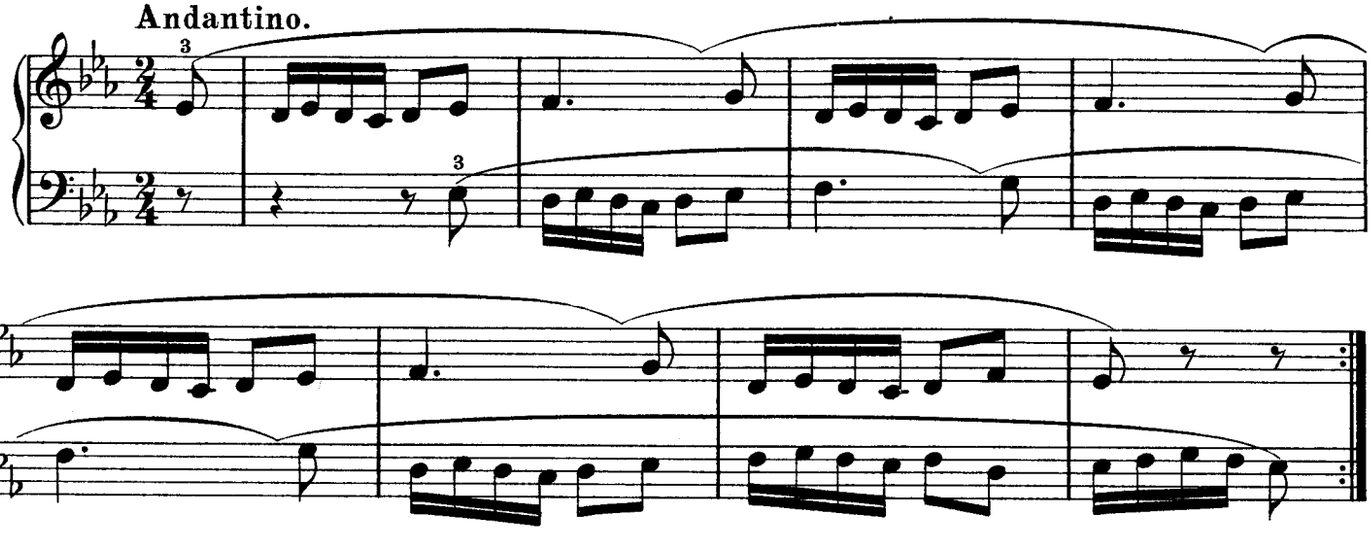
Allegro.



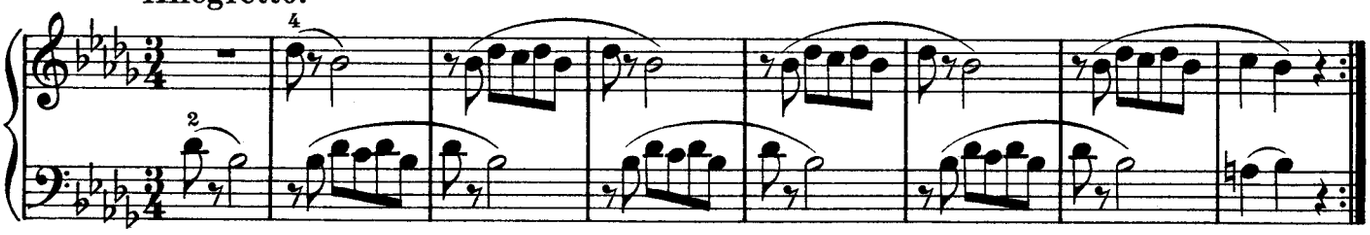
71. Poco lento.



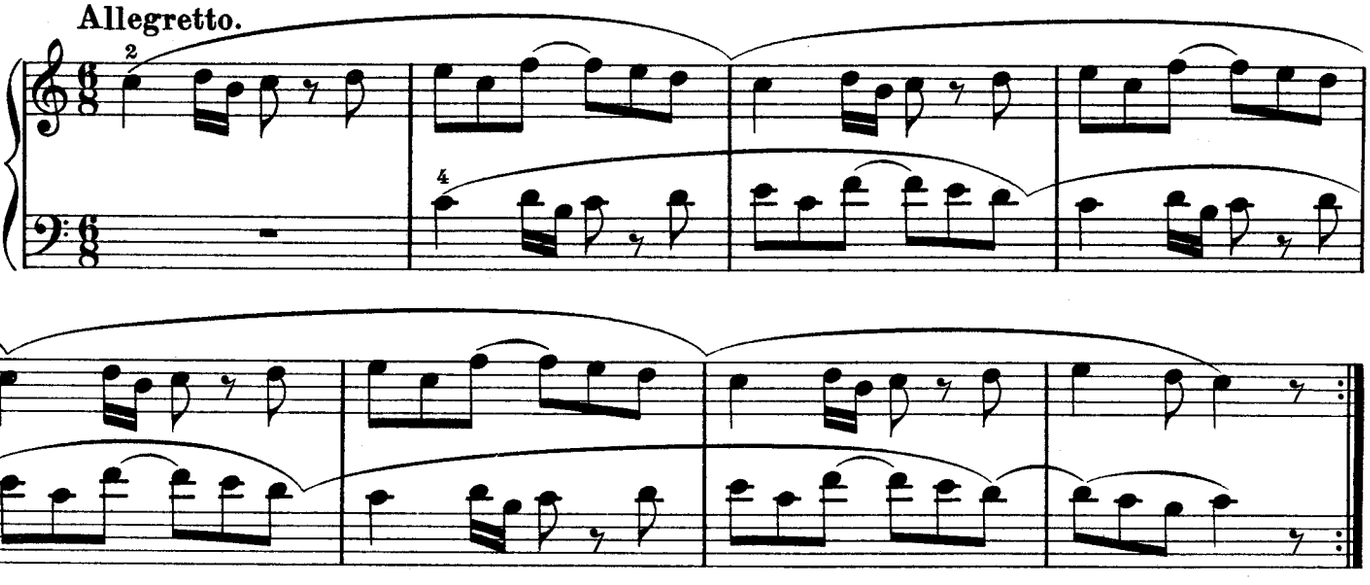
72. Andantino.



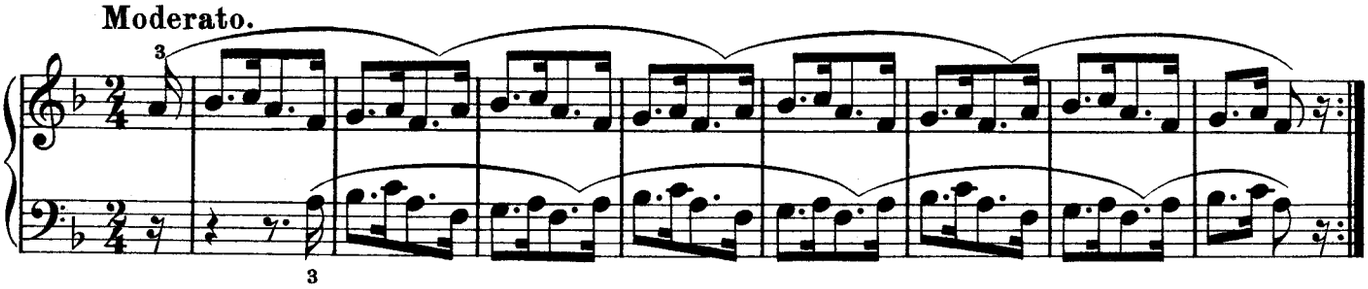
73. Allegretto.



74. Allegretto.



75. Moderato.



76. Moderato.

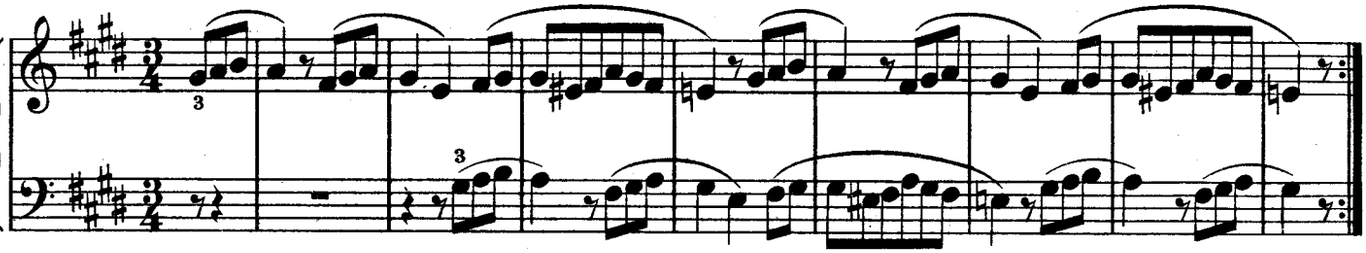
77. Moderato.

78. Moderato.

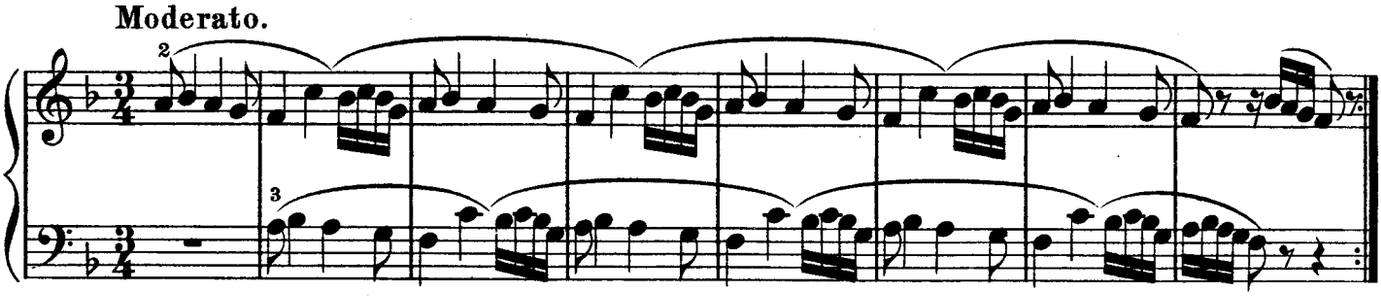
79. Allegretto.

80. Allegretto.

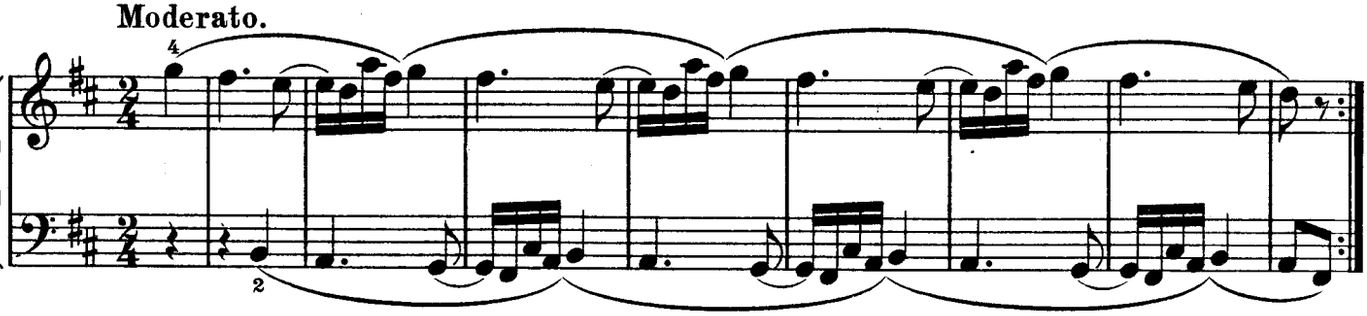
81. Moderato.



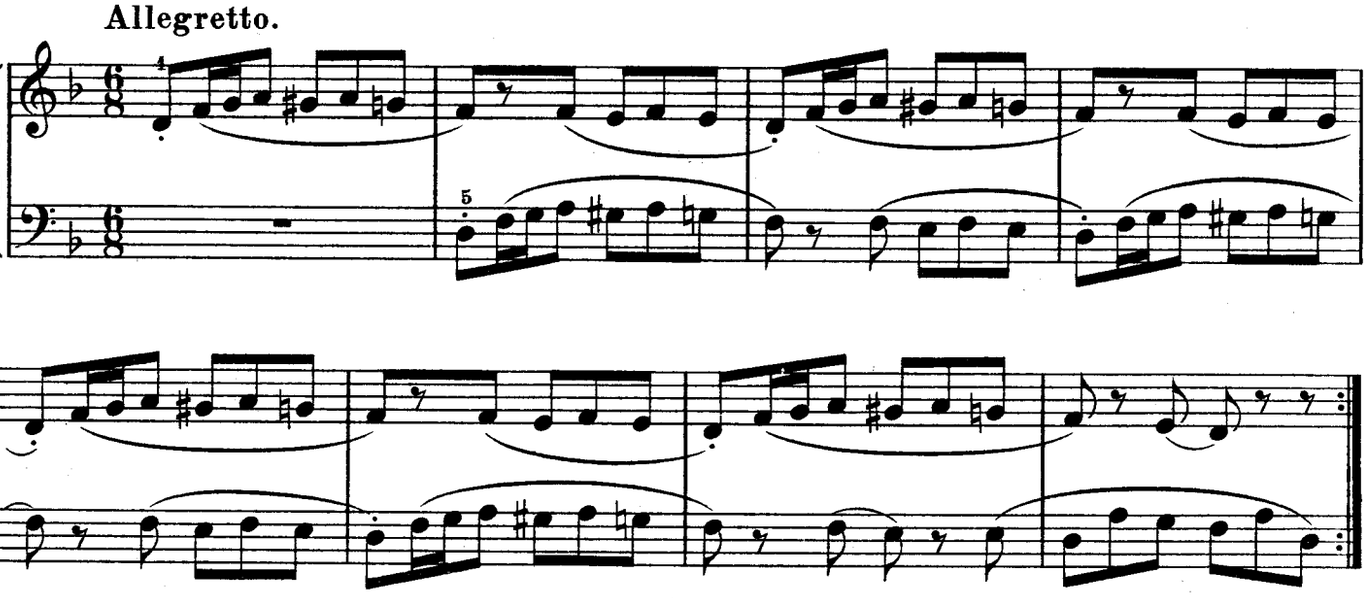
82. Moderato.



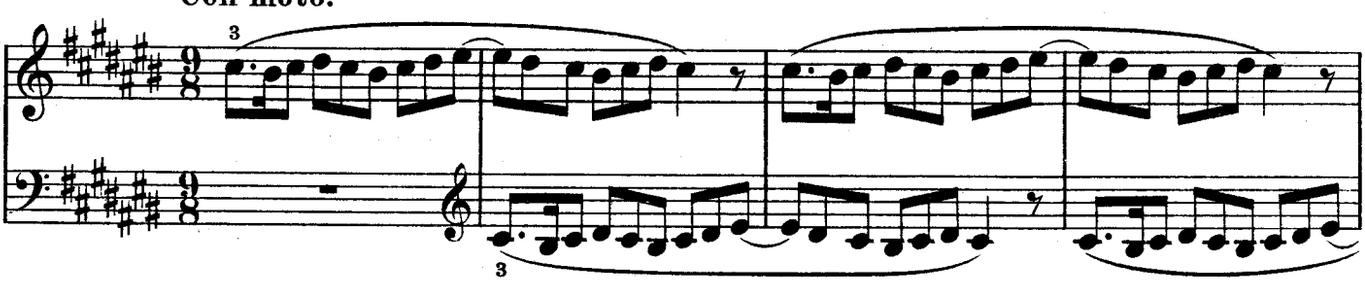
83. Moderato.

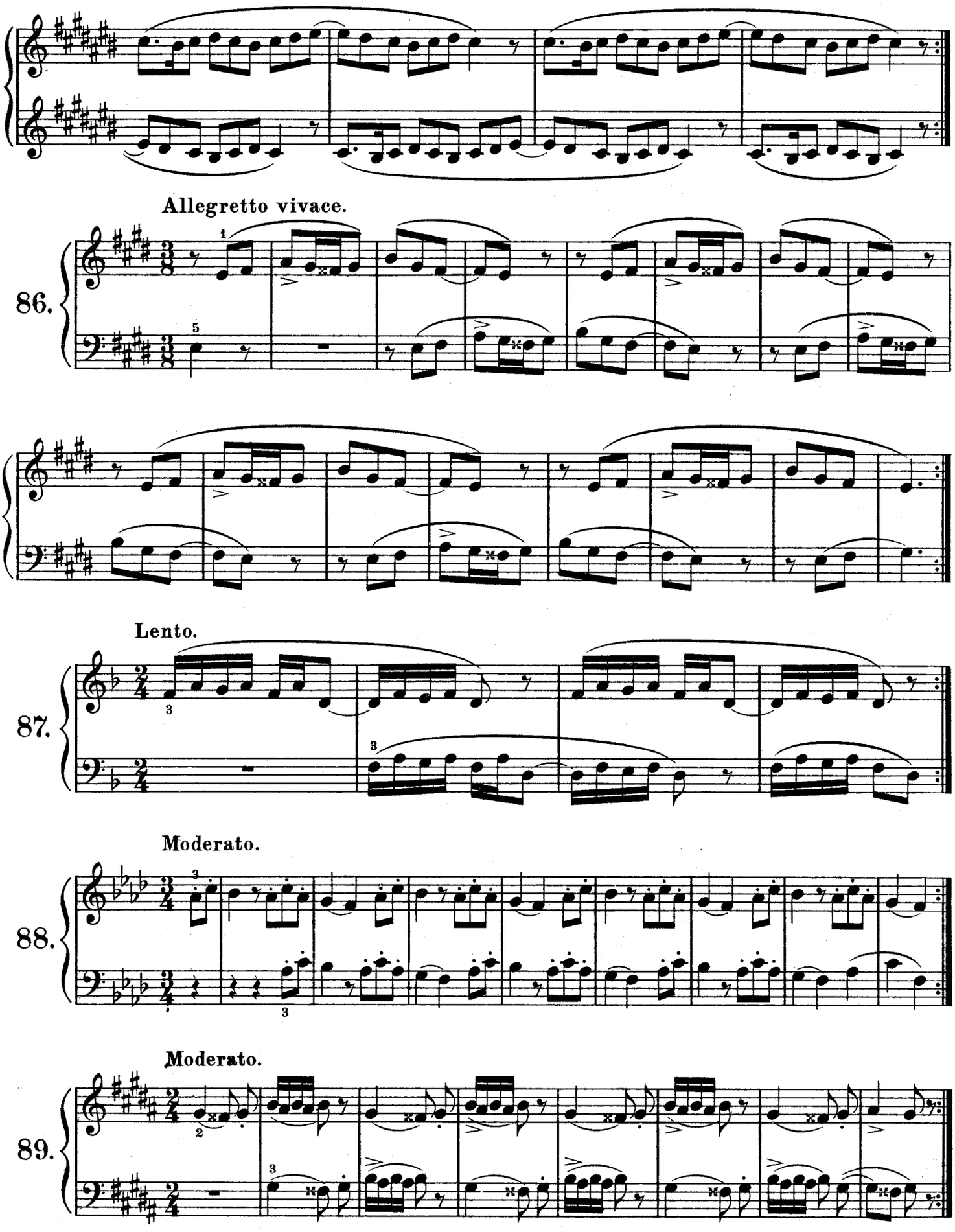


84. Allegretto.

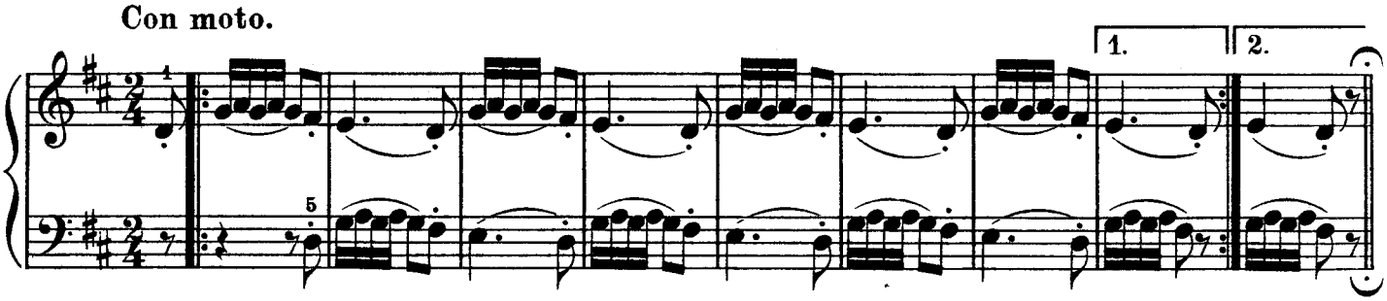


85. Con moto.

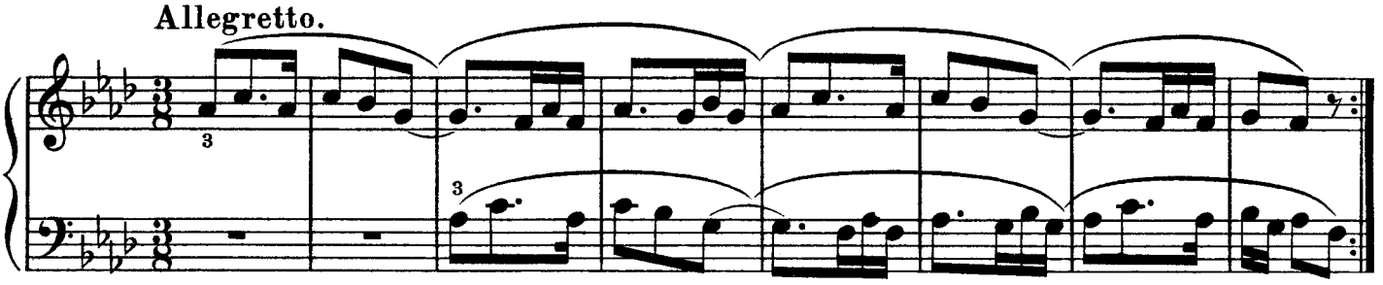



Allegretto vivace.
86.
Lento.
87.
Moderato.
88.
Moderato.
89.

