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for the

Piano-4 hands

Designed to awaken an intelligent interest in the

Polyphonic Style

for practice in

Difficult Rythms

and

Ensemble-Playing.

BY

CARL REINECKE.

Edited with annotations, etc. by J. H. Cornell.

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SECONDO.

VIII.

ELEGY.

(ELEGIE.)

(Canon by Diminution.)*)

Carl Reinecke, Op. **130.** Bk. **2.**

Lento ma non troppo.

p *più f* *mf* *pp* *cresc. poco a poco.* *p*

IX.

CAPRICCIO.

Vivace. Hungarian Style. *(Ungarisch.)*

f *sf*

*) That is, in which the "consequent" repeats the subject in **diminished rhythm**, in other words, in shorter notes, substituting a quarter for a half-note, an eighth for a quarter, a sixteenth for an eighth etc. as for exemple on next page.

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PRIMO.

VIII.

ELEGY.

(ELEGIE.)

(Canon by Diminution.)

Carl Reinecke, Op. 130. Bk. 2.

Lento ma non troppo.

p *più f* *p* *mf* *p* *pp* *cresc. poco a poco.* *p*

IX.

CAPRICCIO.

Vivace. Hungarian Style. *(Ungarisch.)*

1 2 3 4 5 6 7 8 9 10 11 12

Example: etc.

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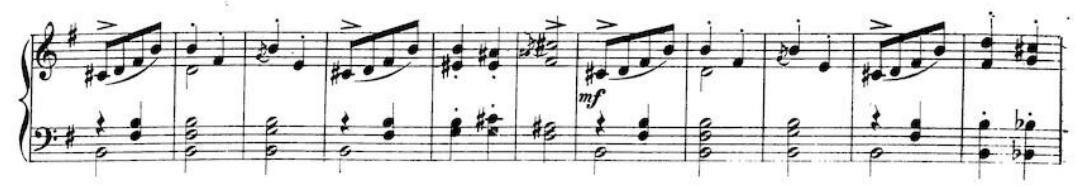
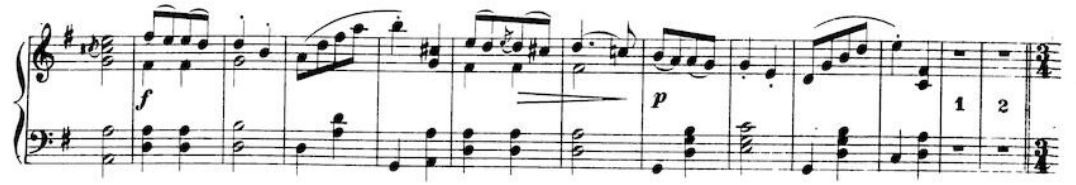
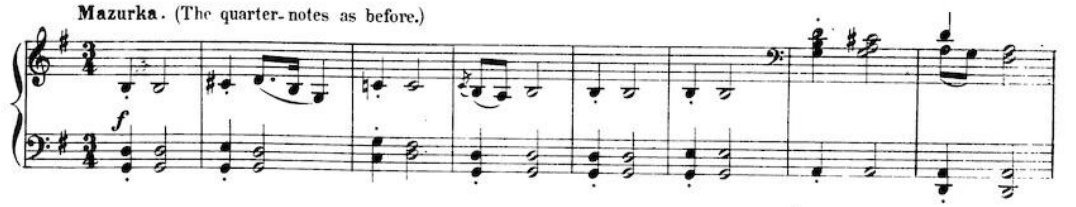
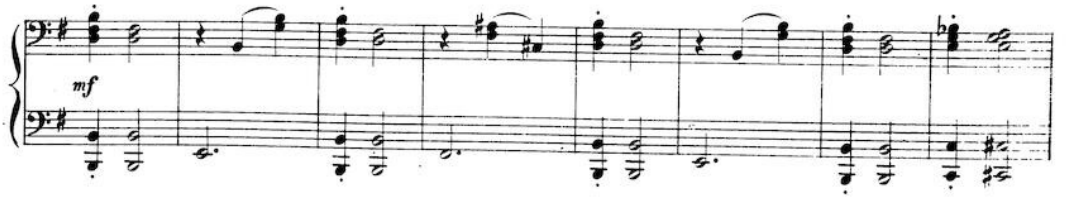
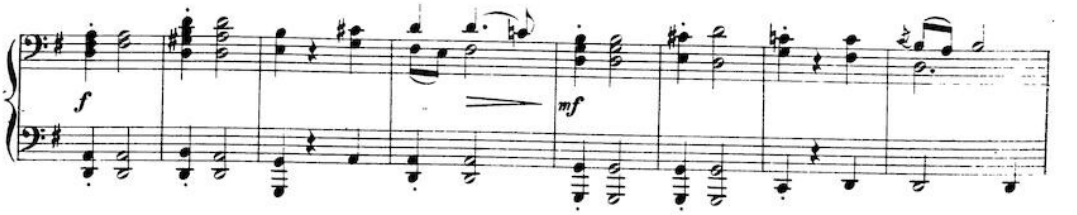