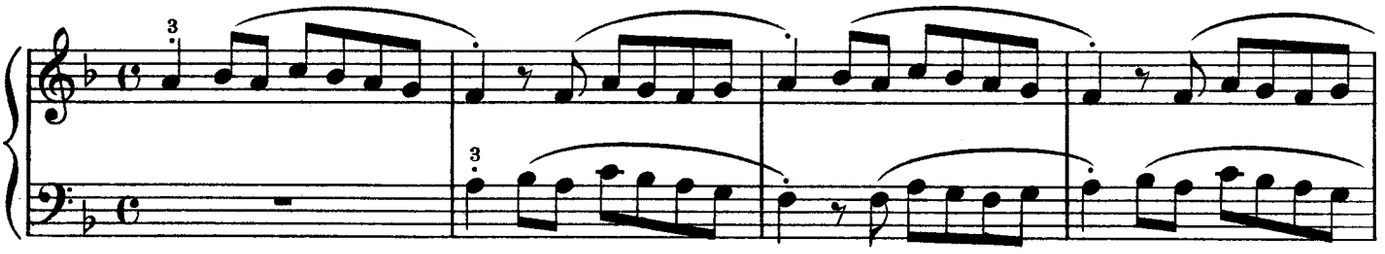
90. **Con moto.**

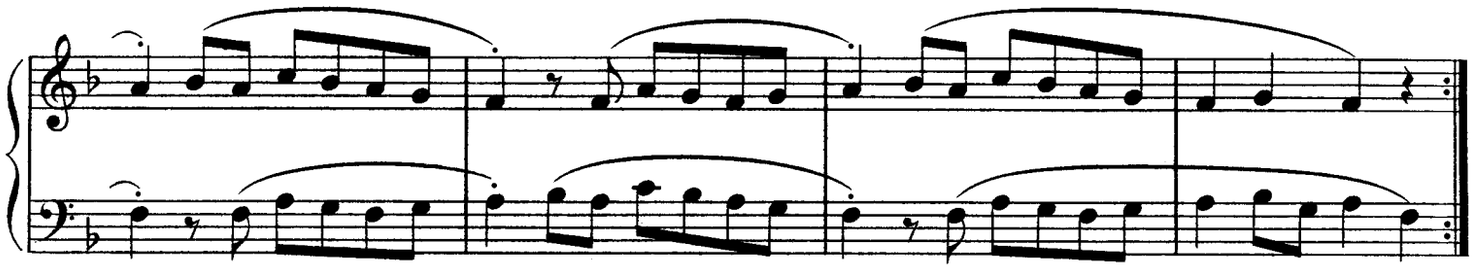


91. **Allegretto.**

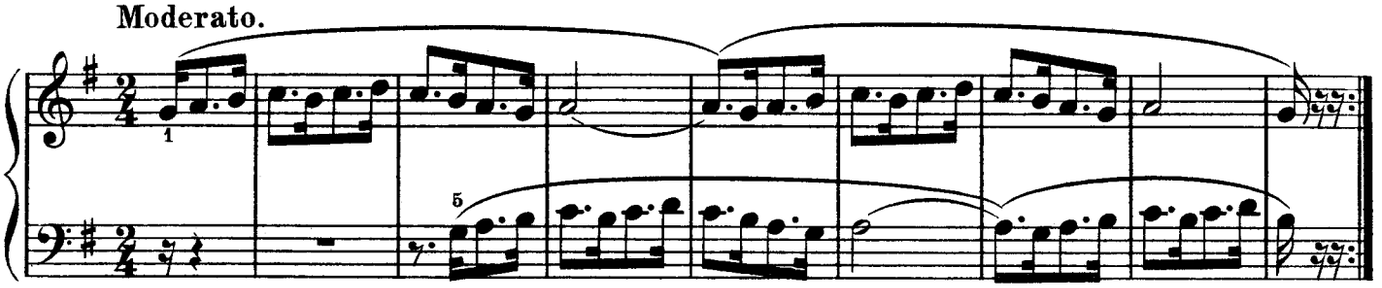


92. **Moderato.**

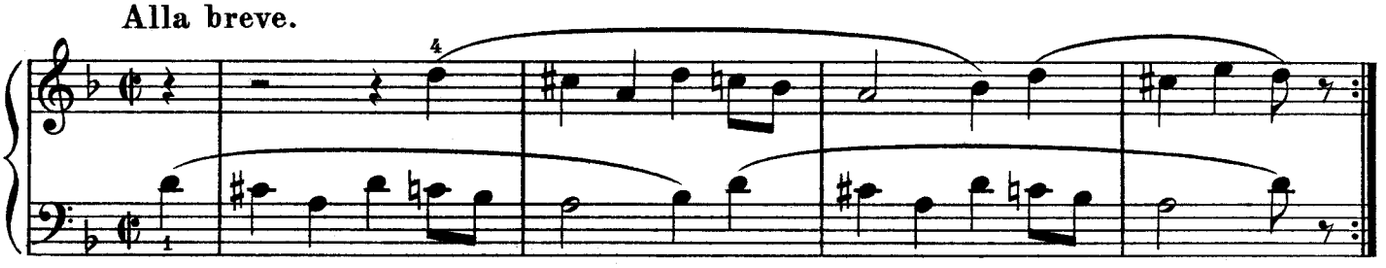




93. **Moderato.**

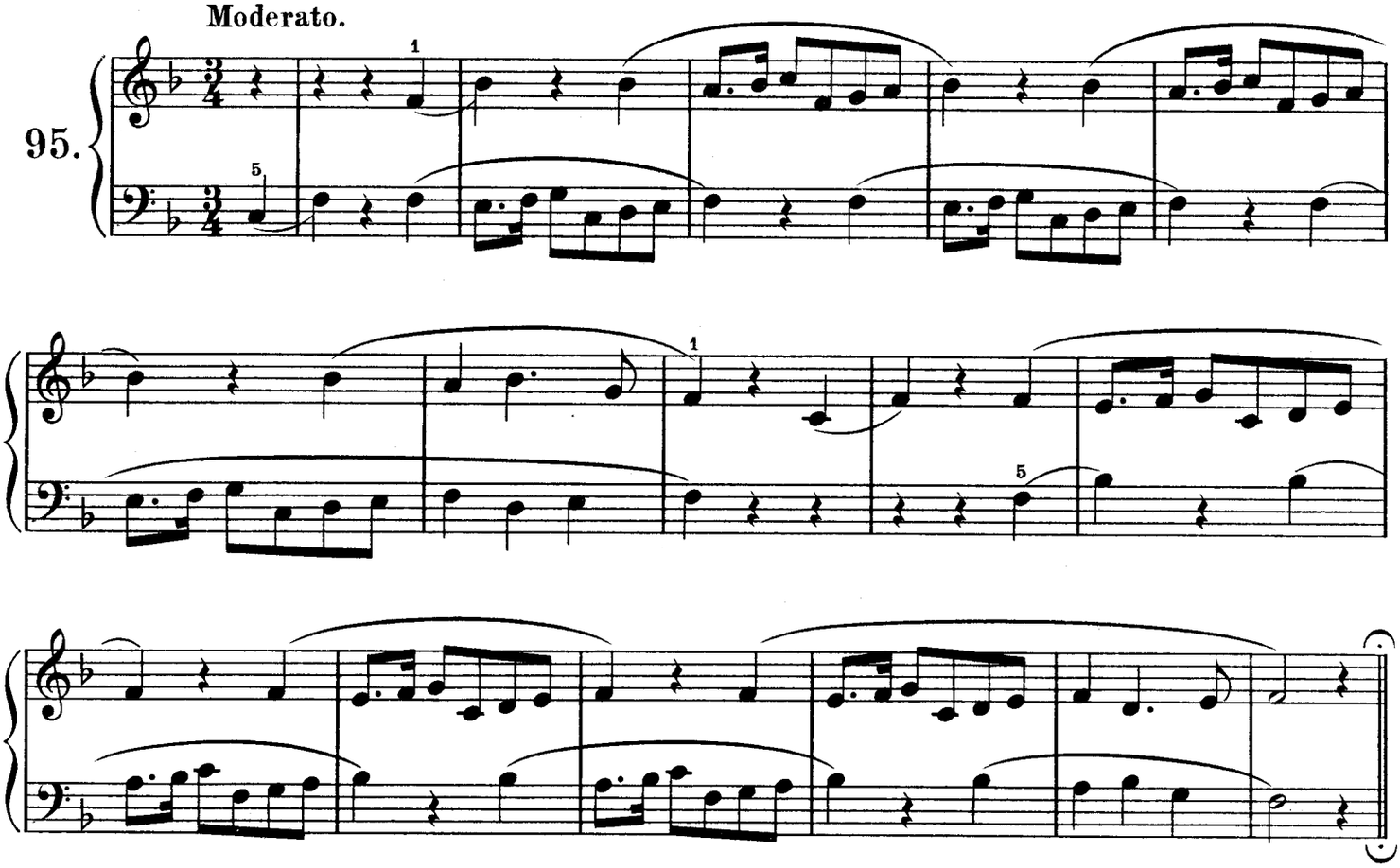


94. **Alla breve.**



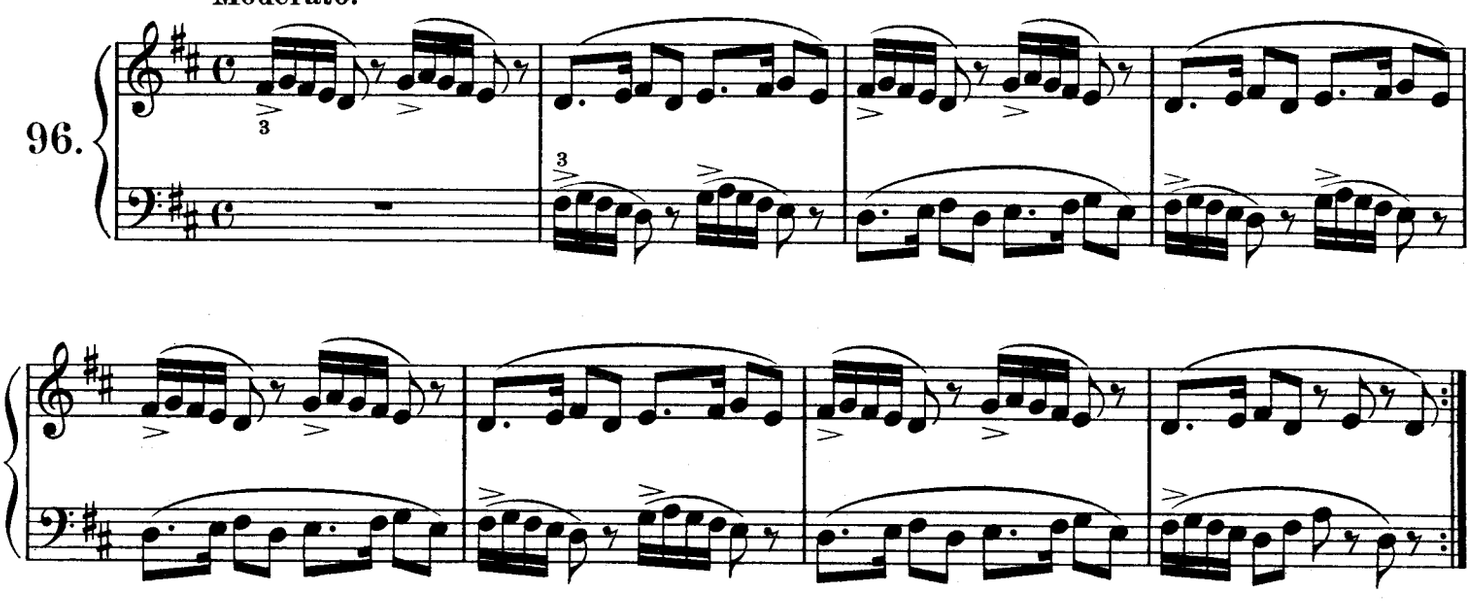
Moderato.

95.



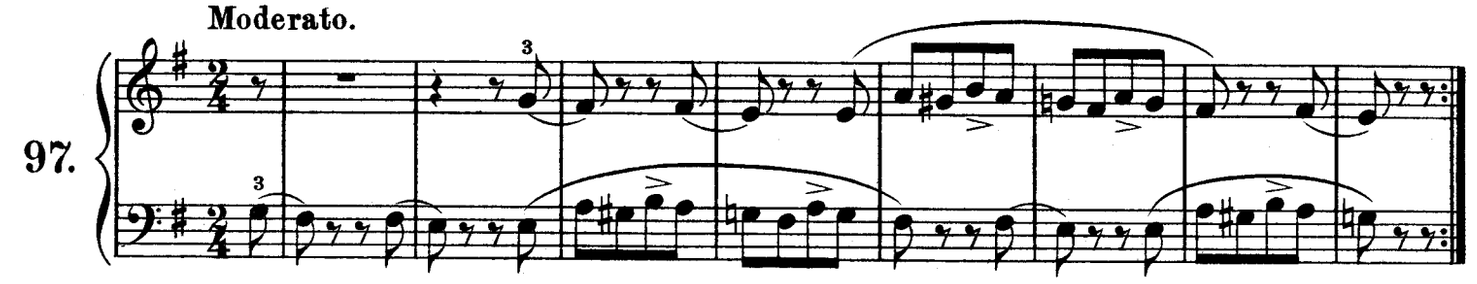
Moderato.

96.



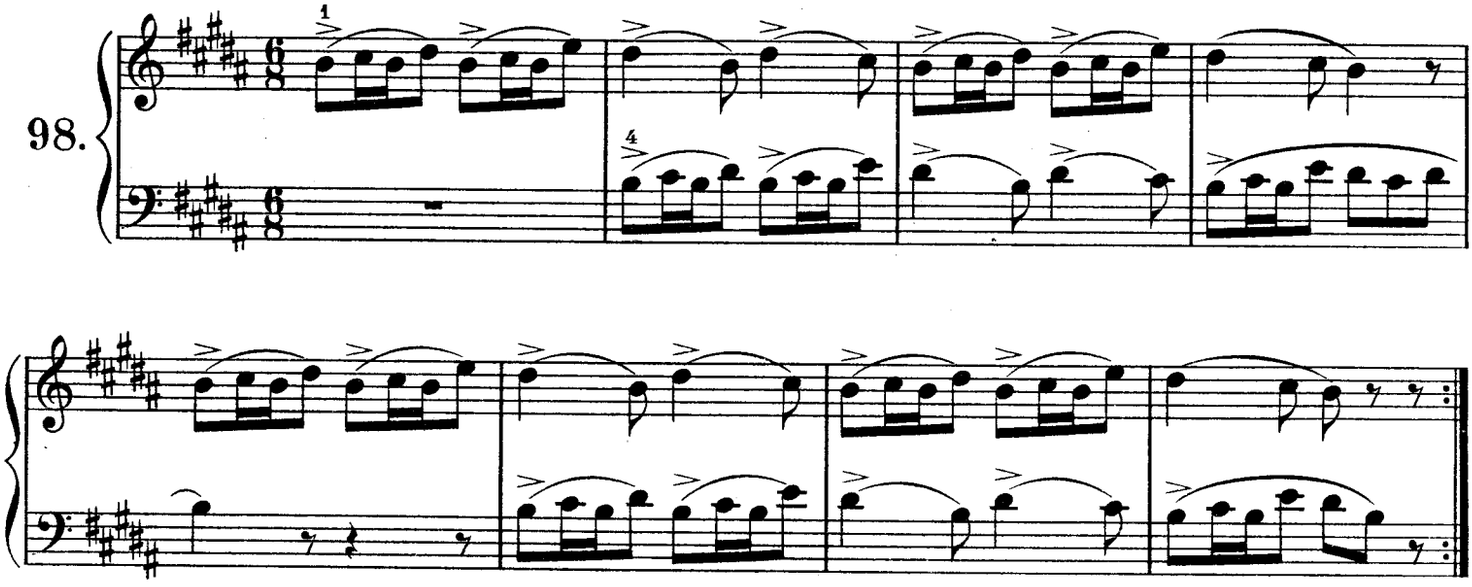
Moderato.

97.



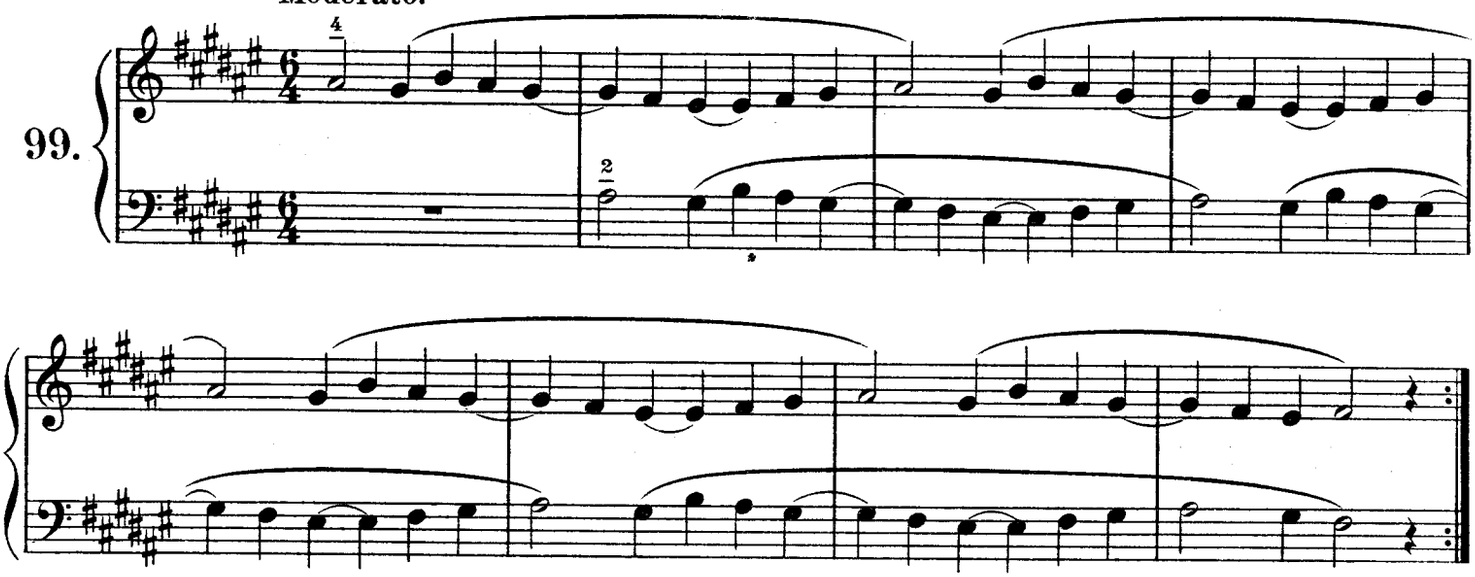
Allegretto.

98.



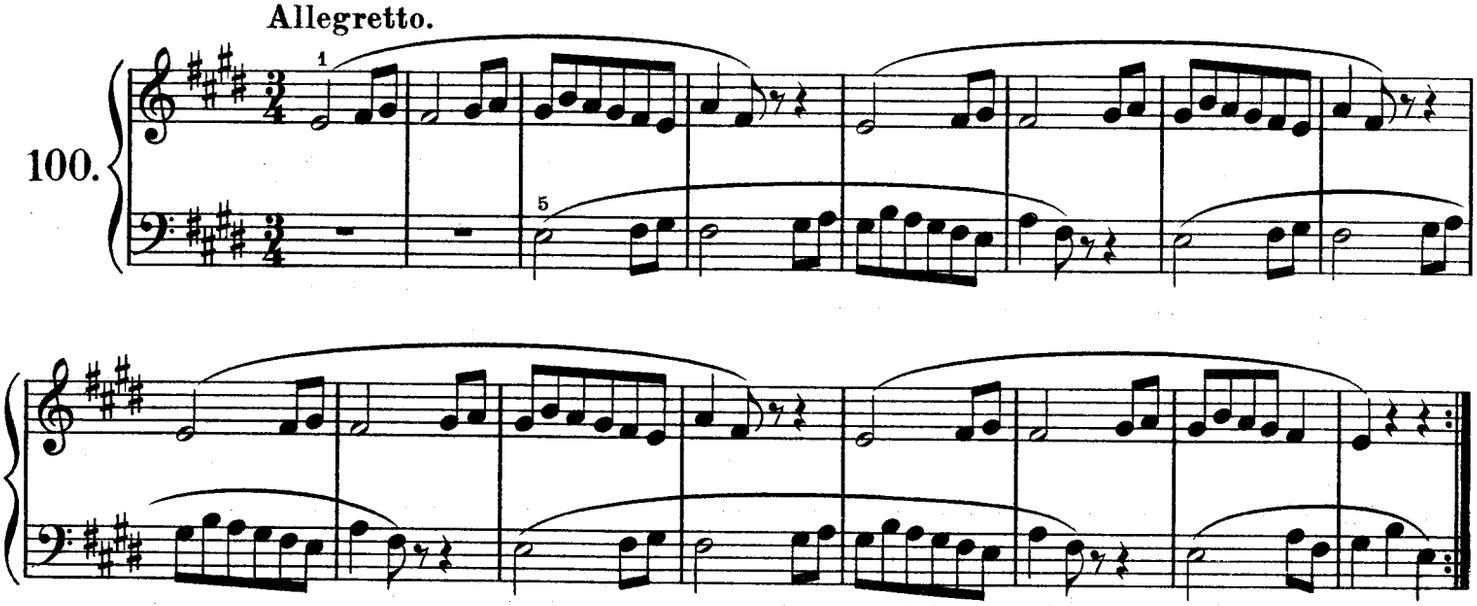
Moderato.

99.

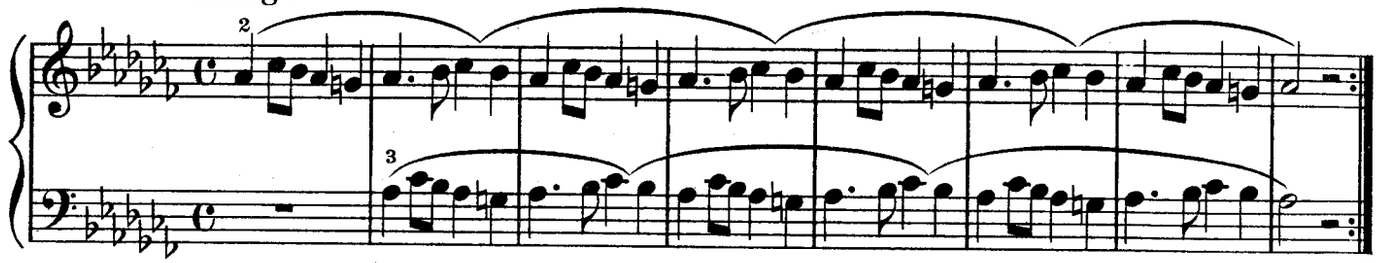


Allegretto.

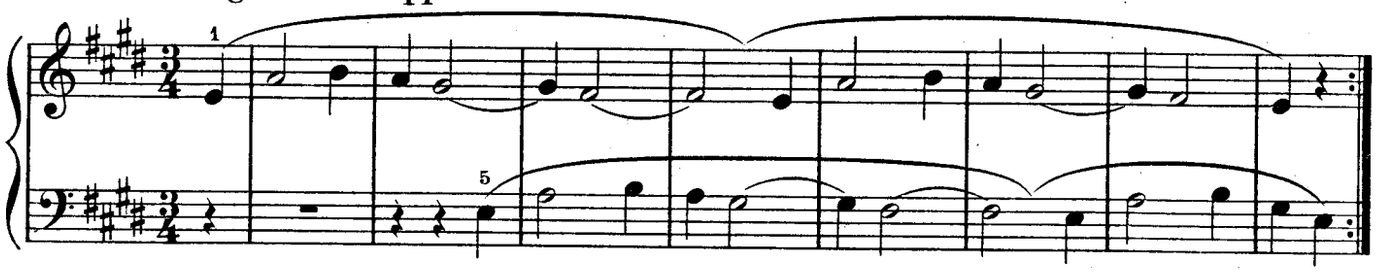
100.



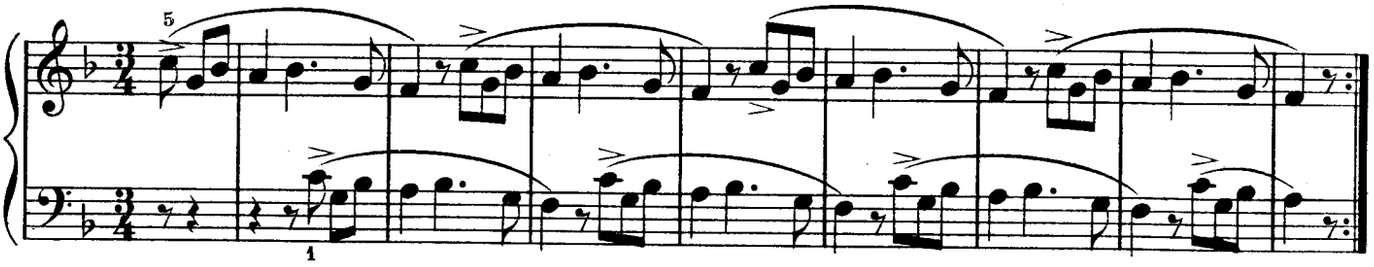
101. Allegro.



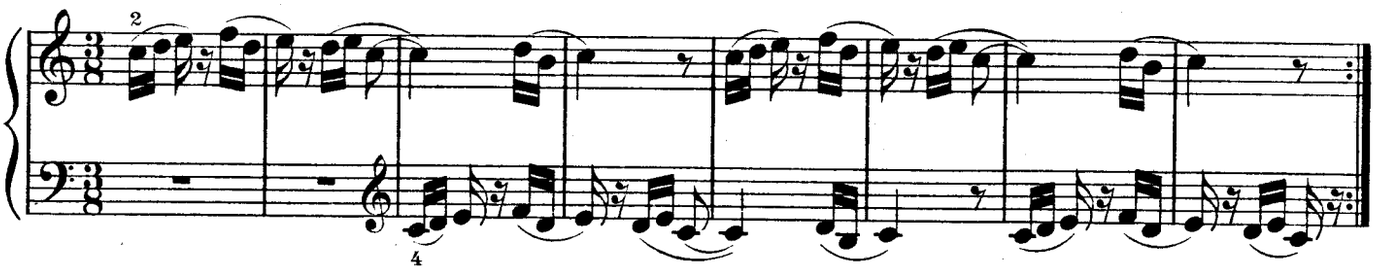
102. Allegro non troppo.



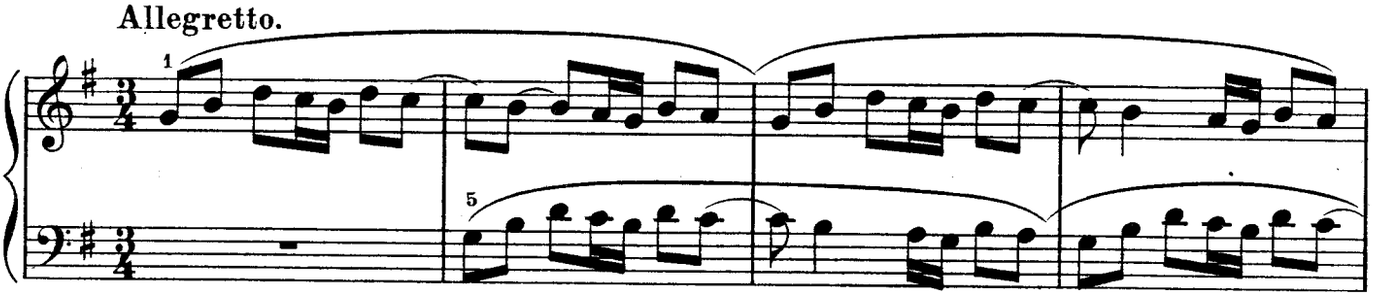
103. Moderato.

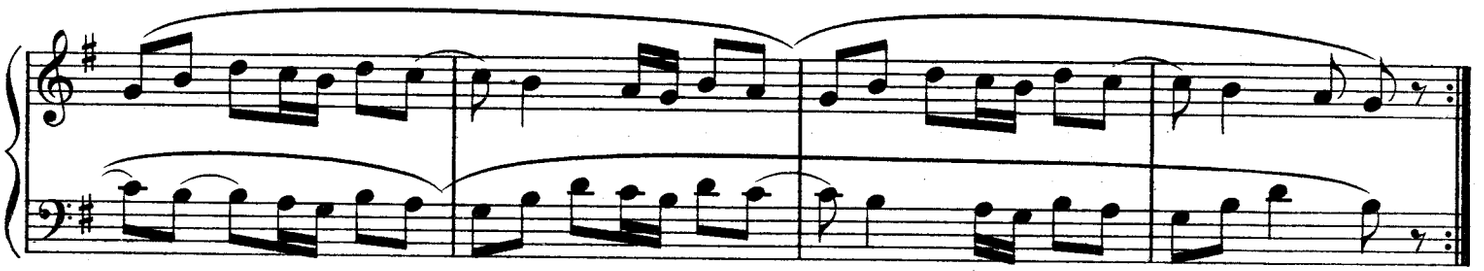


104. Allegretto.



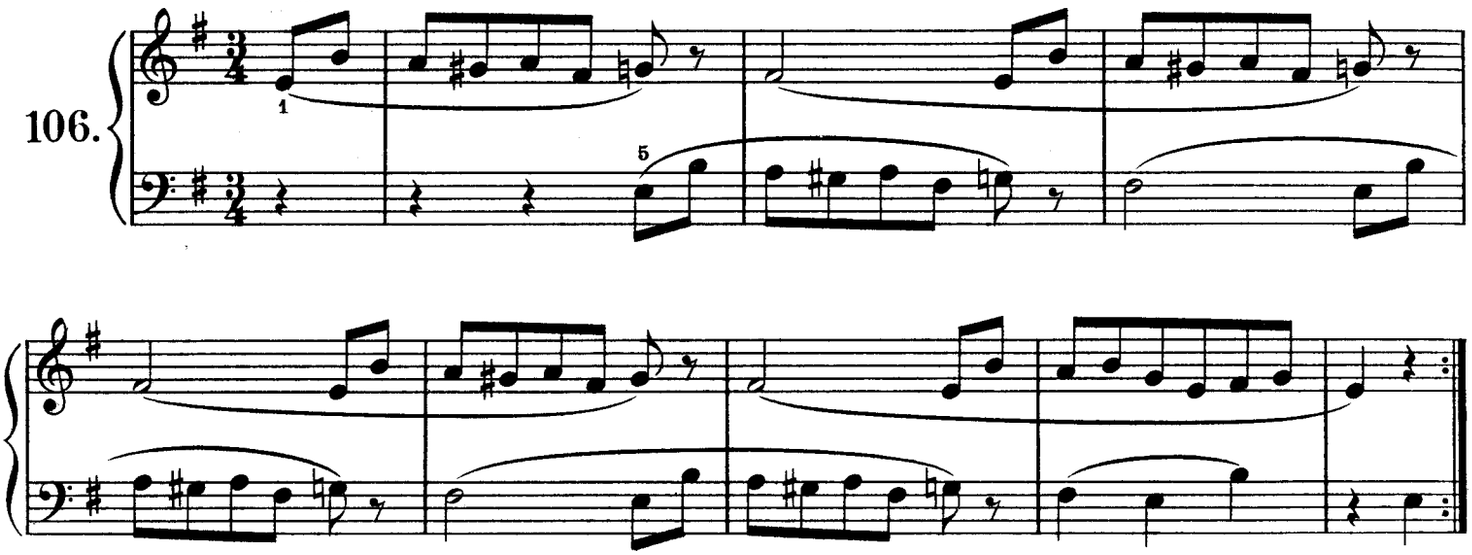
105. Allegretto.





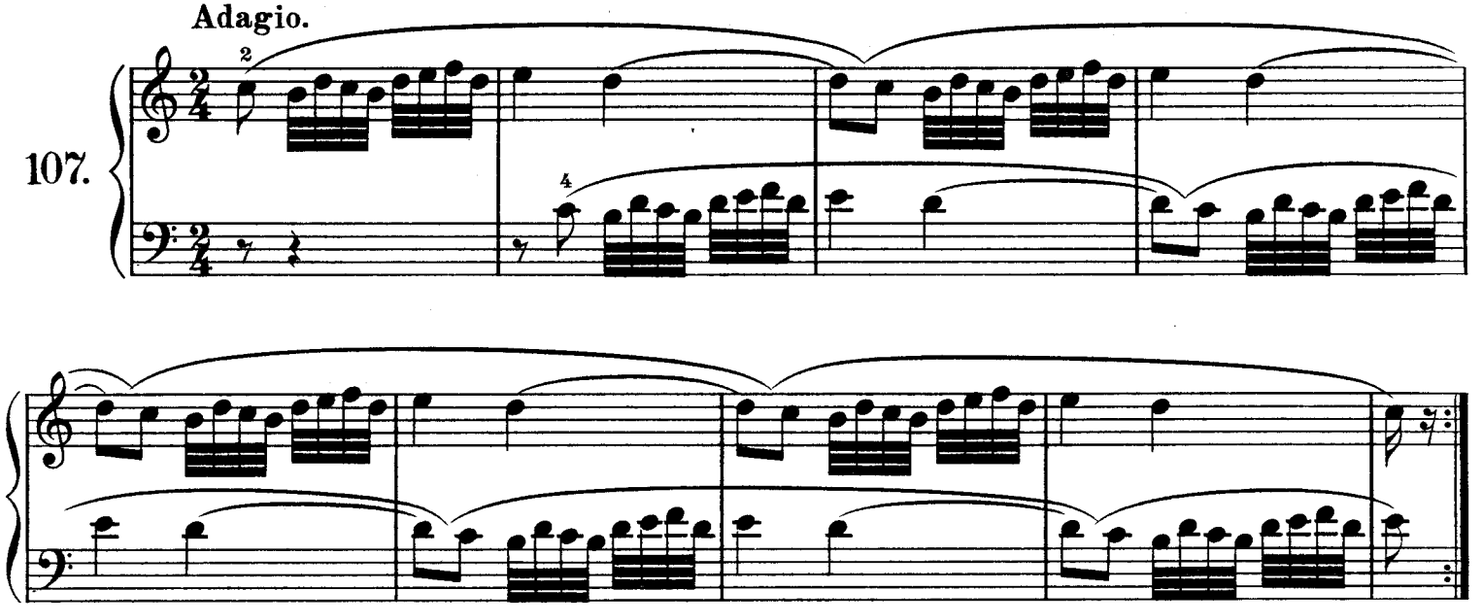
Allegretto.

106.



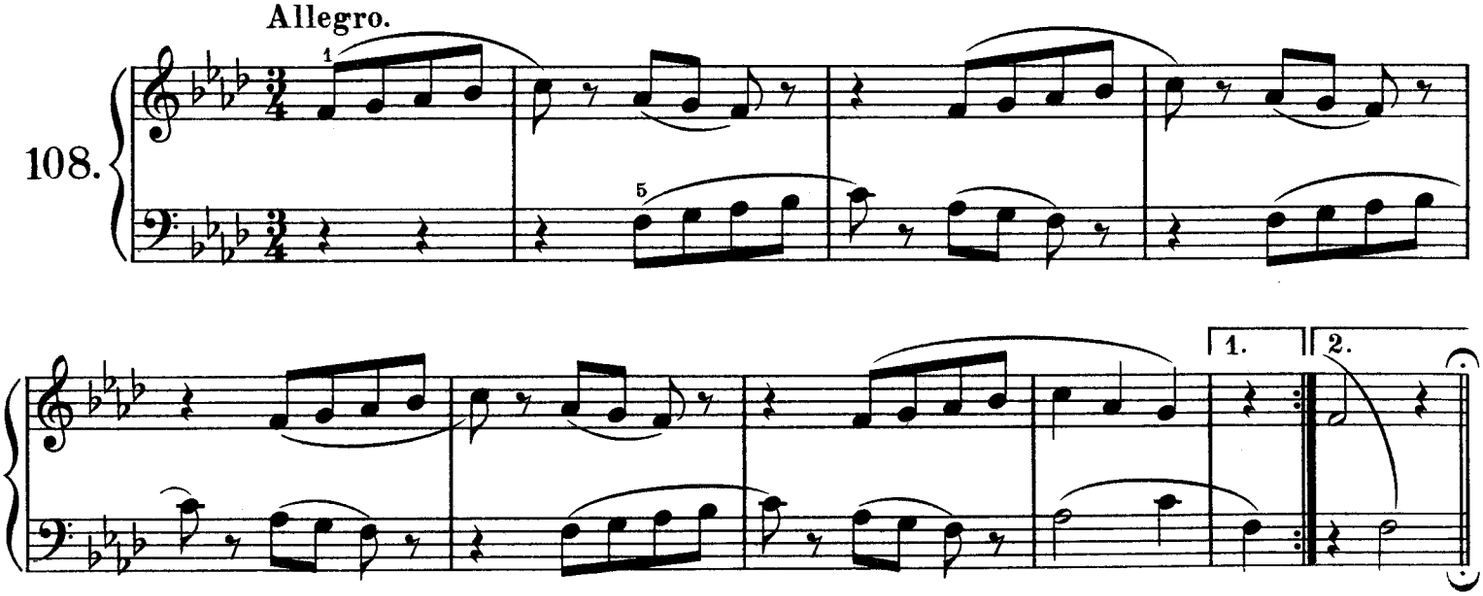
Adagio.

107.

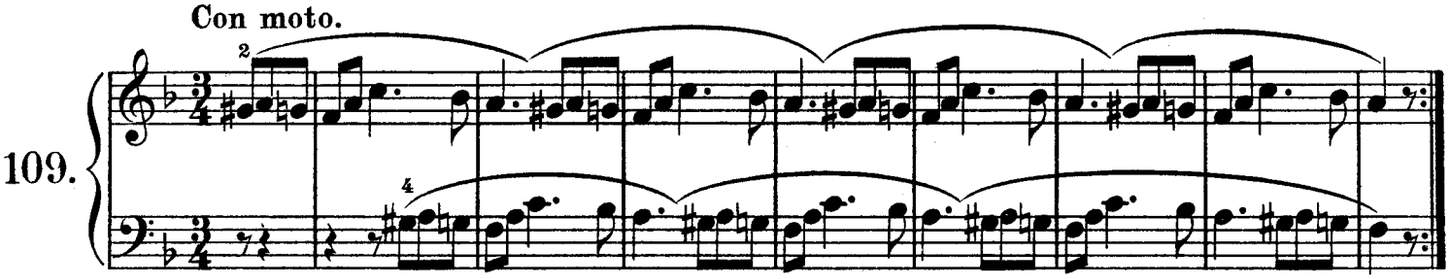


Allegro.

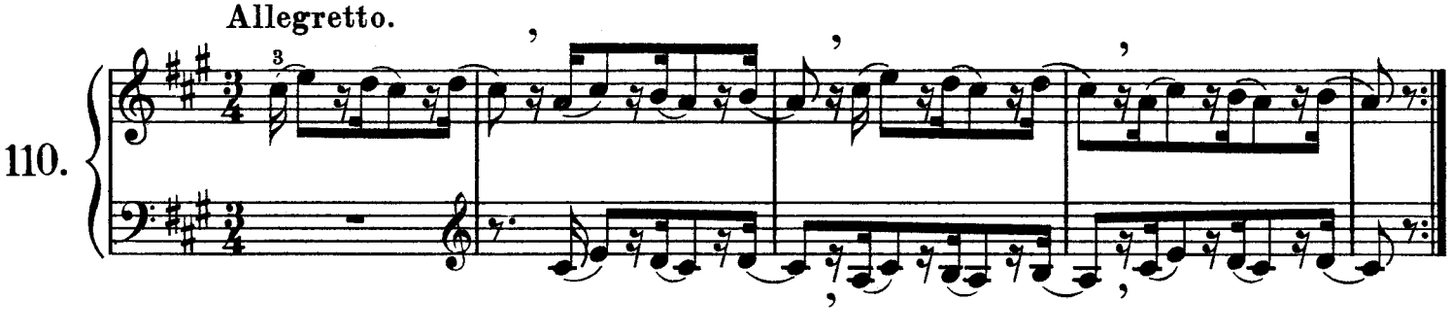
108.



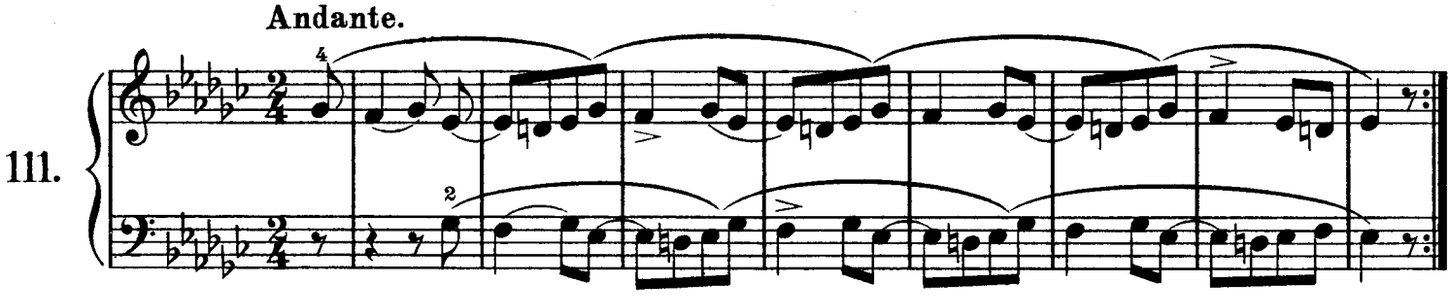
109. Con moto.



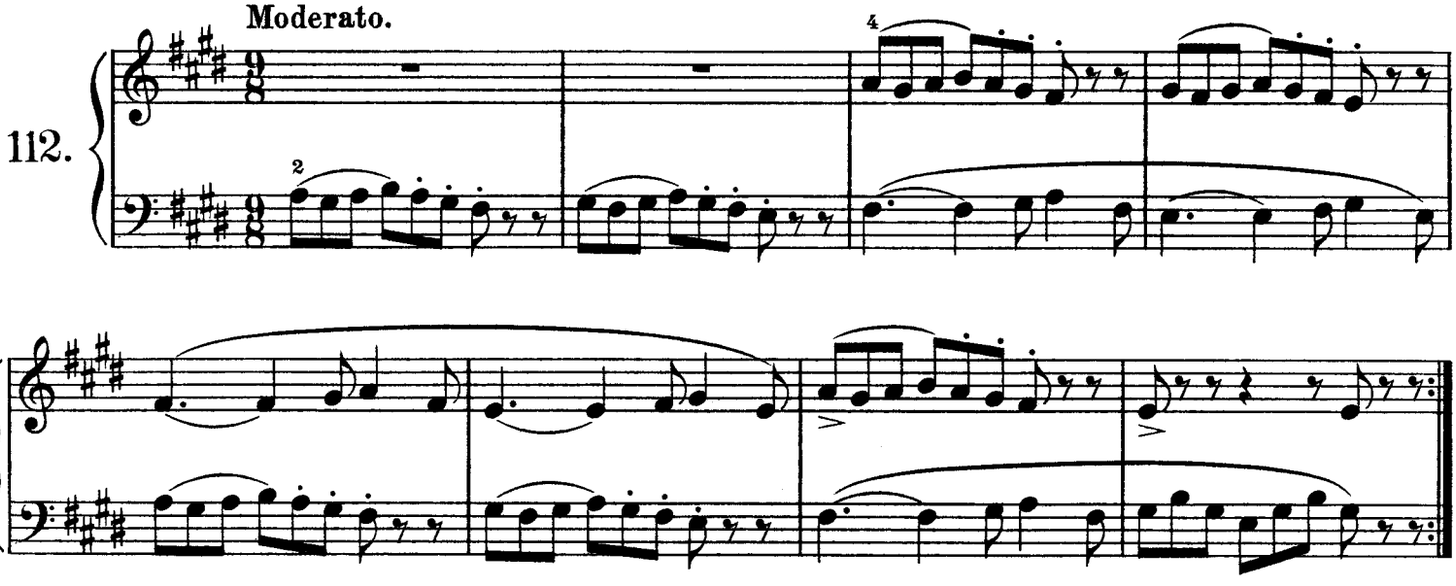
110. Allegretto.



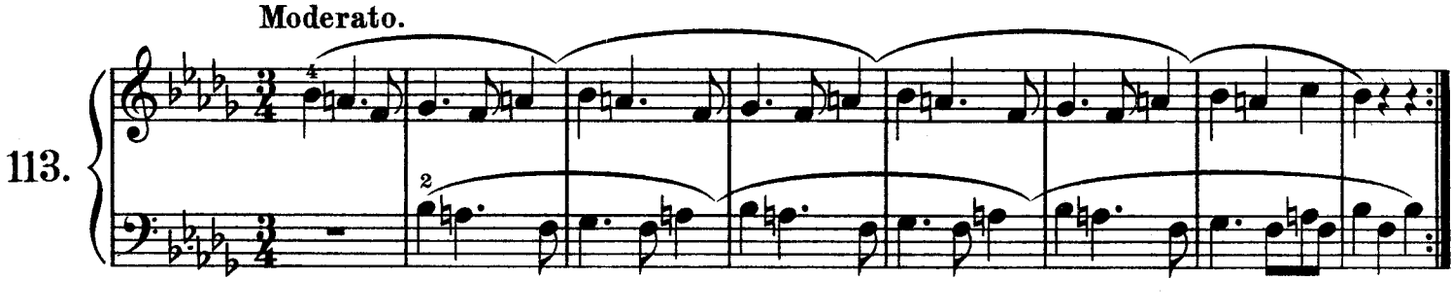
111. Andante.



112. Moderato.

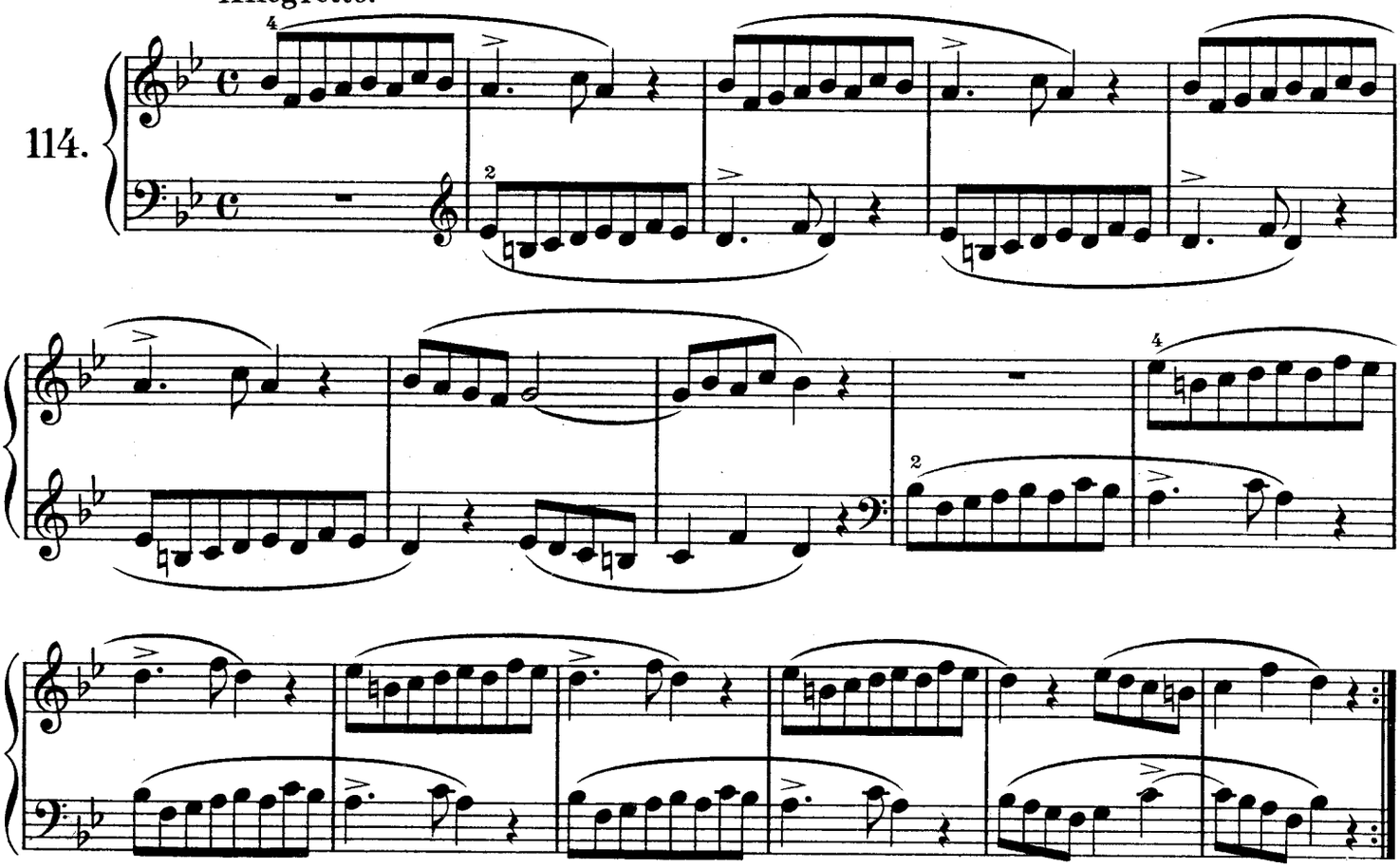


113. Moderato.



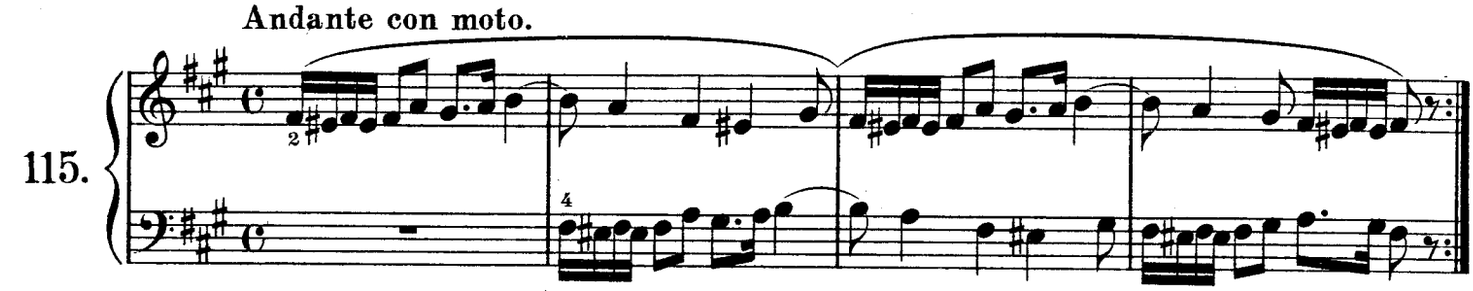
Allegretto.

114.



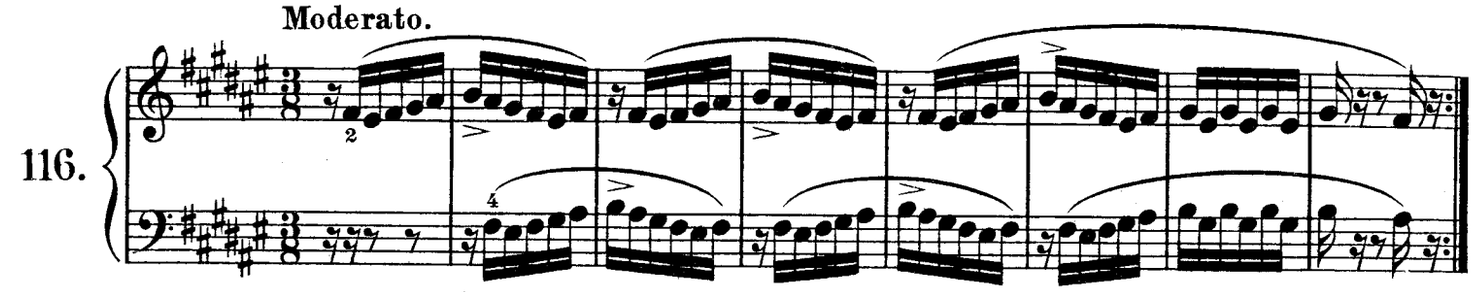
Andante con moto.

115.



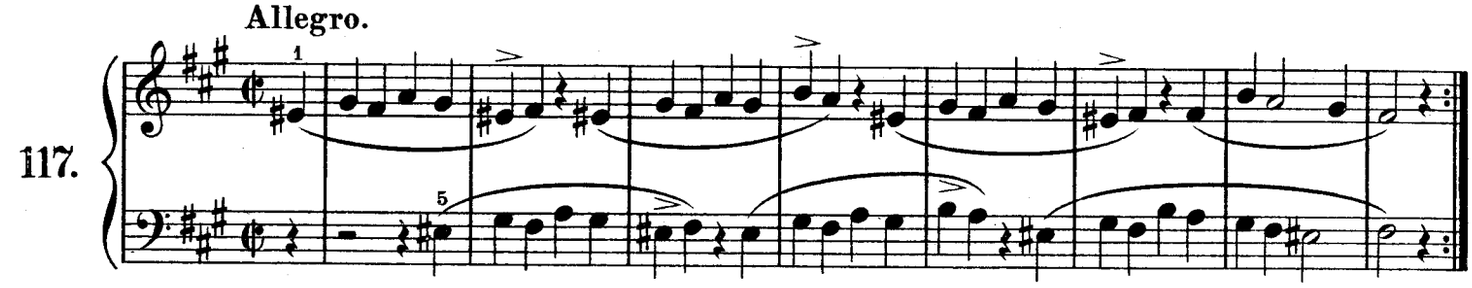
Moderato.

116.



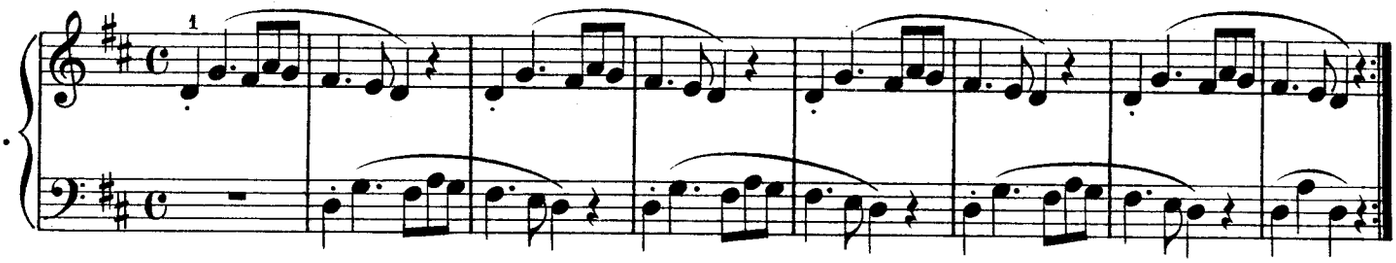
Allegro.

117.



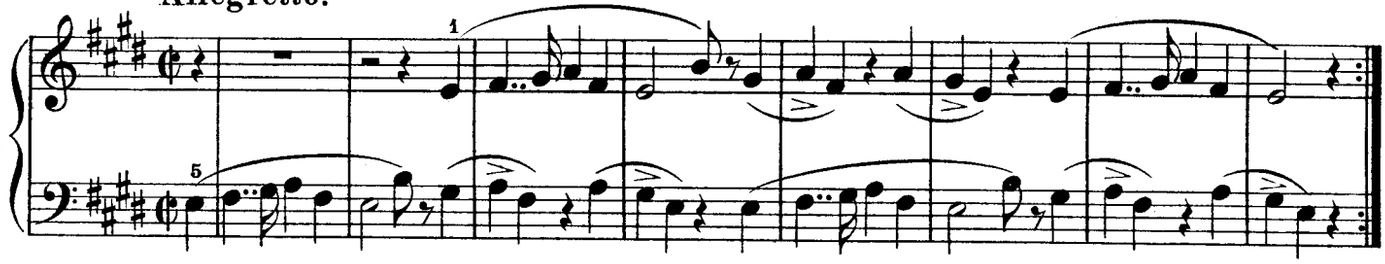
Allegro non troppo.