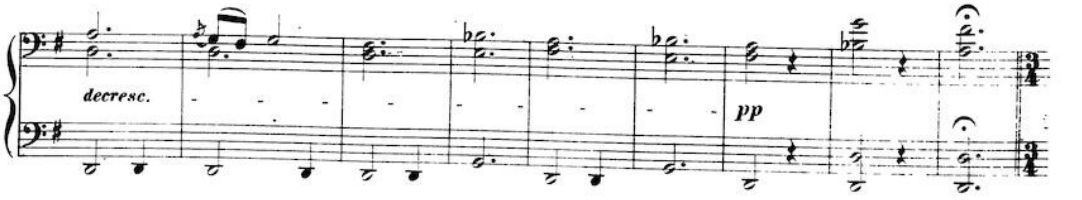


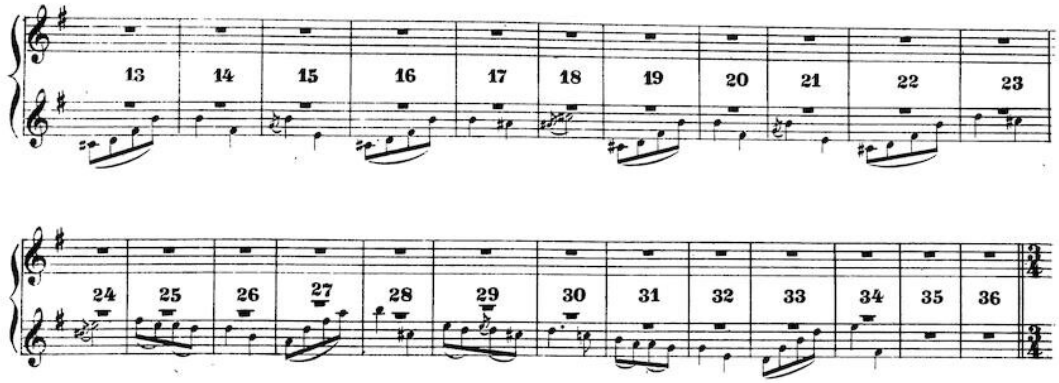
Mazurka. (The quarter-notes as before.)