118.



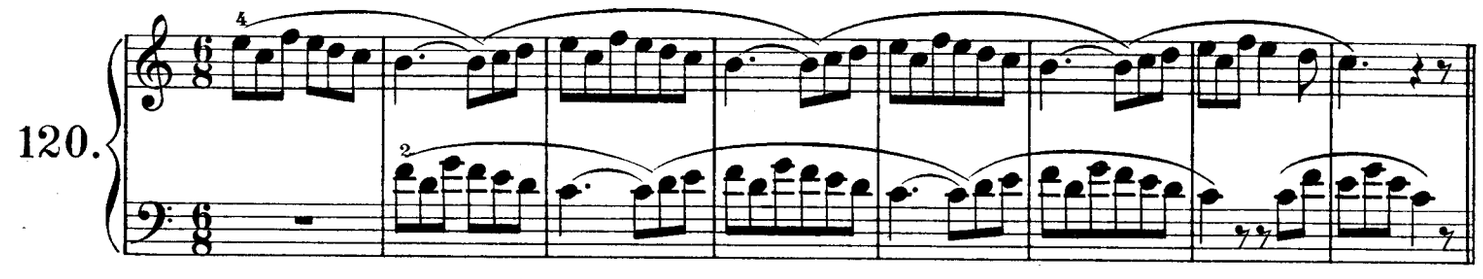
Allegretto.

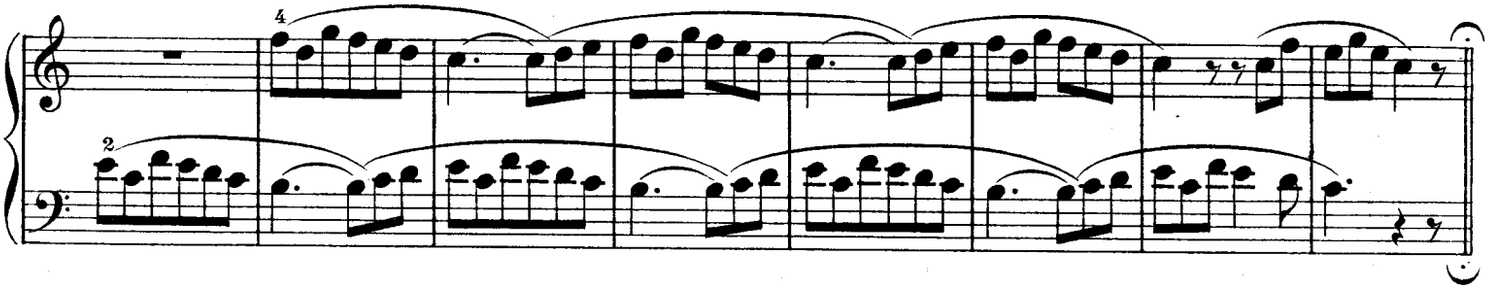
119.



Allegretto.

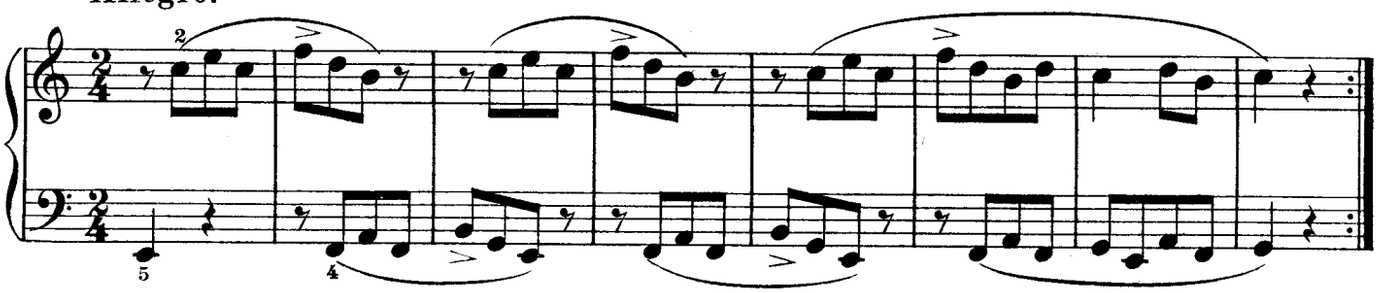
120.





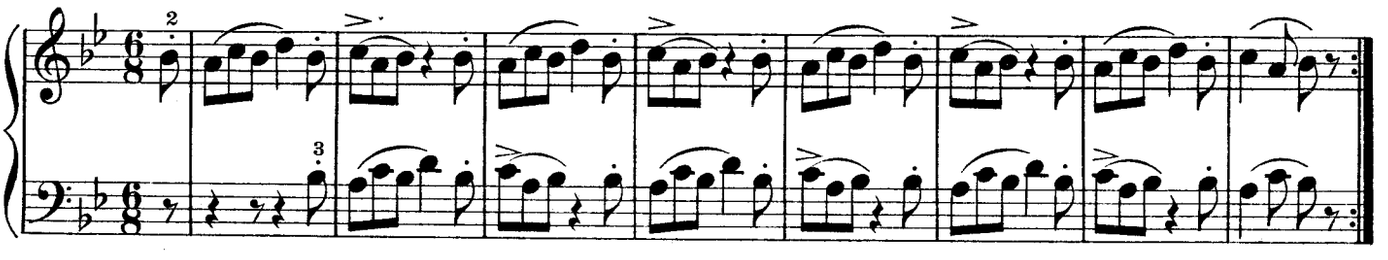
Allegro.

121.



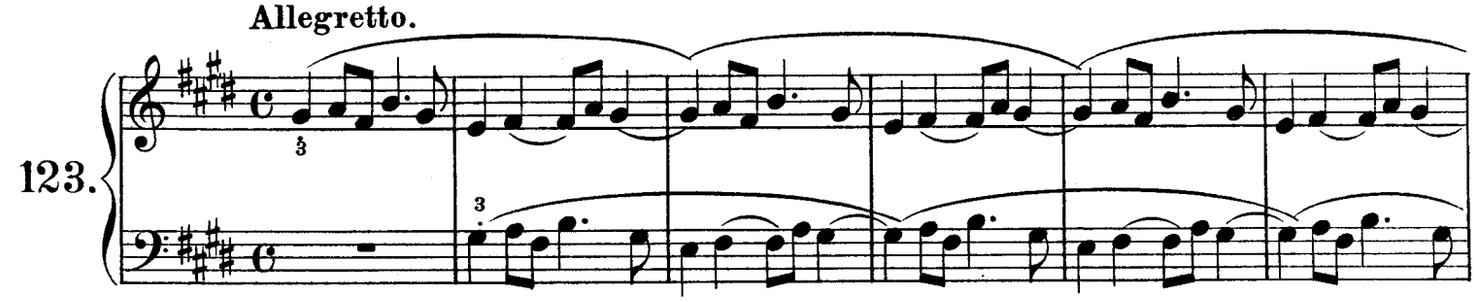
Moderato.

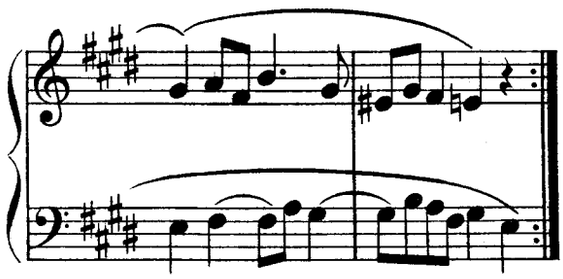
122.



Allegretto.

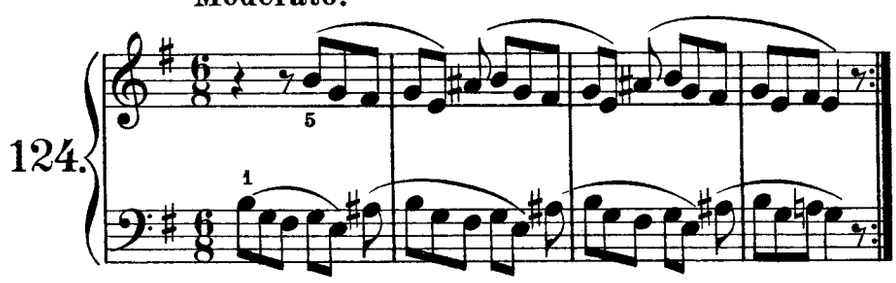
123.





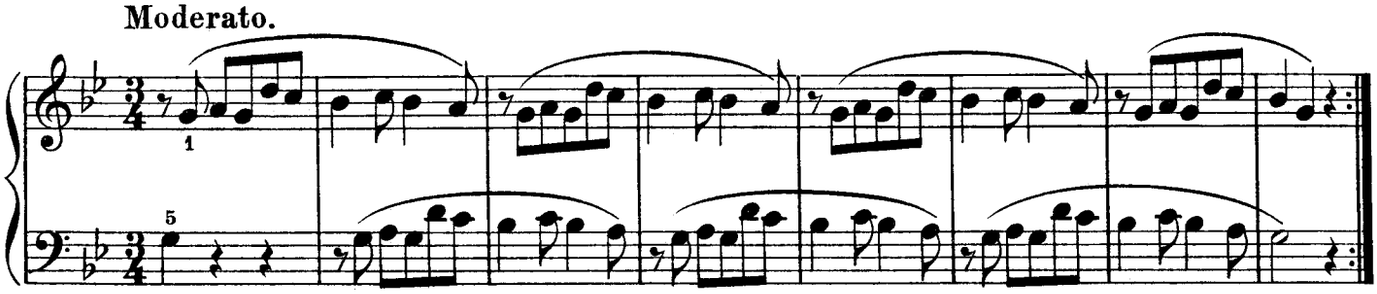
Moderato.

124.



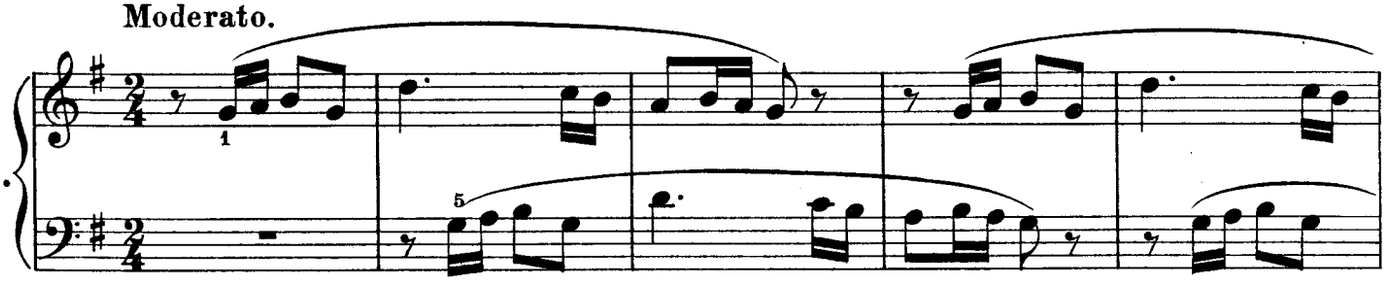
Moderato.

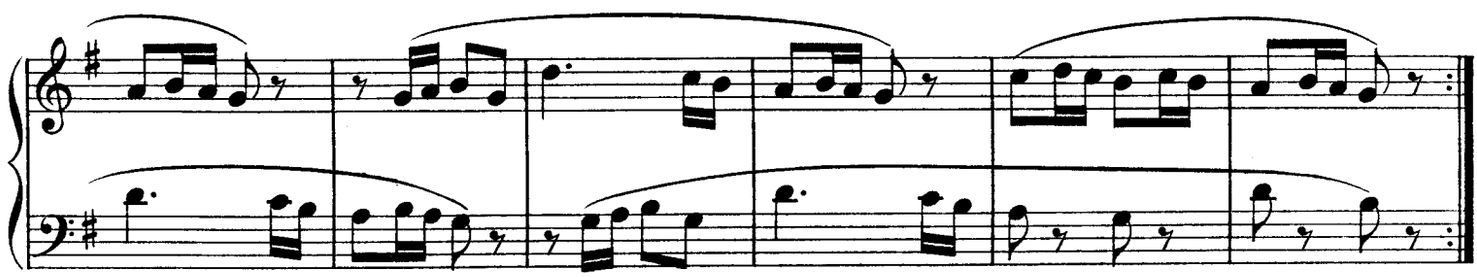
125.



Moderato.

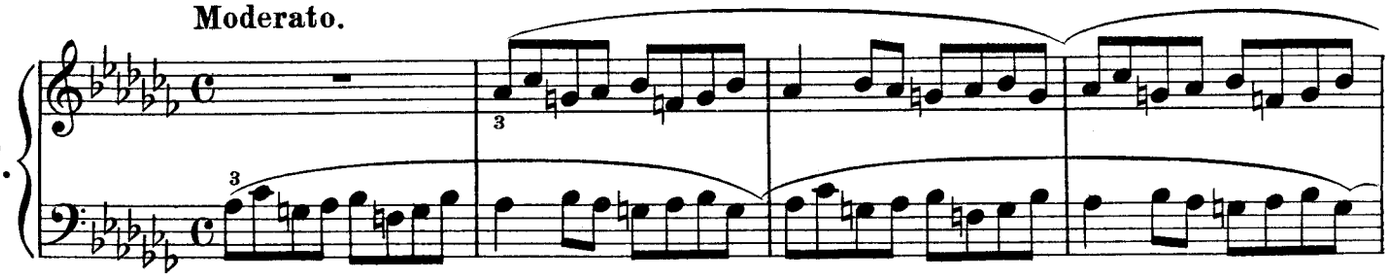
126.

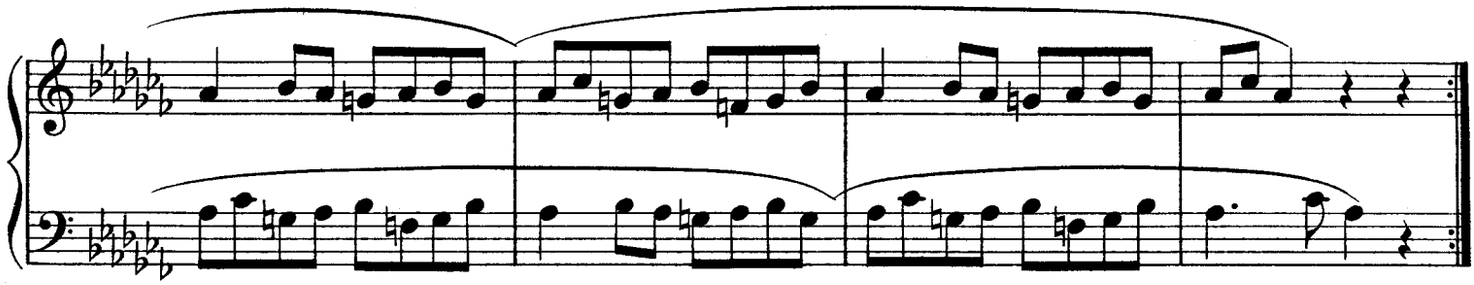




Moderato.

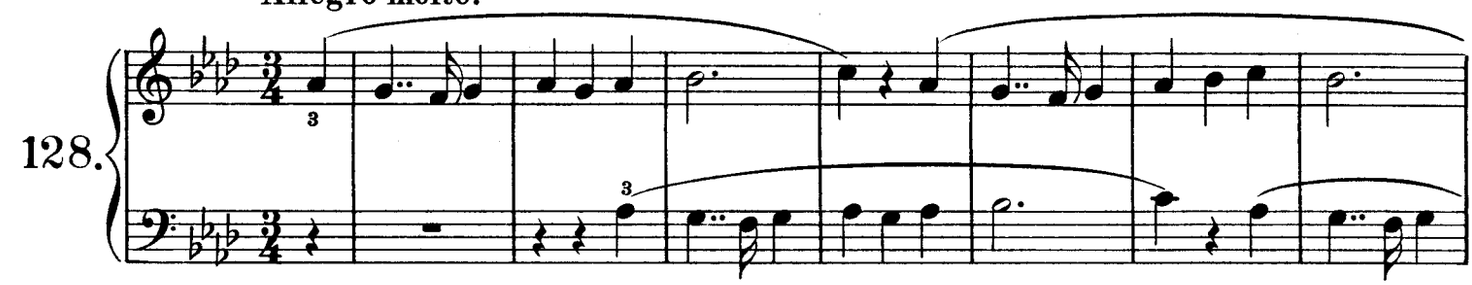
127.

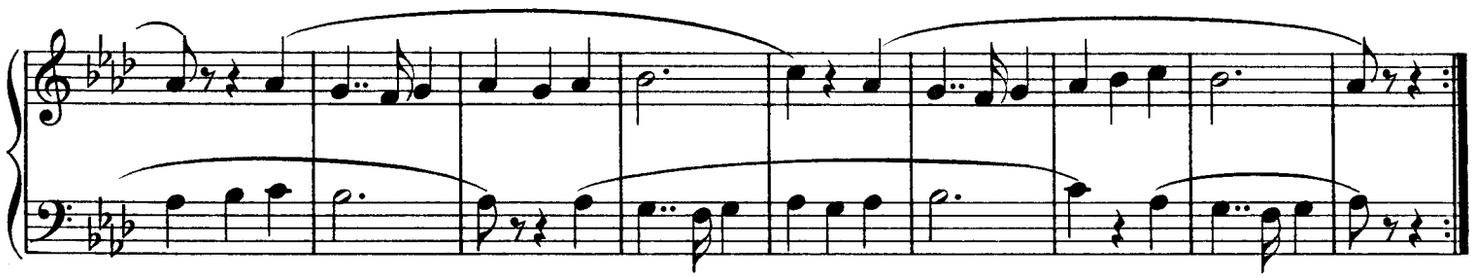




Allegro molto.

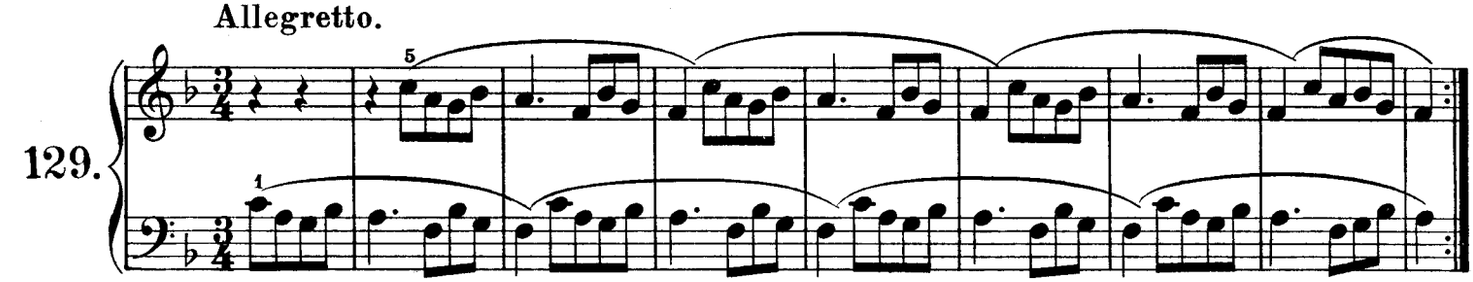
128.





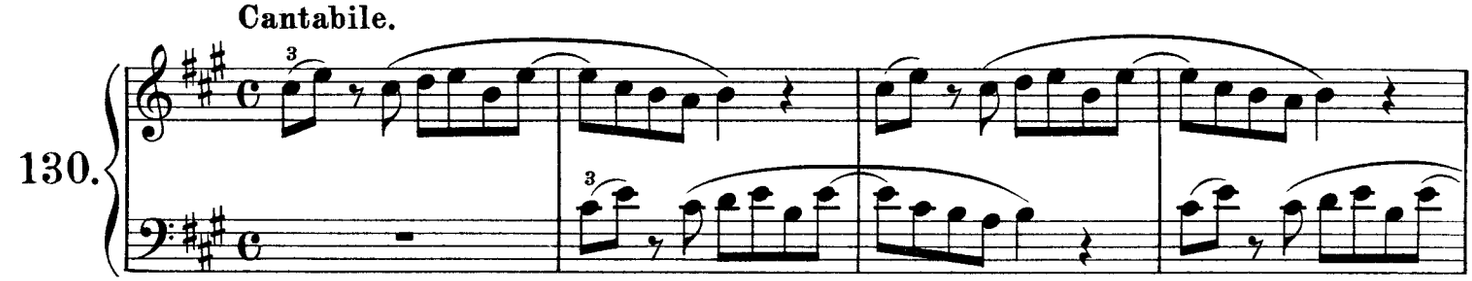
Allegretto.

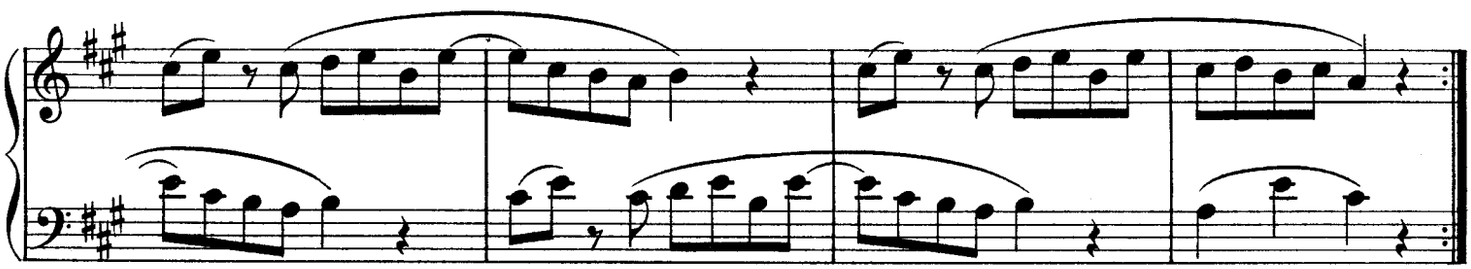
129.



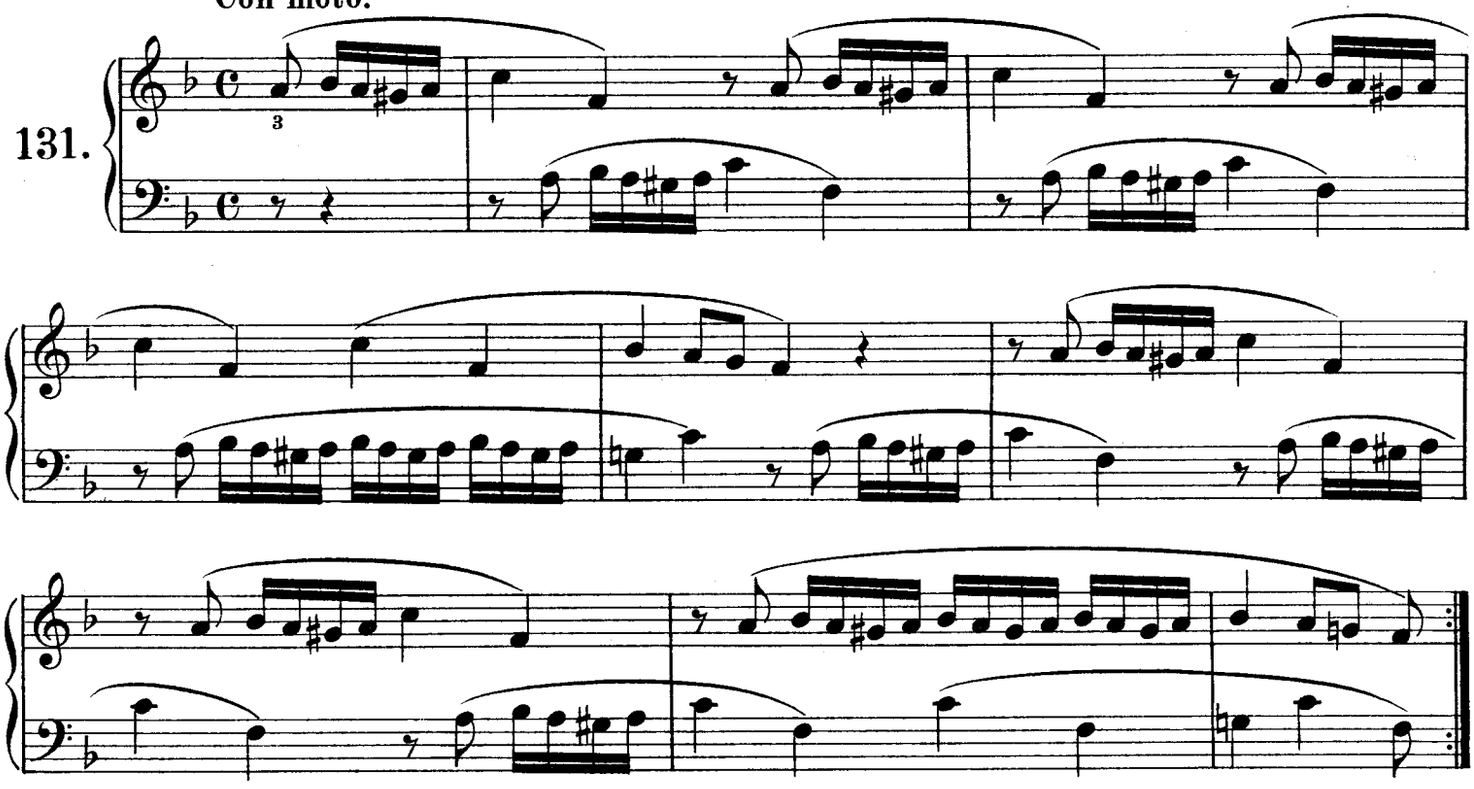
Cantabile.

130.

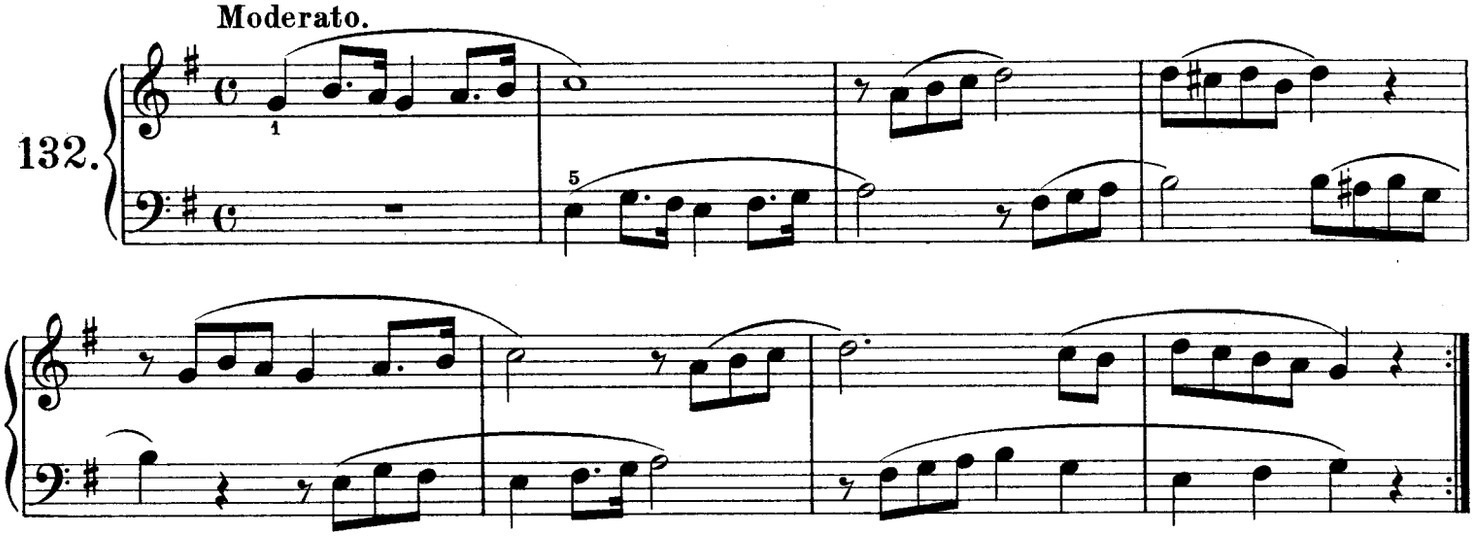




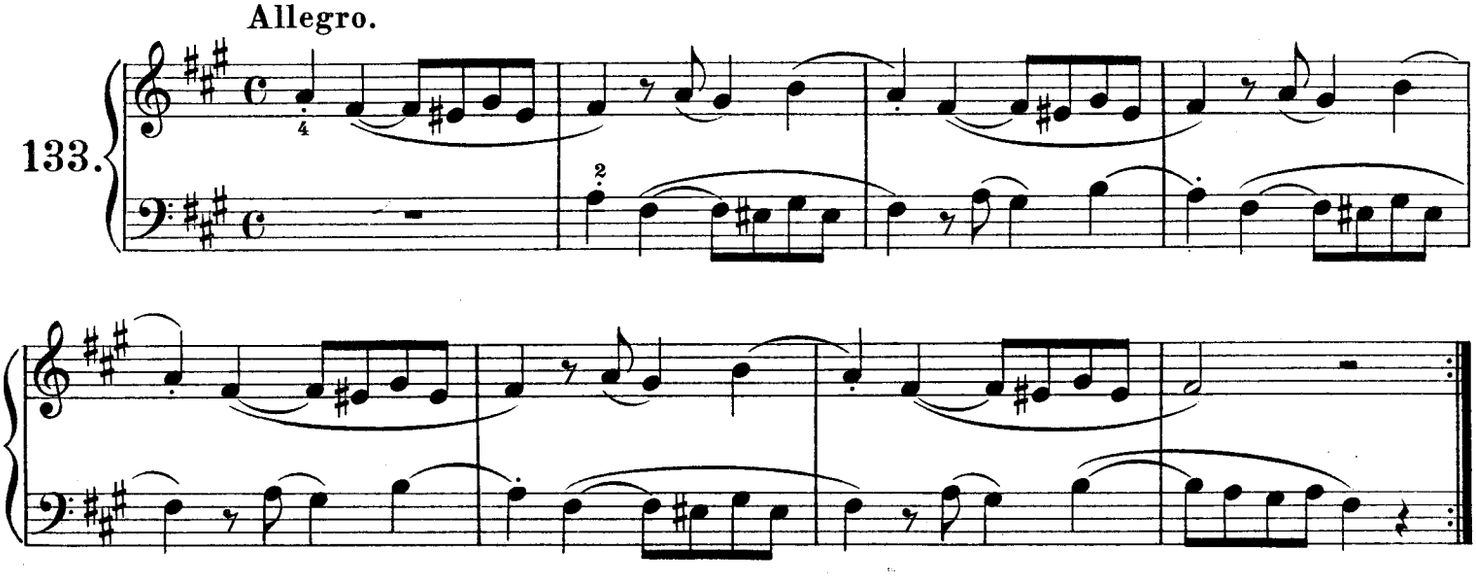
131. Con moto.



132. Moderato.

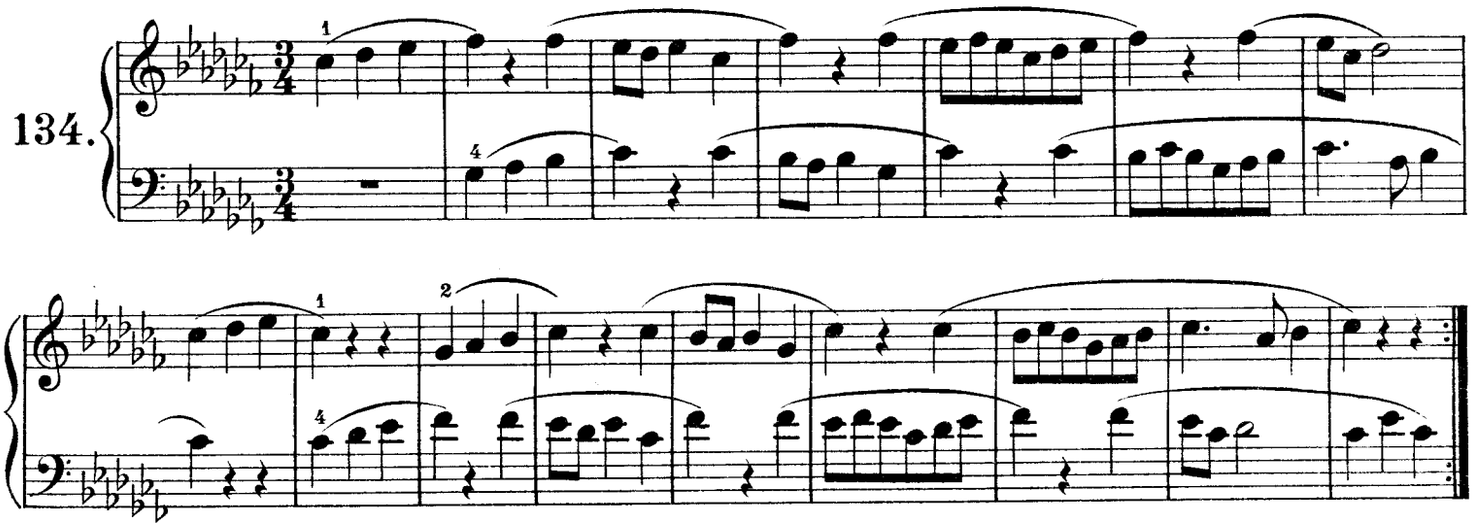


133. Allegro.



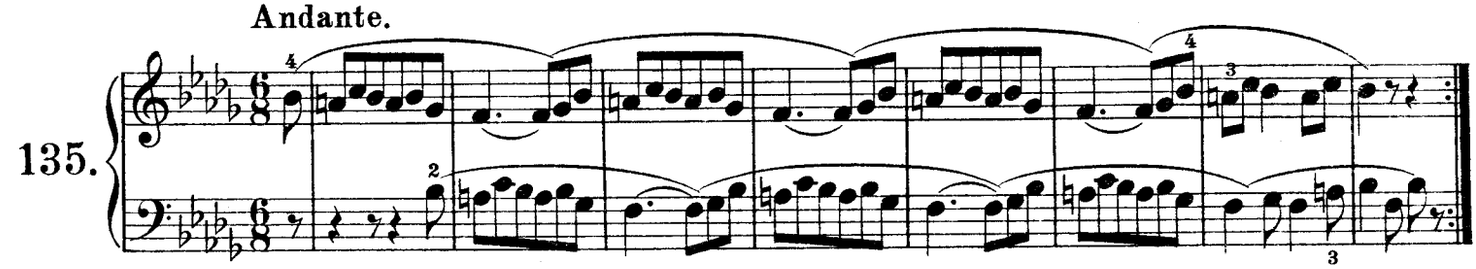
Moderato.

134.



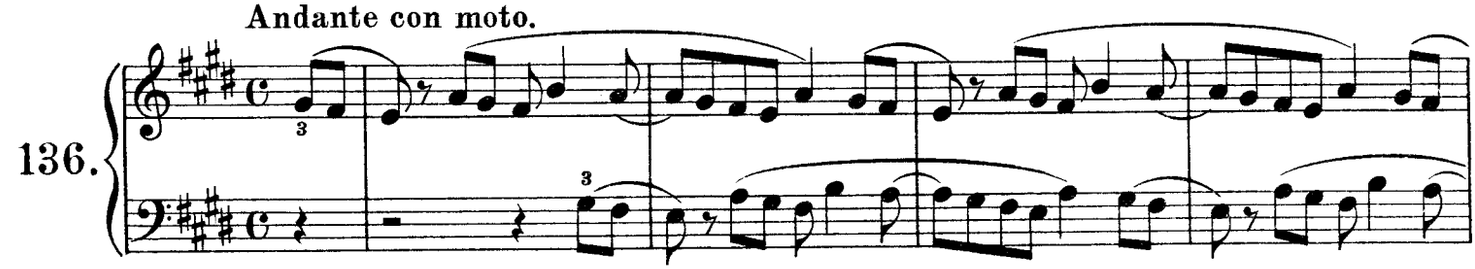
Andante.

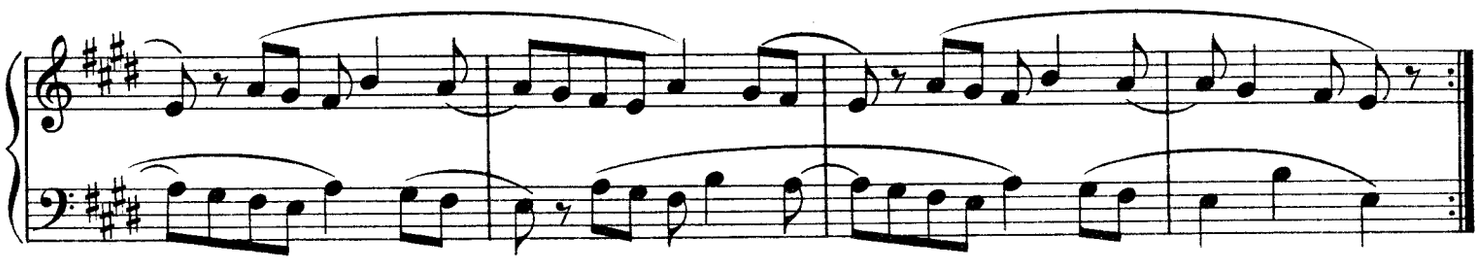
135.



Andante con moto.

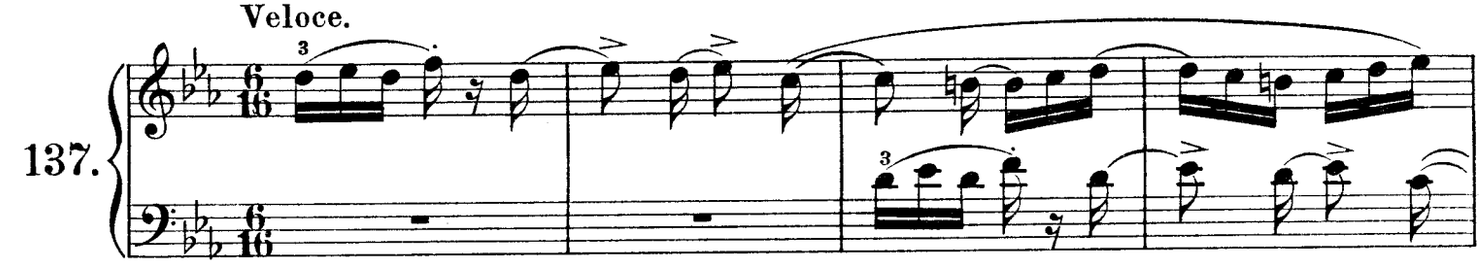
136.

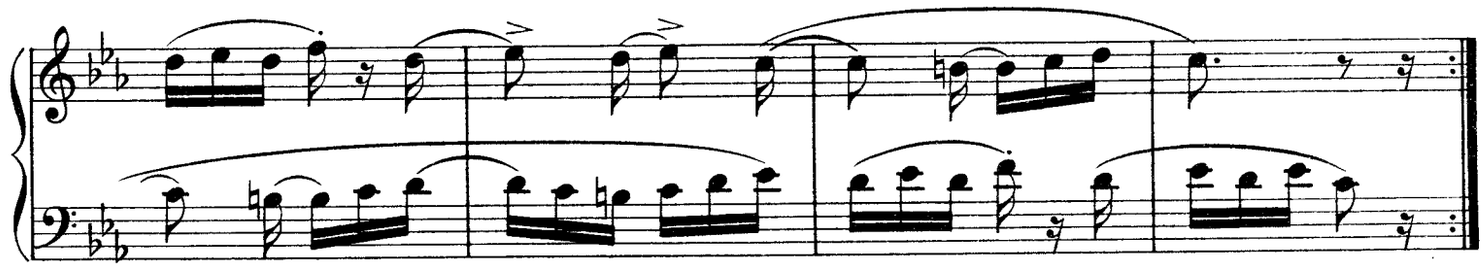




Veloce.

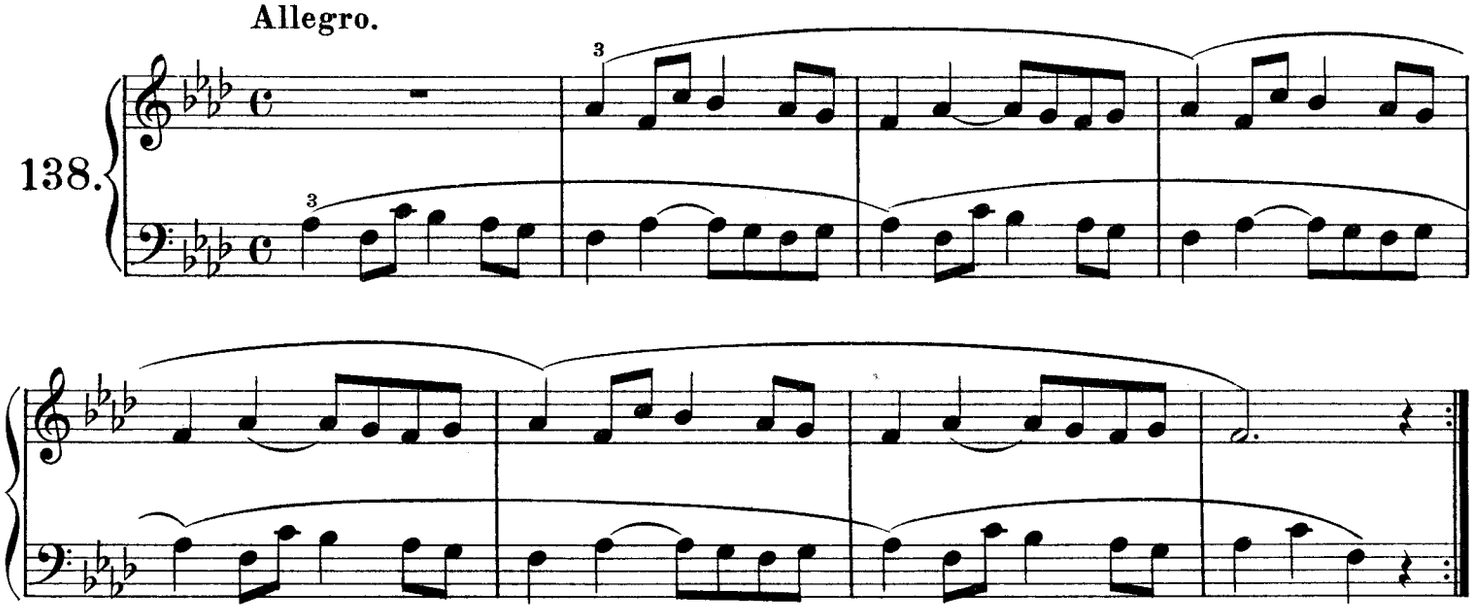
137.





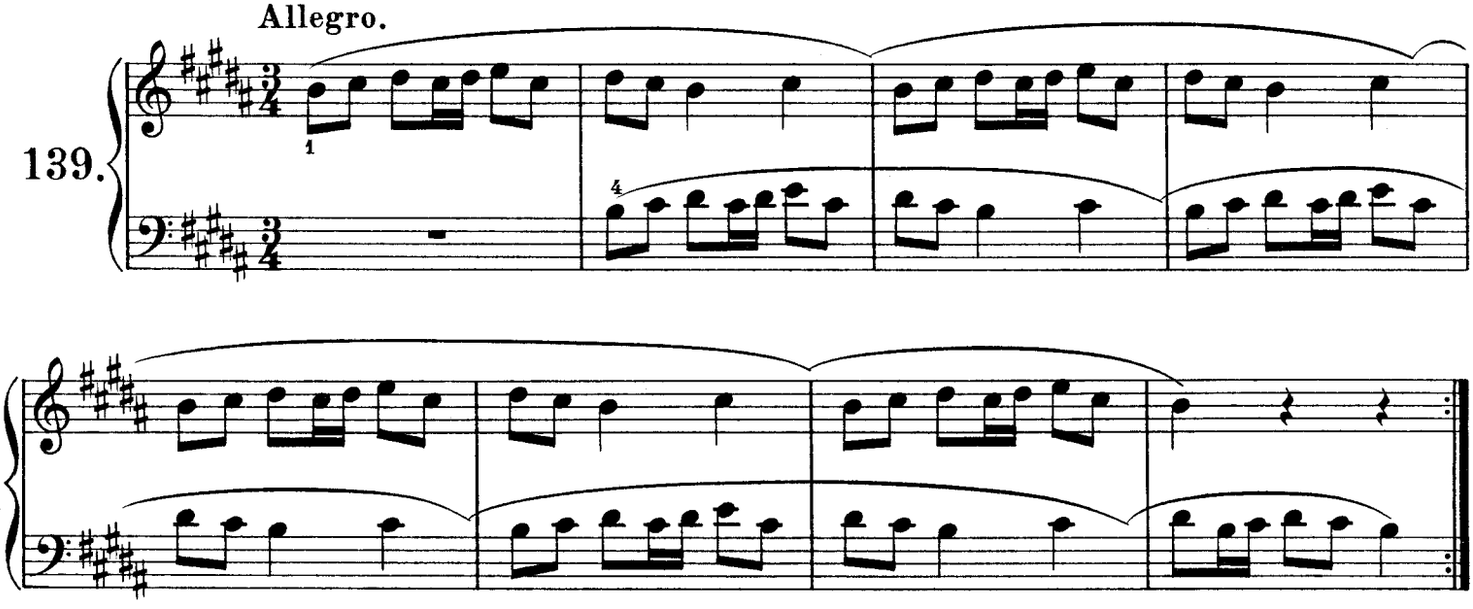
Allegro.

138.



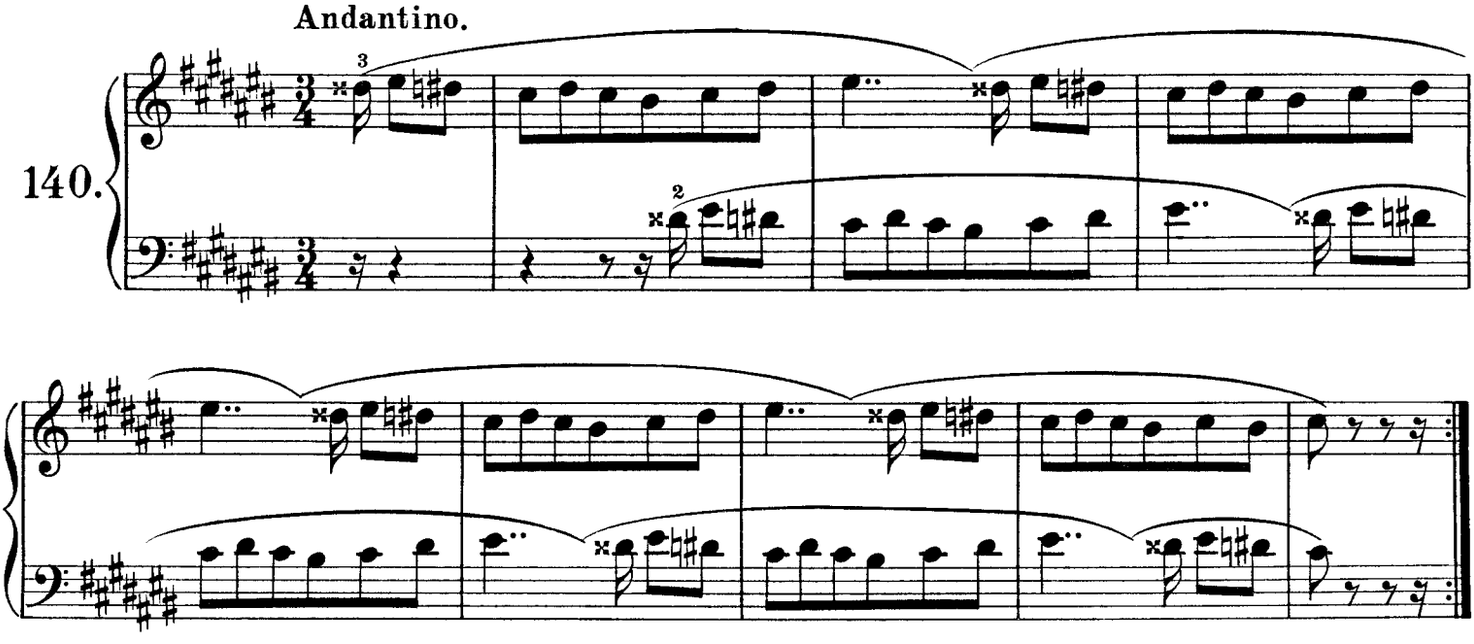
Allegro.

139.

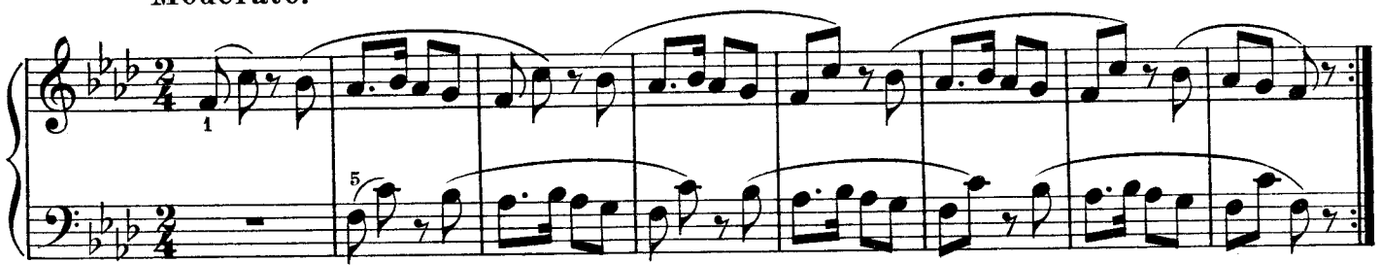


Andantino.

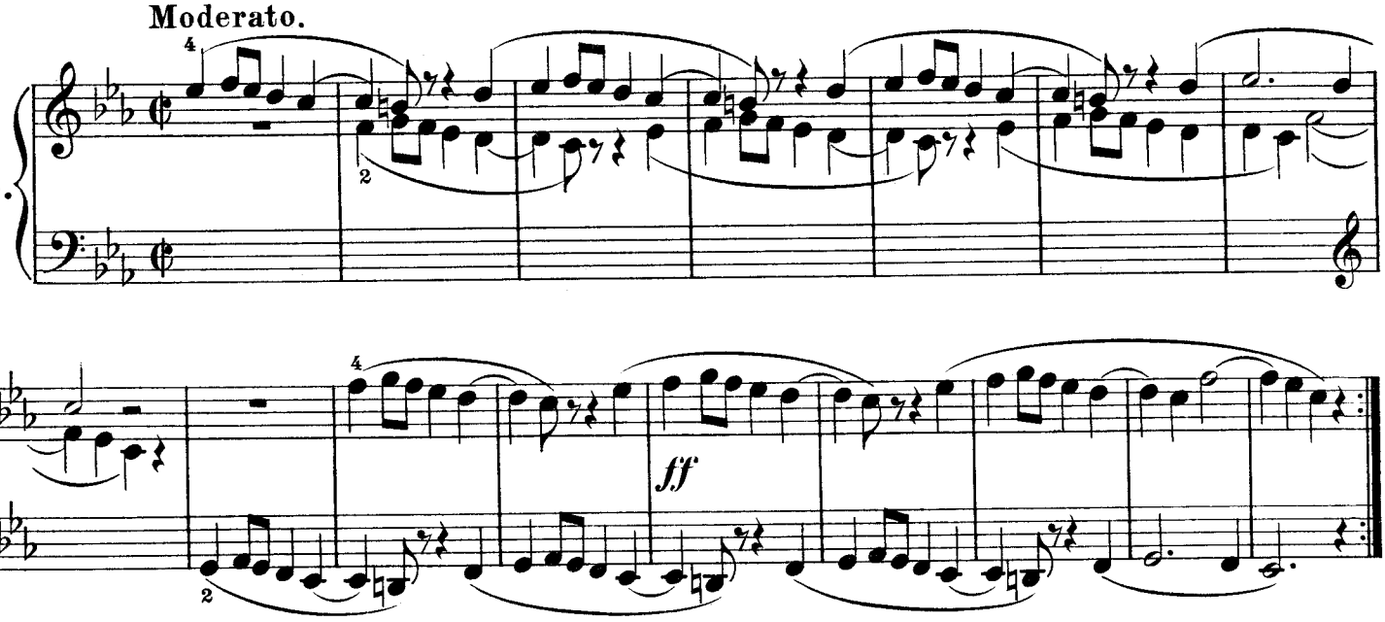
140.