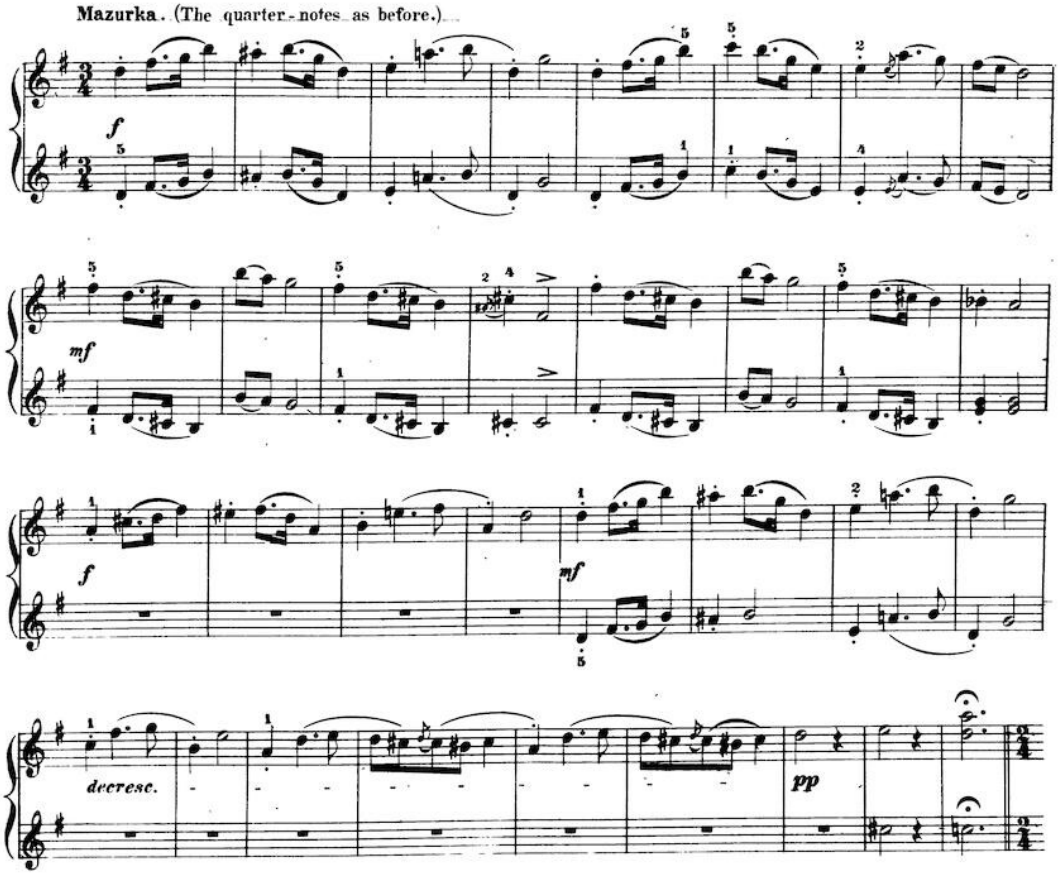








Mazurka. (The quarter-notes as before.)



Mazurka. (The quarter-notes as before.)

pp

X.

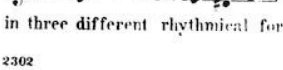
IN THE ANCIENT STYLE.

(ALL' ANTICO.)

Moderato molto e serioso. (Canon by Augmentation.*)