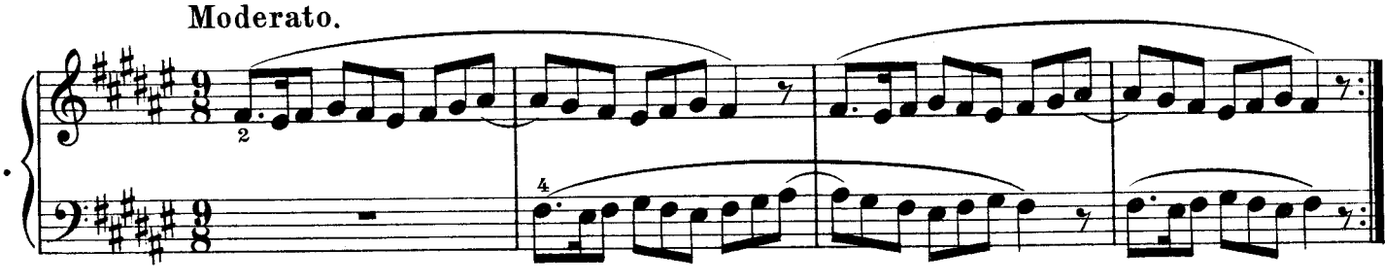
141. Moderato.



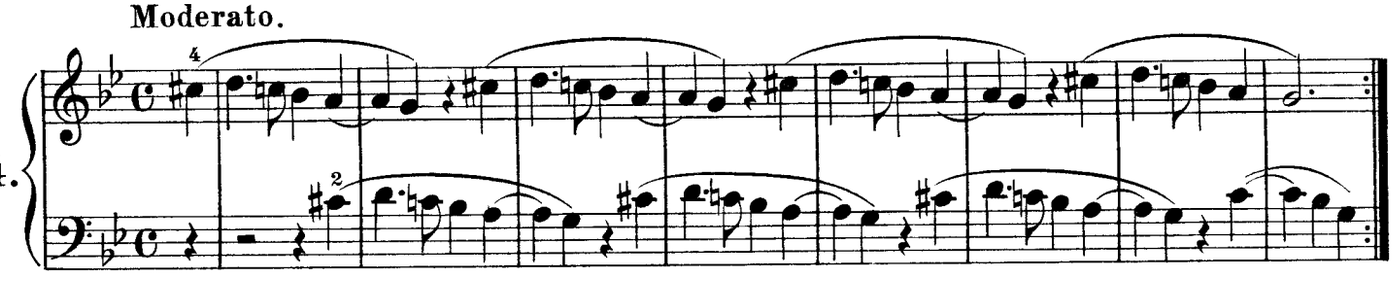
142. Moderato.



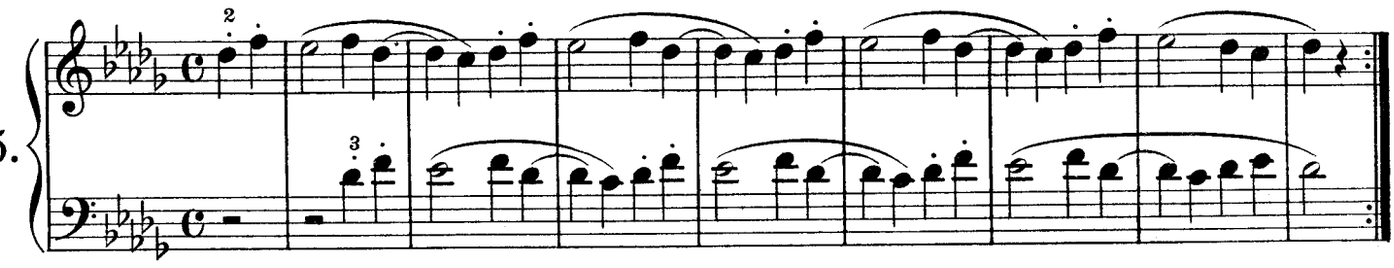
143. Moderato.



144. Moderato.

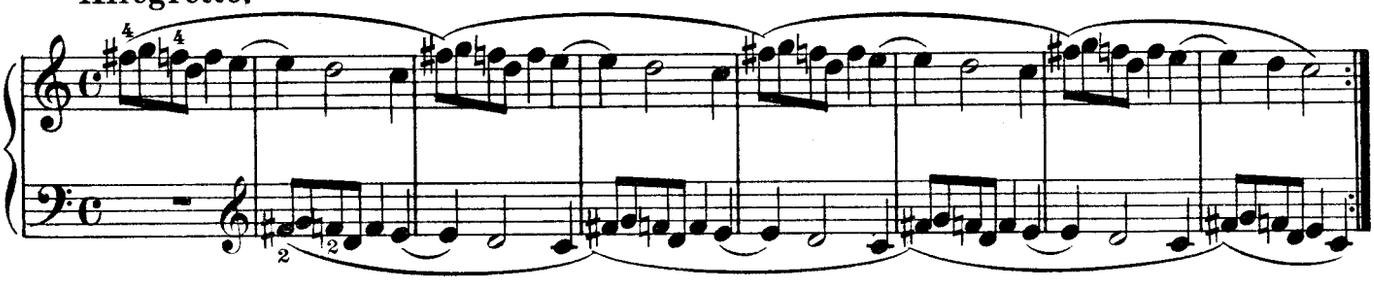


145. Andantino.



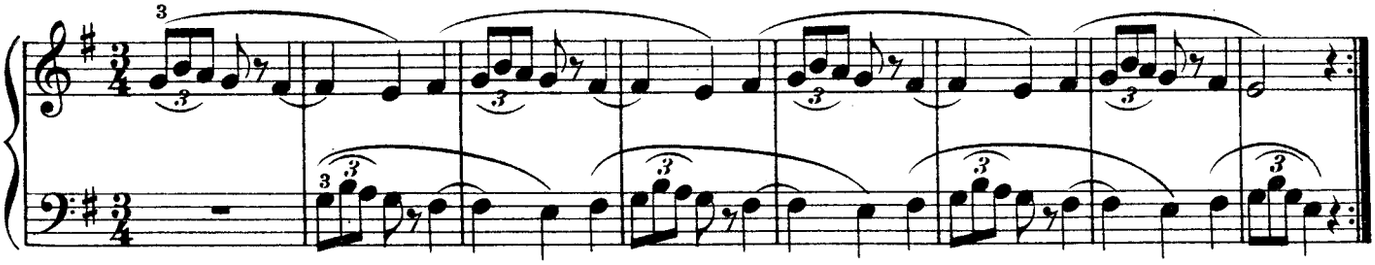
Allegretto.

146.



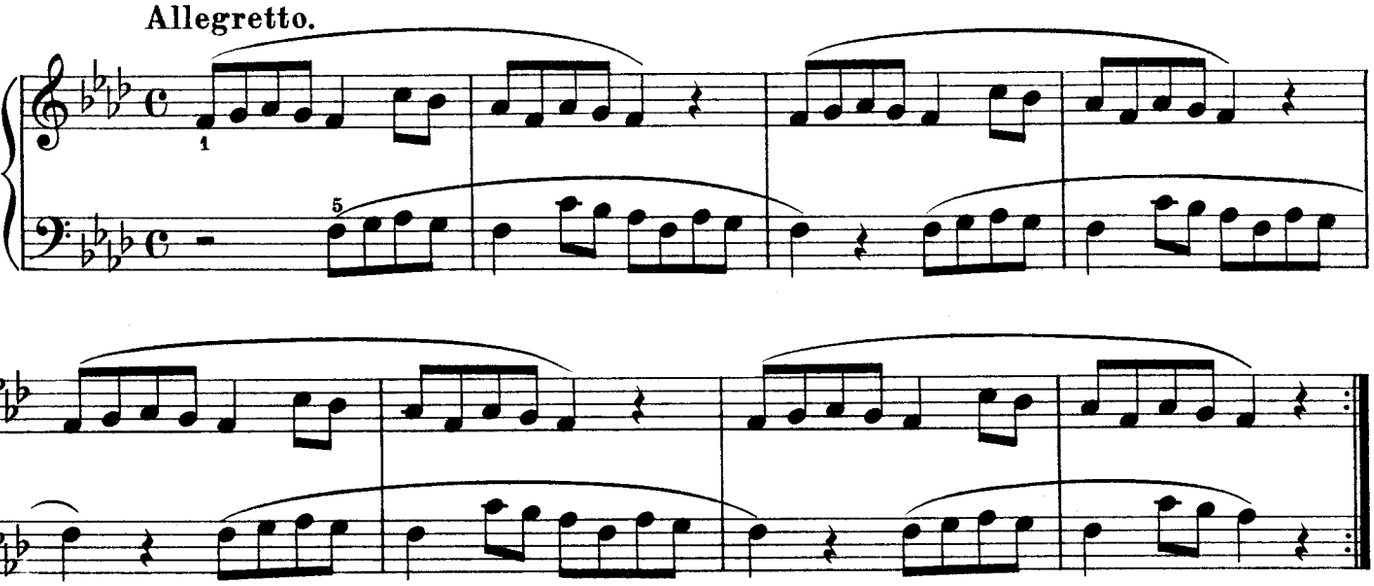
Allegro non troppo.

147.



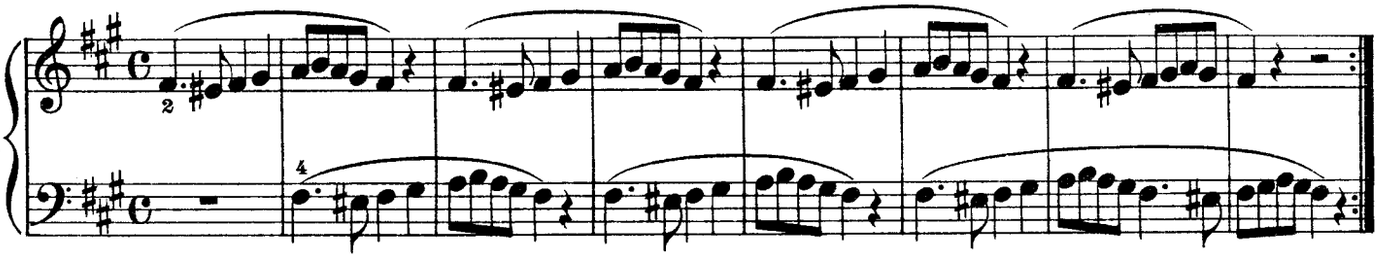
Allegretto.

148.



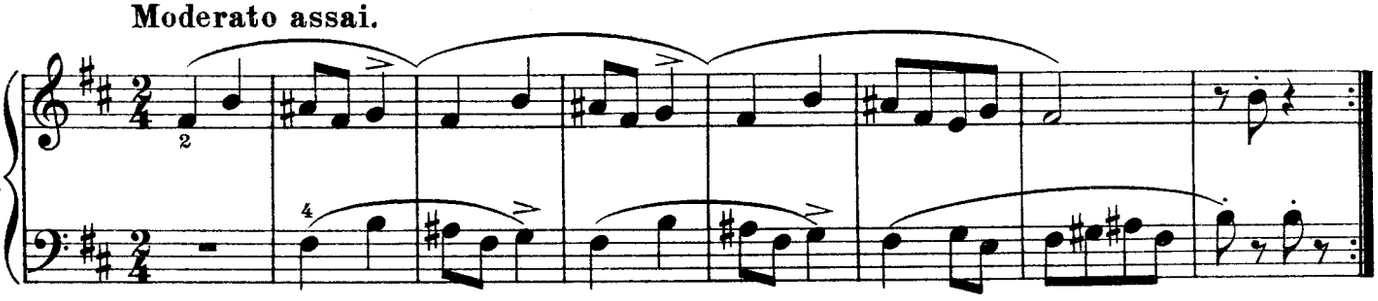
Alla breve.

149.

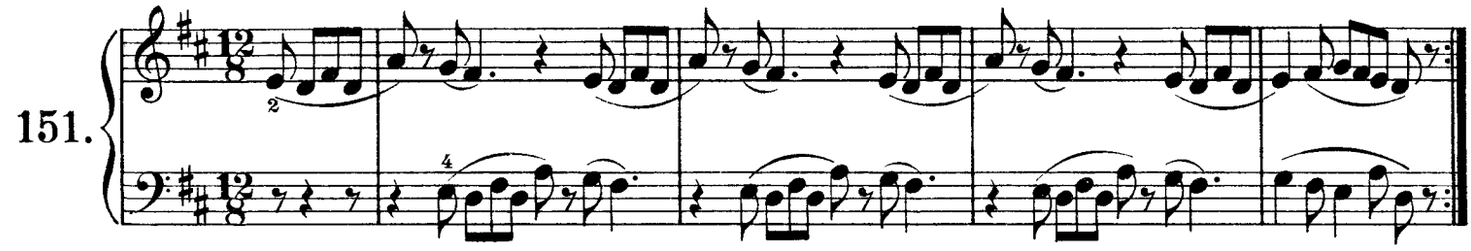


Moderato assai.

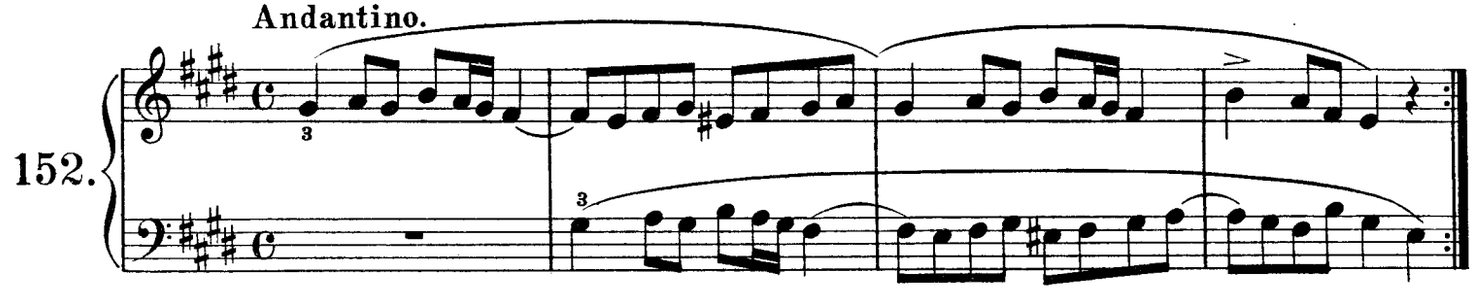
150.



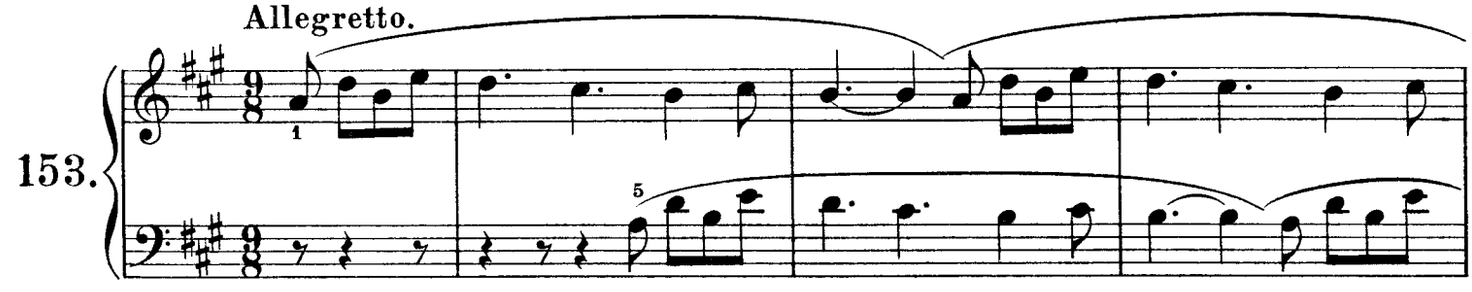
151. Allegretto.

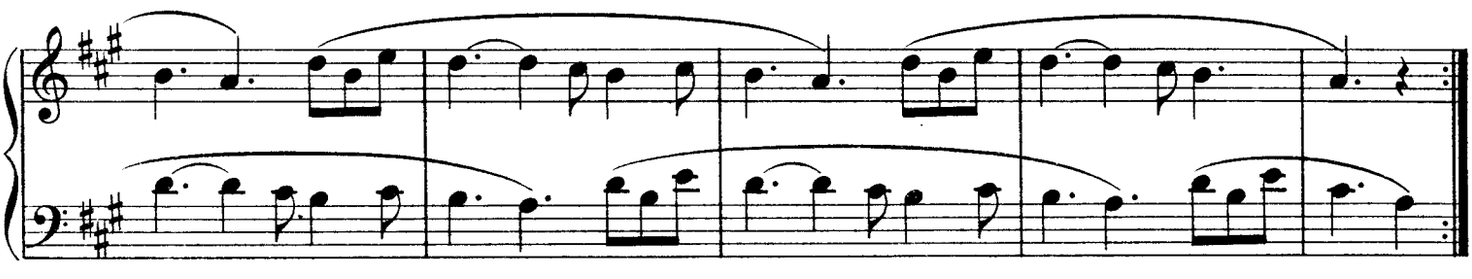


152. Andantino.

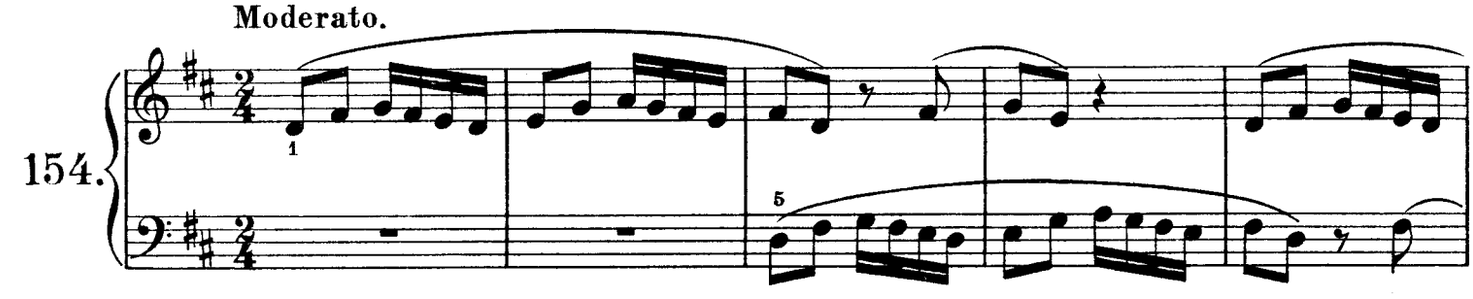


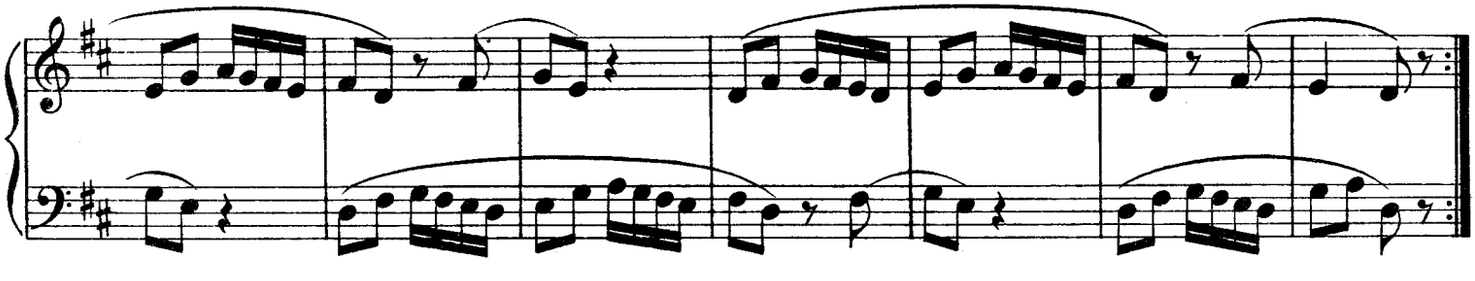
153. Allegretto.





154. Moderato.





Allegretto.

155.

156.

Moderato.

157.

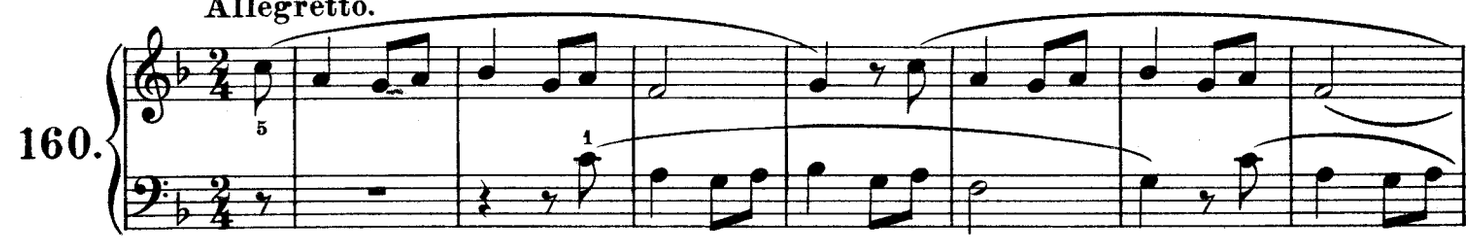
Moderato.

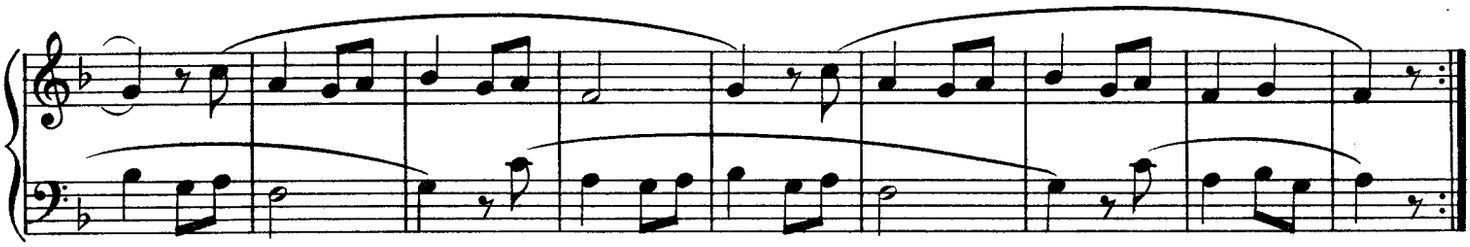
158.

Moderato.

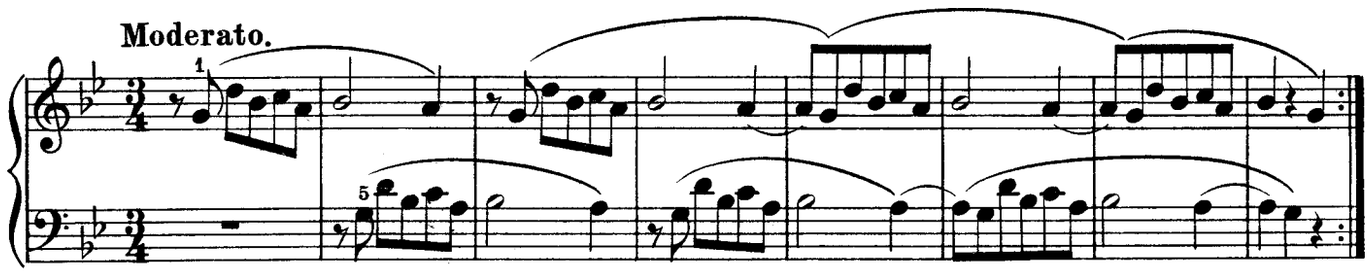
159.

160. Allegretto.

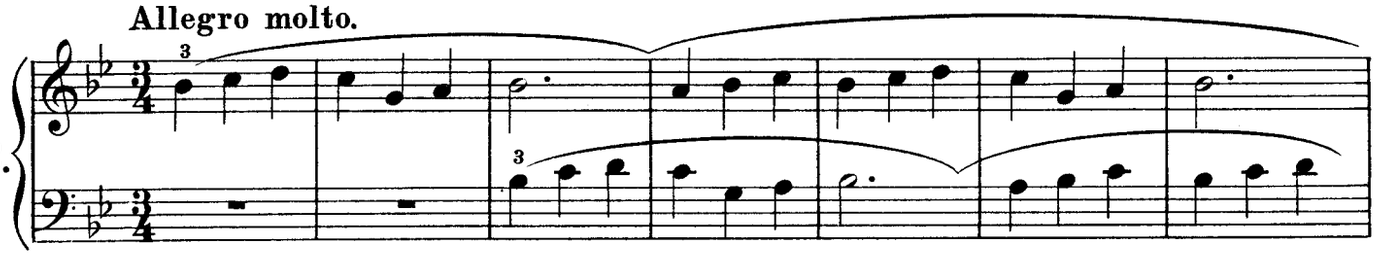


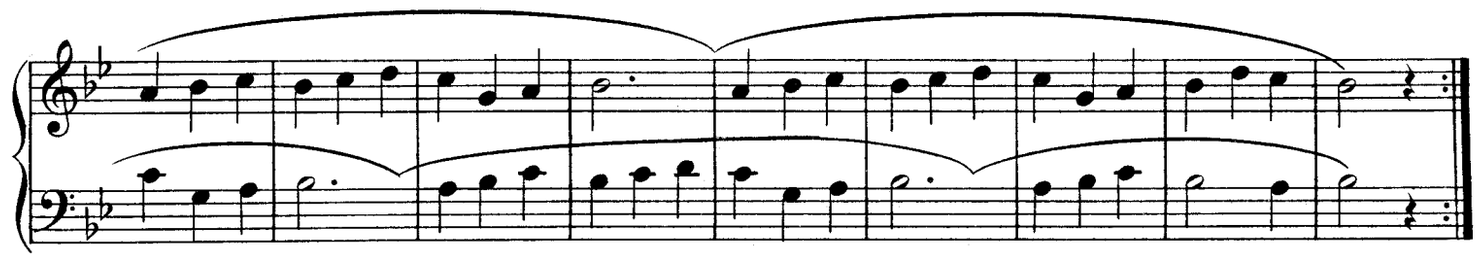


161. Moderato.

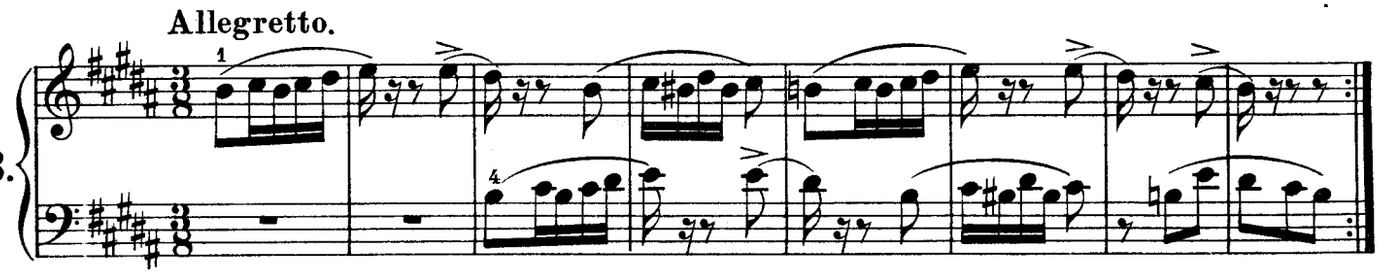


162. Allegro molto.

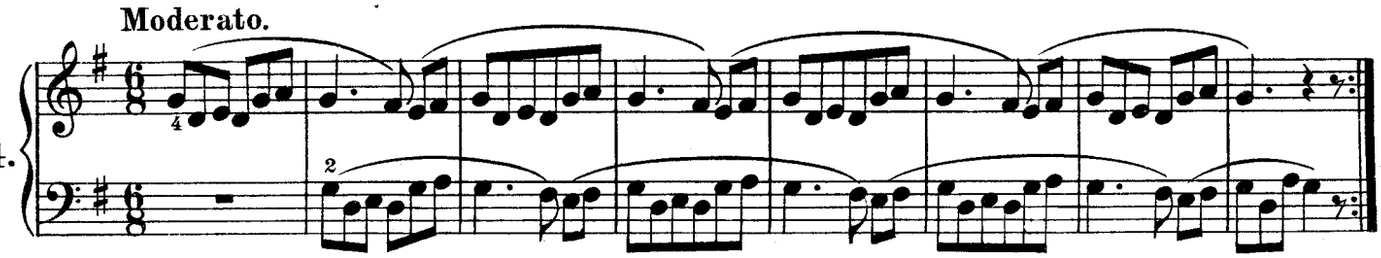




163. Allegretto.

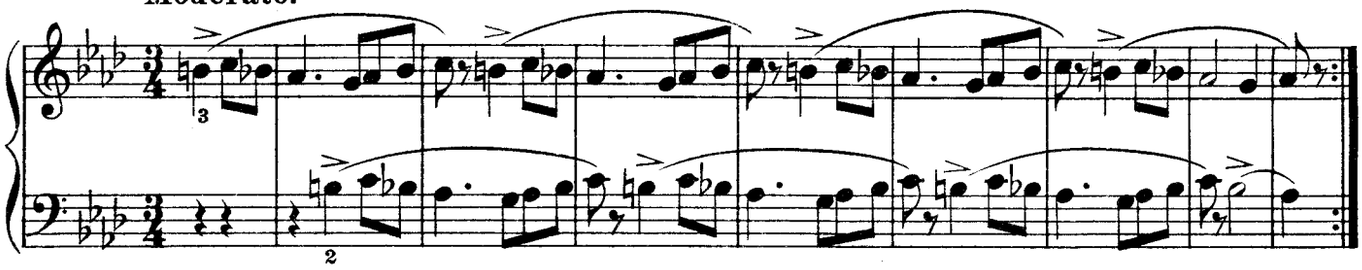


164. Moderato.



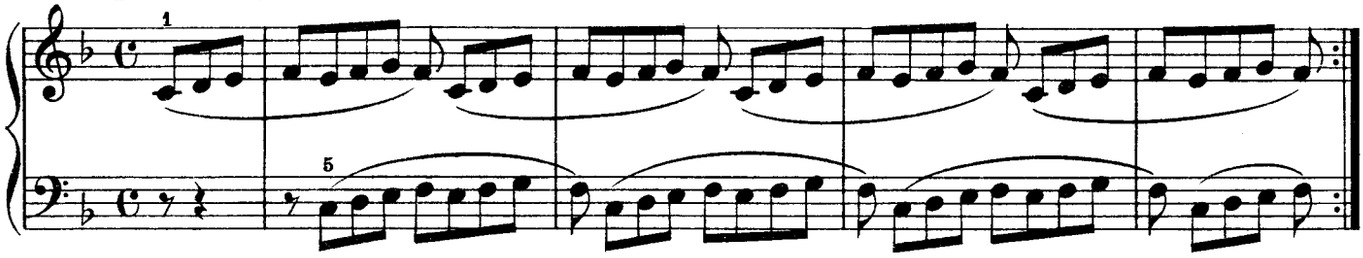
165.

Moderato.



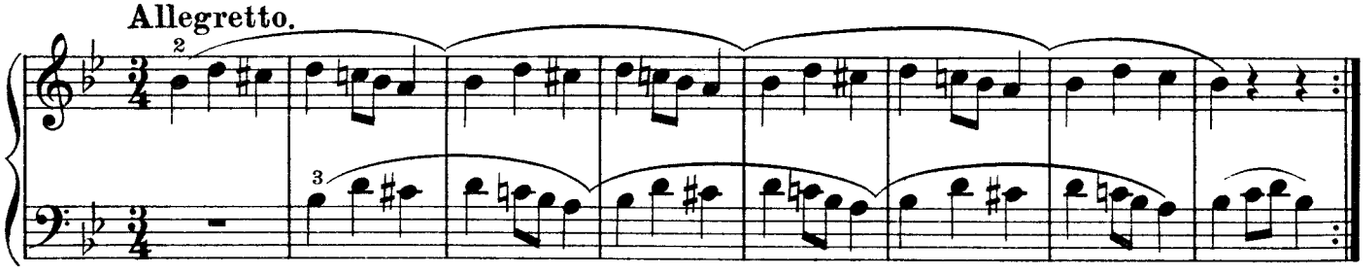
166.

Moderato.



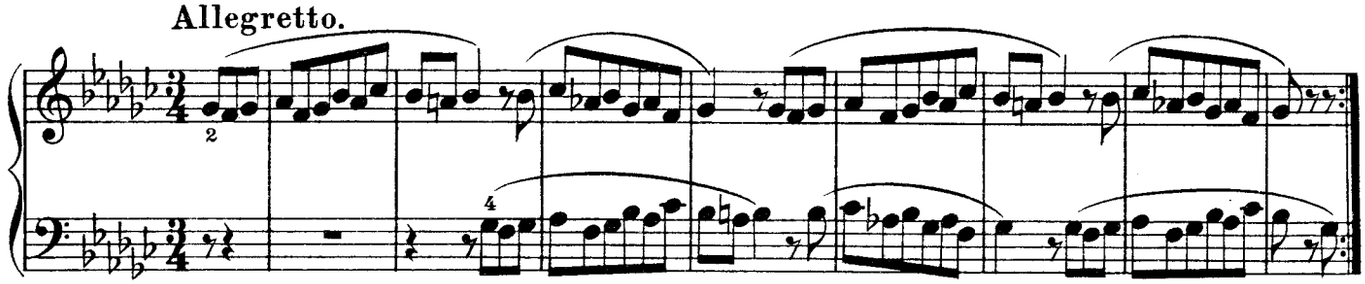
167.

Allegretto.



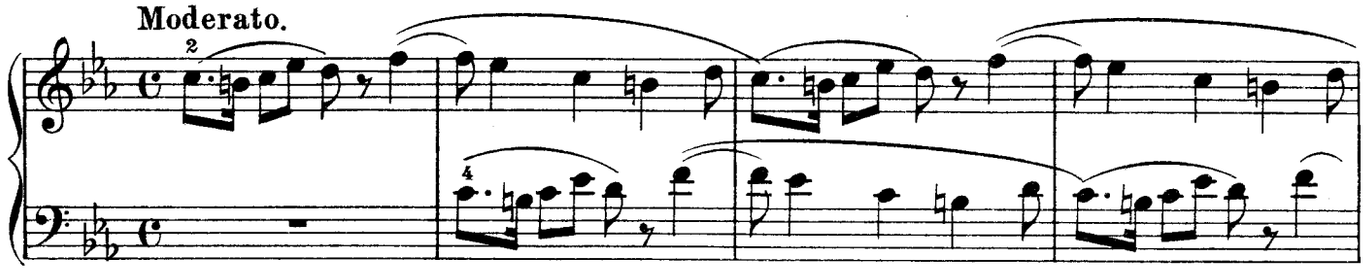
168.

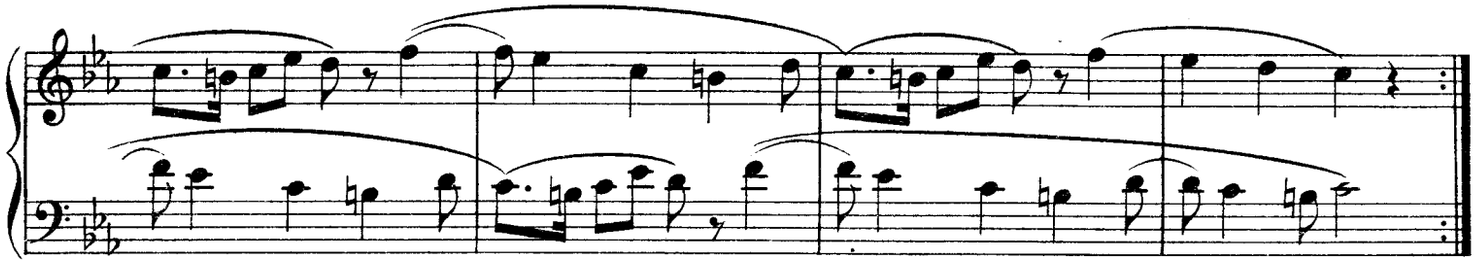
Allegretto.



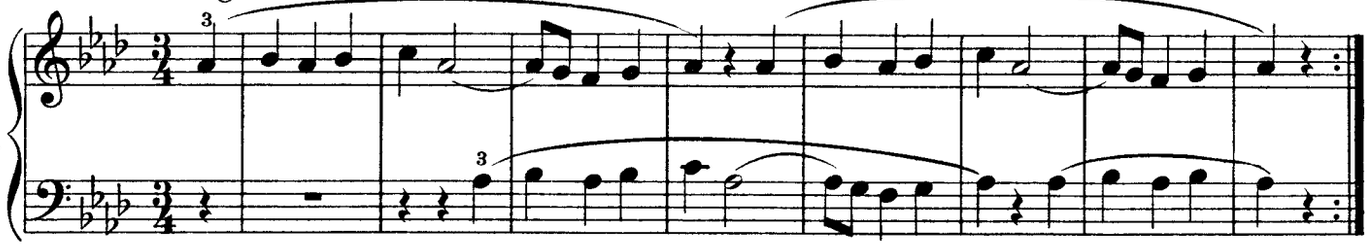
169.

Moderato.

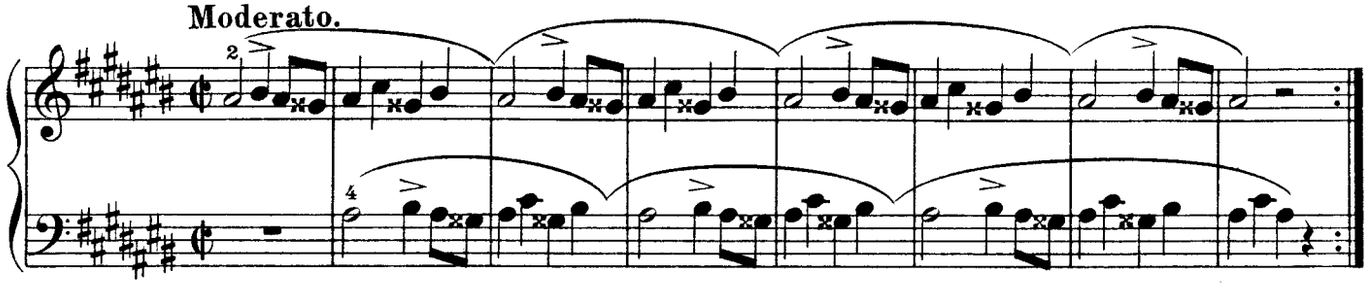




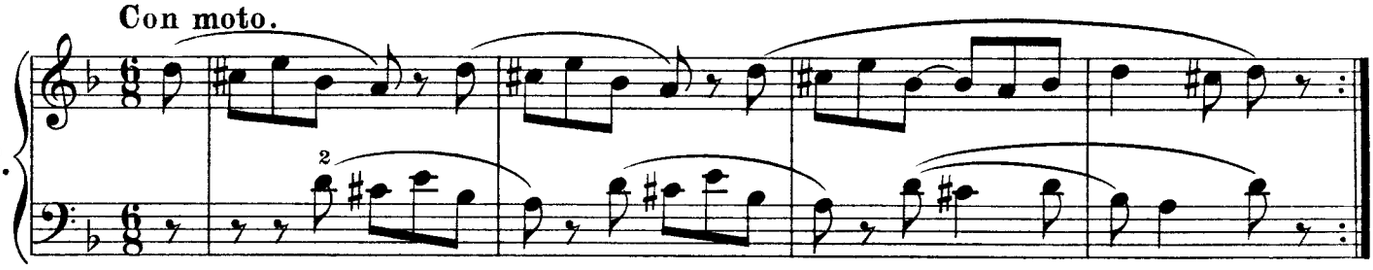
170. Allegretto.



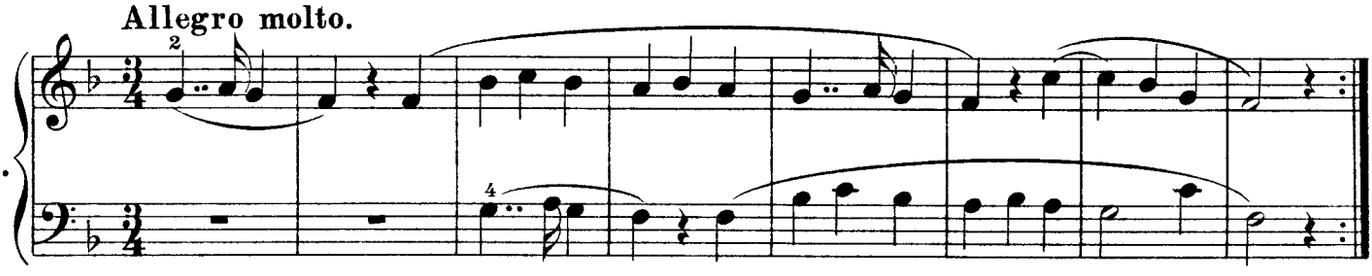
171. Moderato.



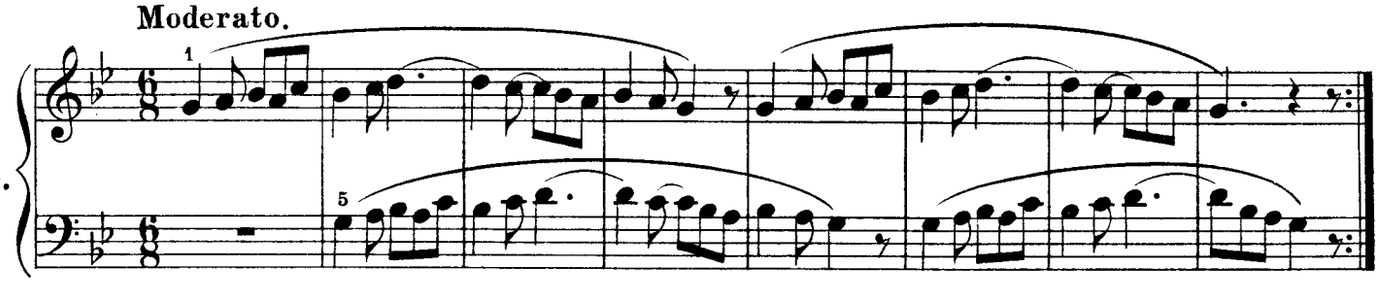
172. Con moto.



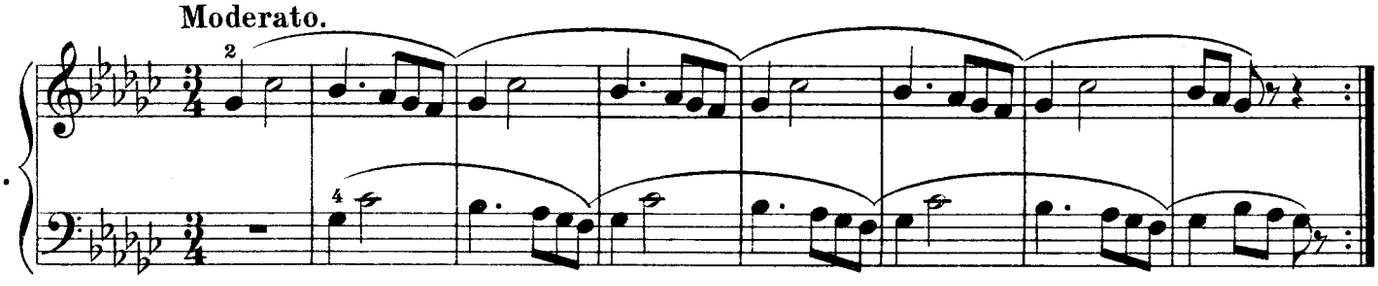
173. Allegro molto.



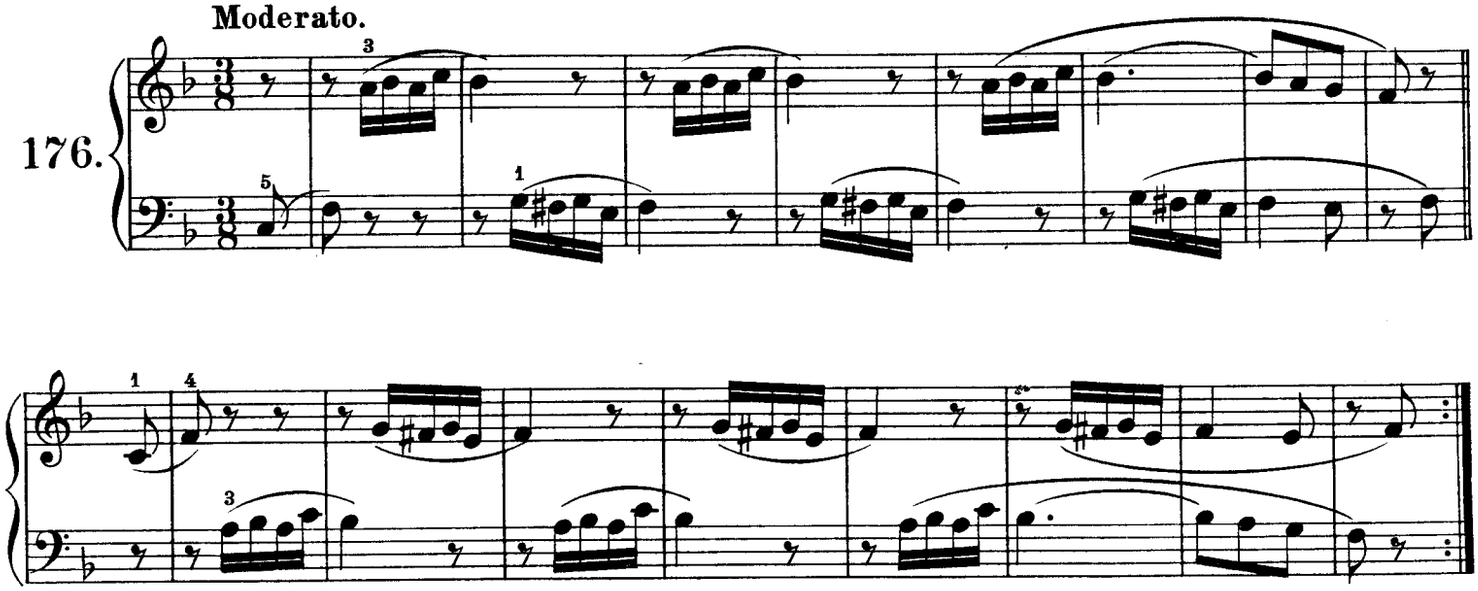
174. Moderato.



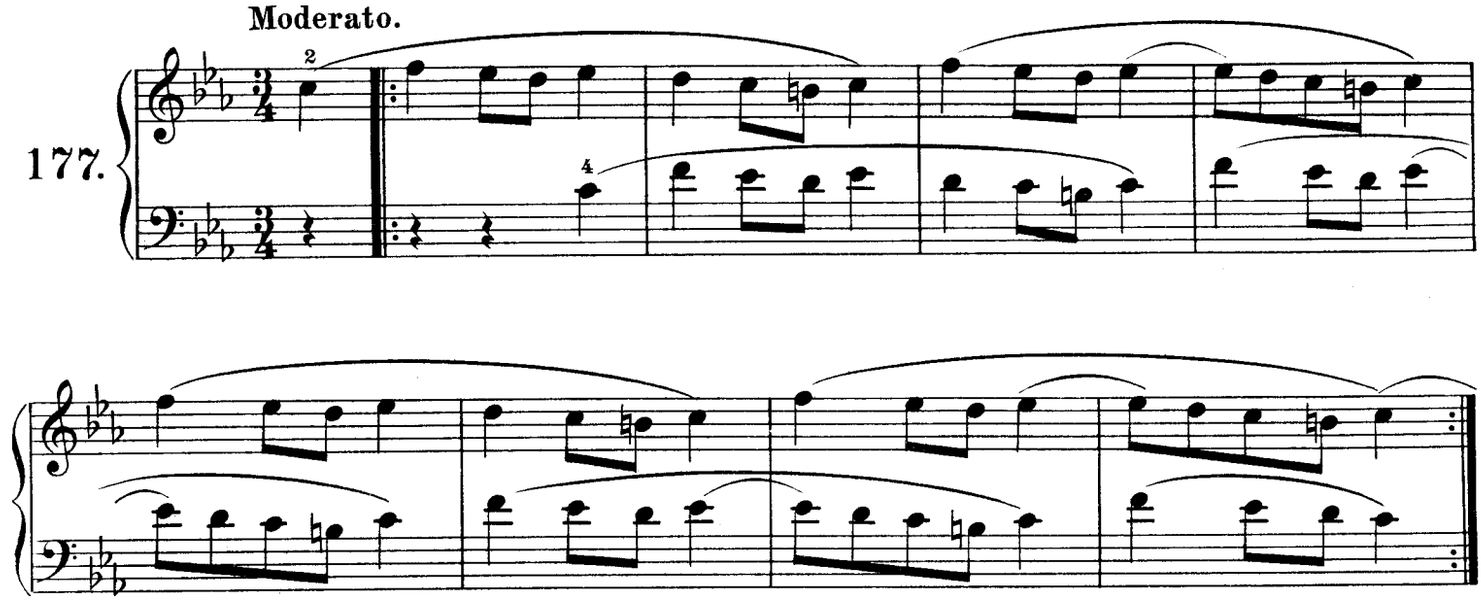
175. Moderato.



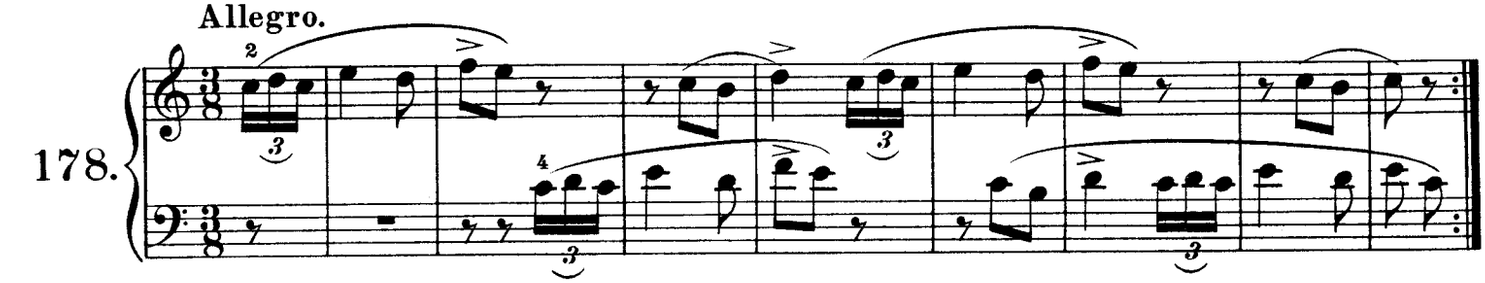
176. Moderato.



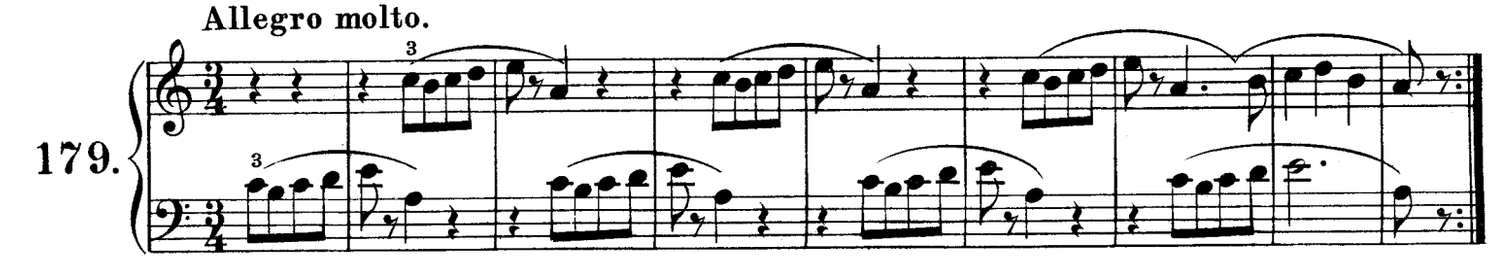
177. Moderato.



178. Allegro.



179. Allegro molto.



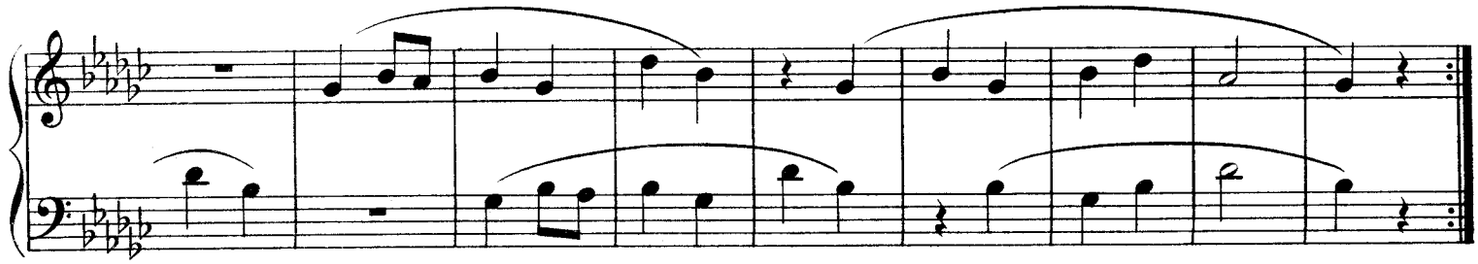
180. Allegro.

181. Moderato.

182. Moderato.

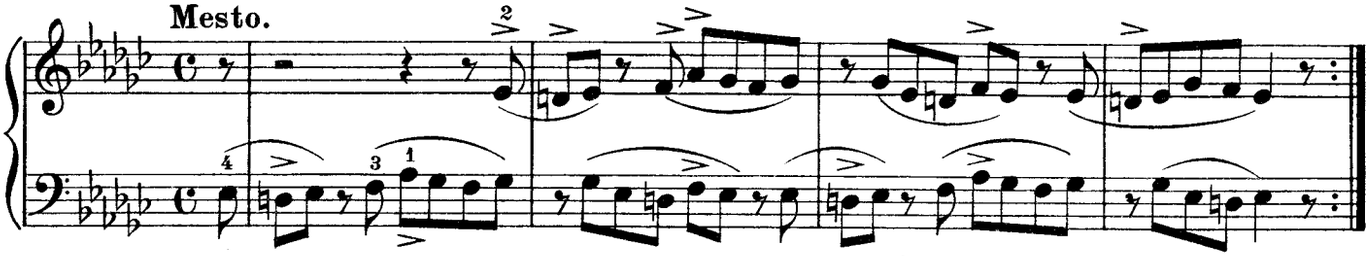
183. Allegretto.

184. Allegro molto.

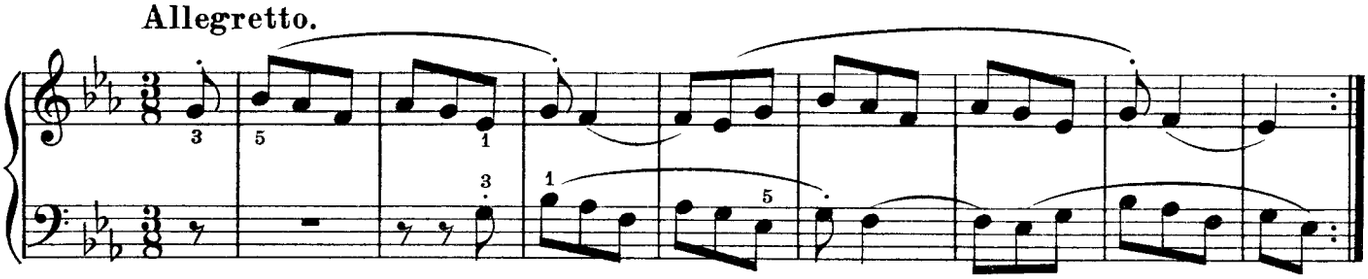


*From here onward the thumb and little finger are to be used on the upper keys.

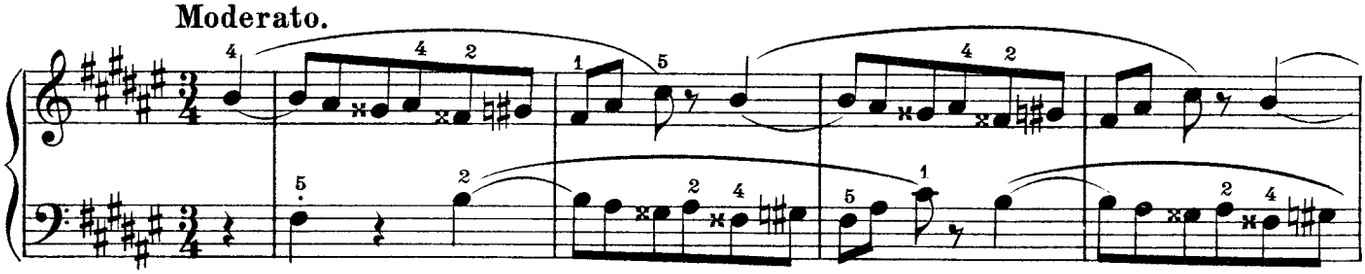
185. Mesto.

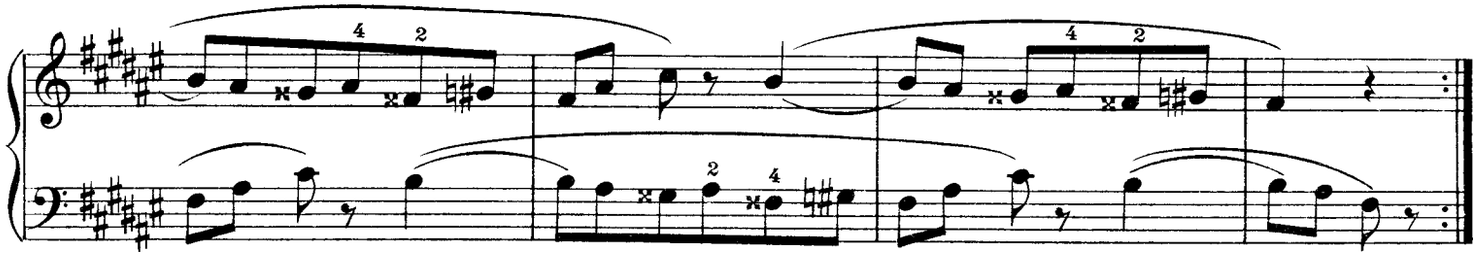


186. Allegretto.

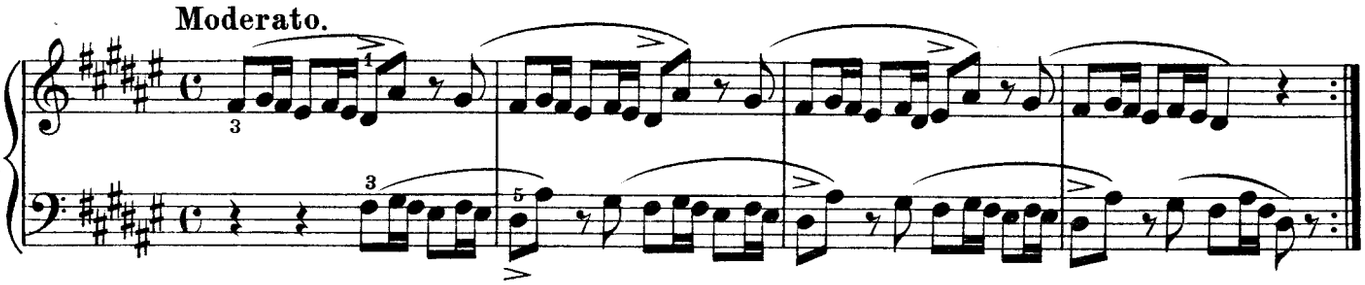


187. Moderato.

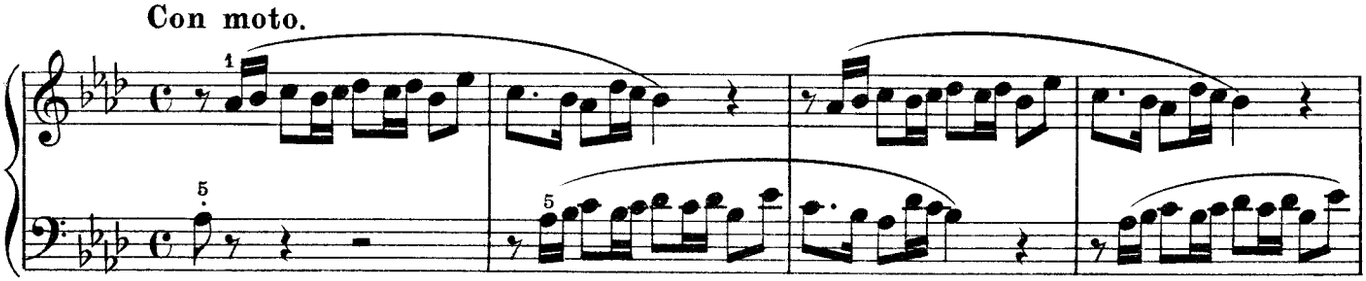


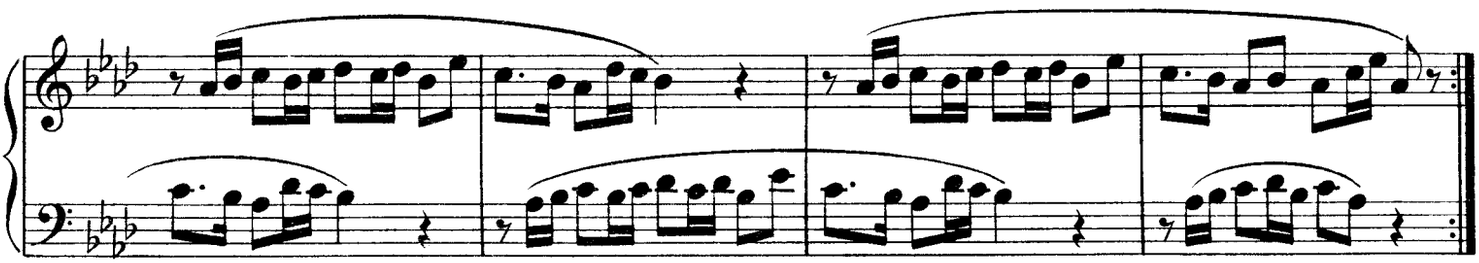


188. Moderato.



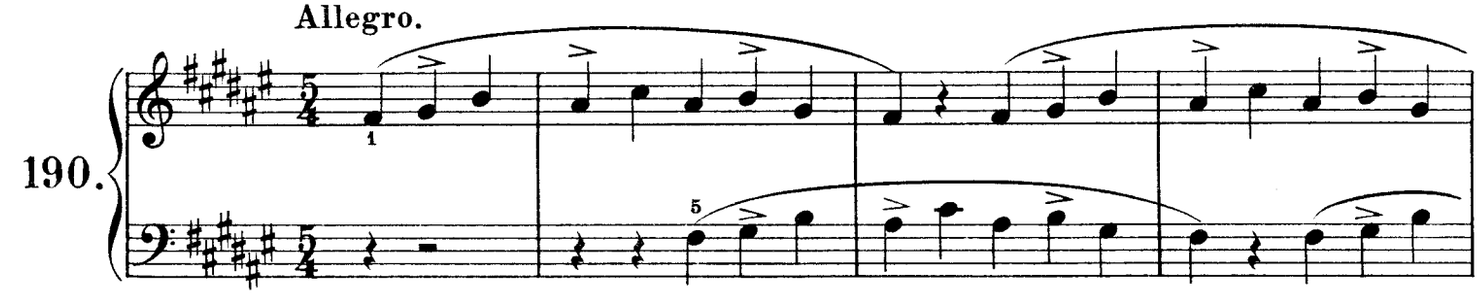
189. Con moto.

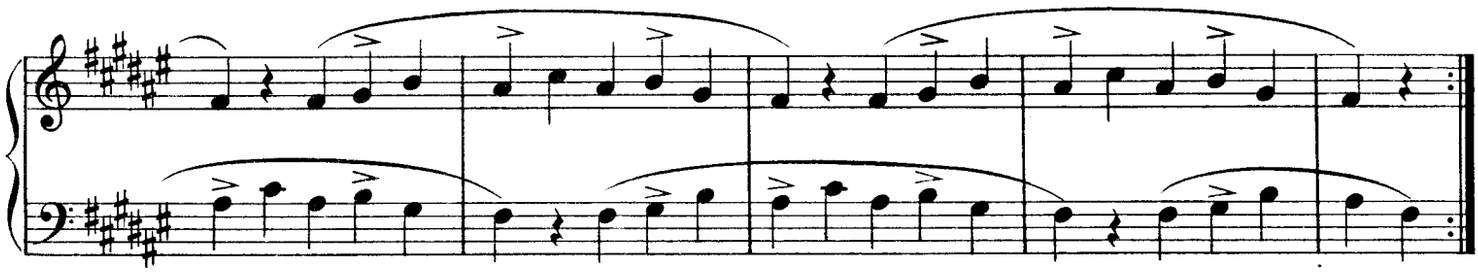




Allegro.

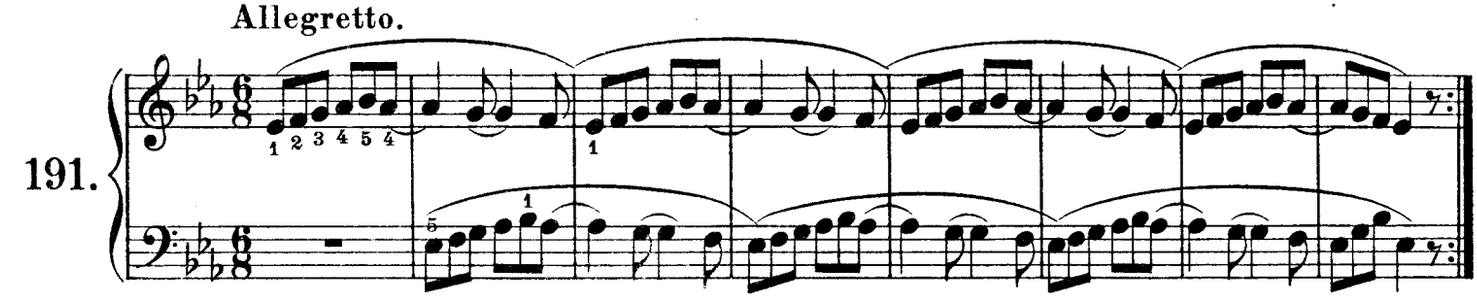
190.





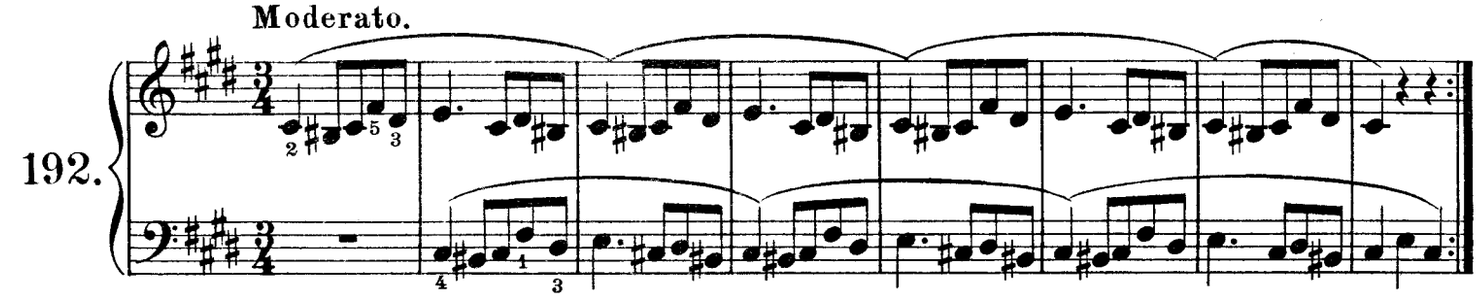
Allegretto.

191.



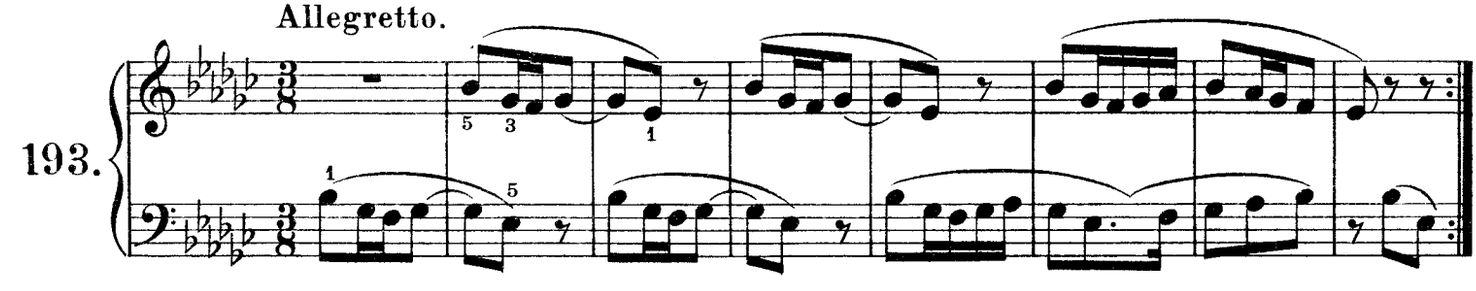
Moderato.

192.



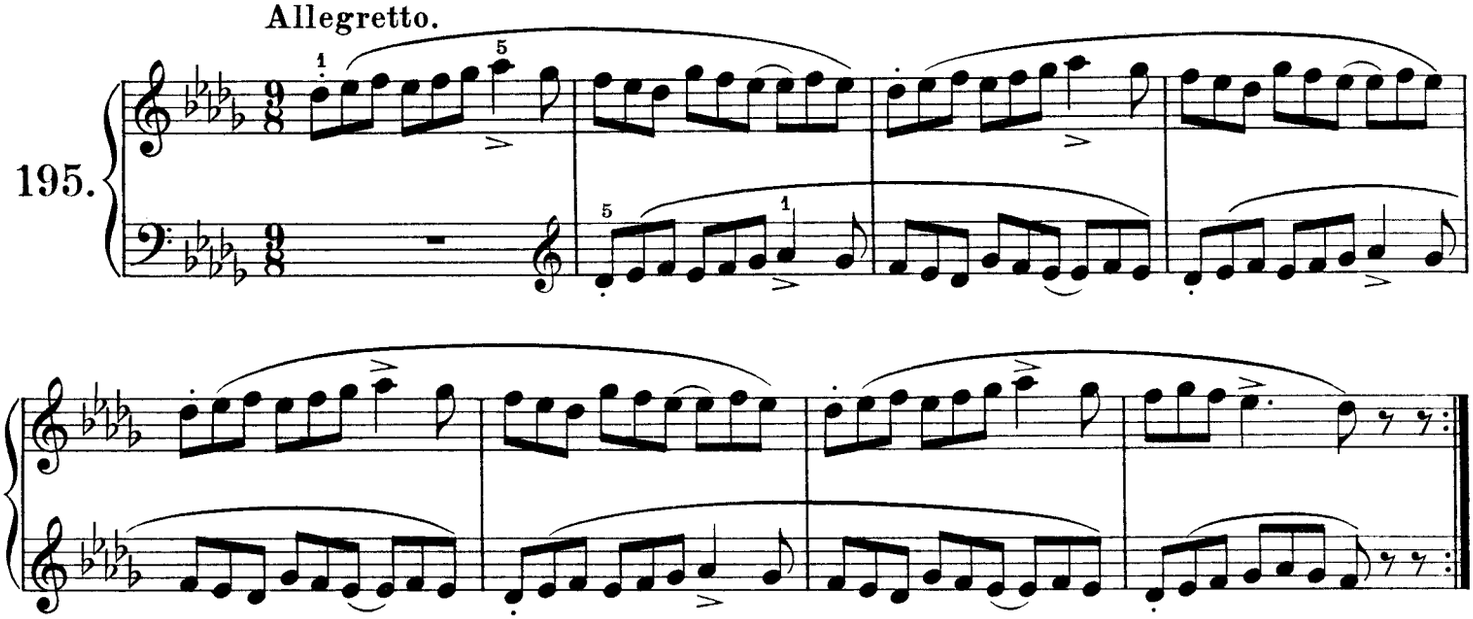
Allegretto.

193.

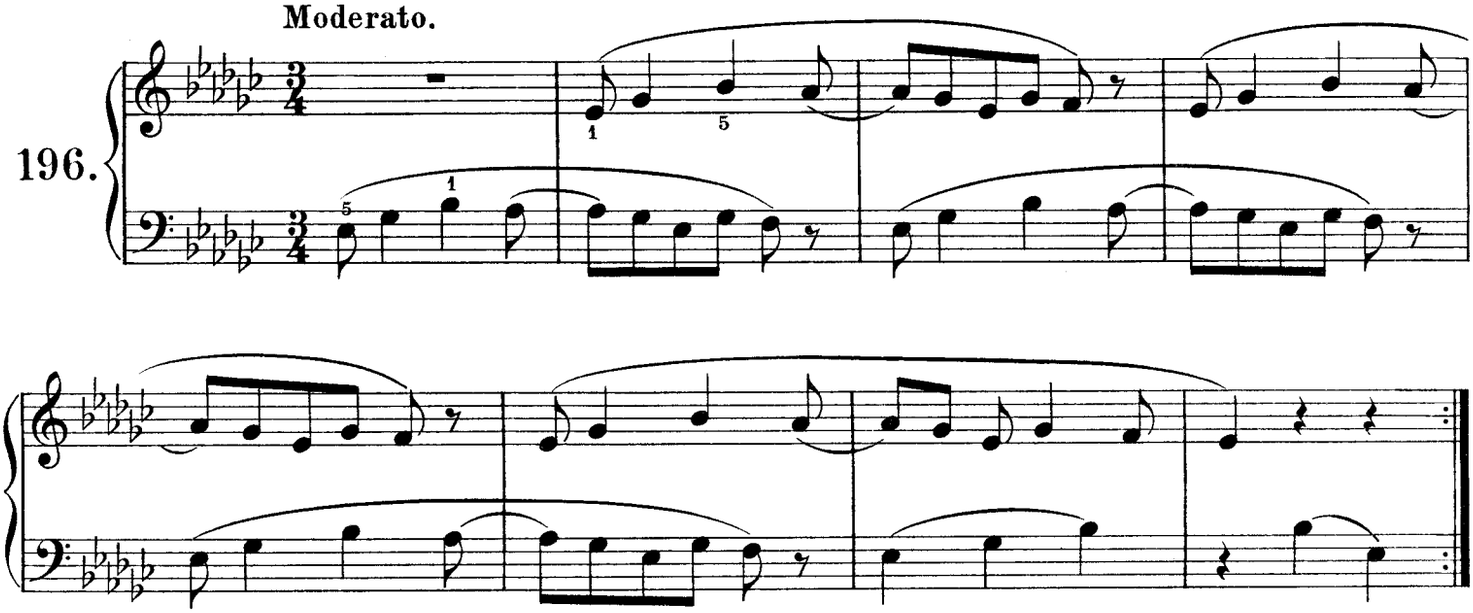


194. Andantino.

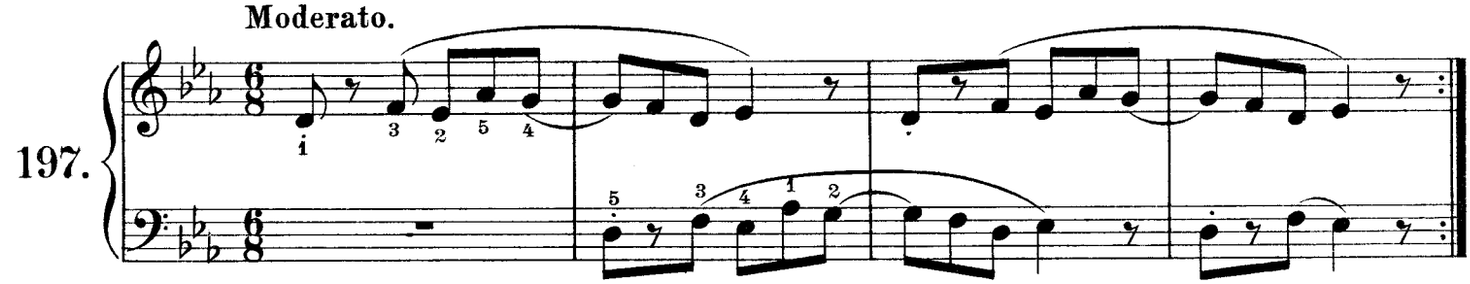
195. Allegretto.



196. Moderato.



197. Moderato.



198. Moderato.

199. Andante.

200. Moderato.

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