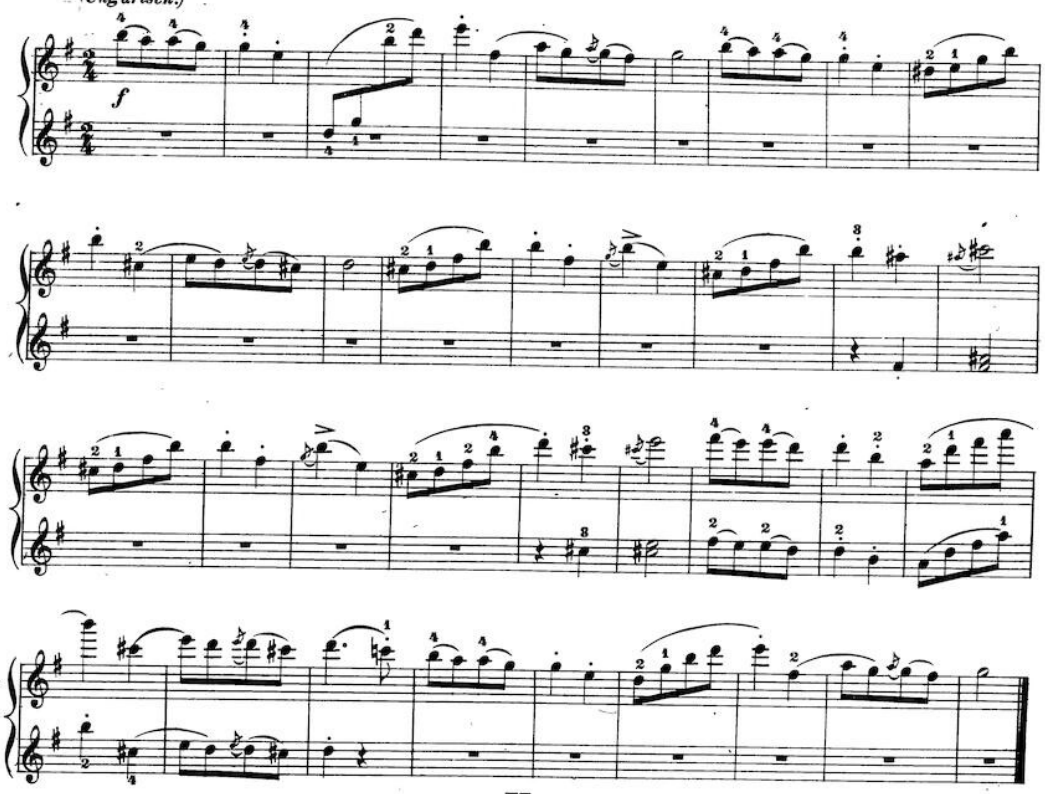
mf *crescendo.* *f*

*) In a **strict** Canon by Augmentation the consequent **follows** the antecedent, **doubling** the rhythmical value of each note. In the present case the subject is introduced with rhythmical variations **simultaneously** in the two afterwards in the three voices. According to the composer's definition "by Augmentation," the **Primo** forms the antecedent



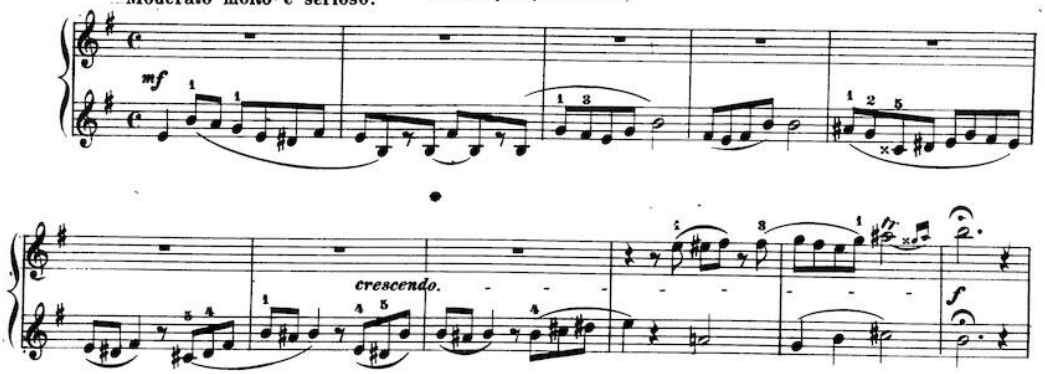
etc., the **Secondo** rhythmically **augments** the subject, and later the subject appears in three different rhythmical forms, one of which (in the right hand, Primo) is **Diminution.**

Hungarian. (The quarter-notes as before.)
(Ungarisch.)



X.
IN THE ANCIENT STYLE.
(ALL' ANTICO.)
(Canon by Augmentation.)

Moderato molto e serioso.



SECONDO.

three- voiced Canon by Augmentation and Diminution.

f

p

cresc.

f

sempre f

three-voiced Canon by Augmentation and Diminution.

f

dolce.

p

tr

espressivo.

cresc.

col 8

sempre f

XI.

SCHERZO.

(Canon in Contrary Motion.) *)

Molto vivace.

*) In this species of Canon every ascending progression of the antecedent is answered in the consequent by a descending one, and vice-versa.

2302

PRIMO.

XI.

SCHERZO.

(Canon in Contrary Motion.)

Molto vivace.

p

mf

p

mf

p

p

p dolce.

SECONDO.

Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. *

p

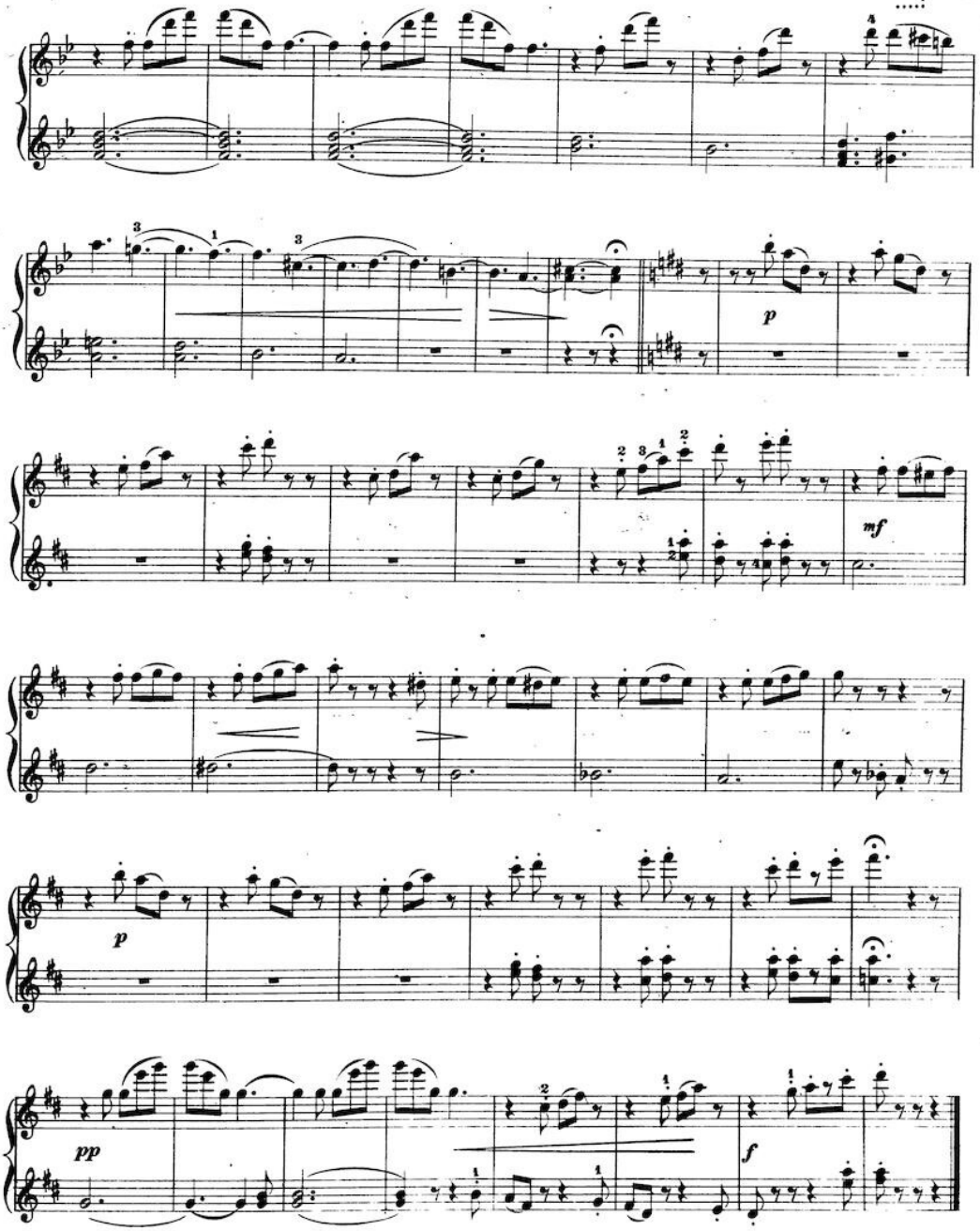
mf

p

pp

f p

Ped. * Ped. *


p
mf
p
pp
f

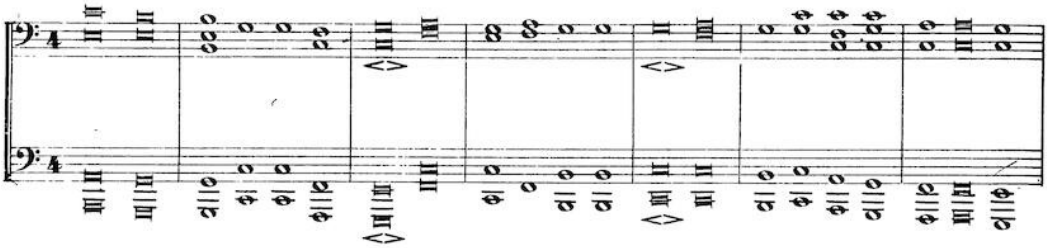
XII.

CHORAL IN THE ÆOLIAN*) MODE.

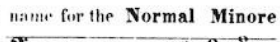
CHORAL IN MODO AEOLICO.

(Canon canerizans.)**)

Con moto. (With solemnity, yet not too slow.)
***) *(In feierlicher Weise, doch nicht zu langsam.)*



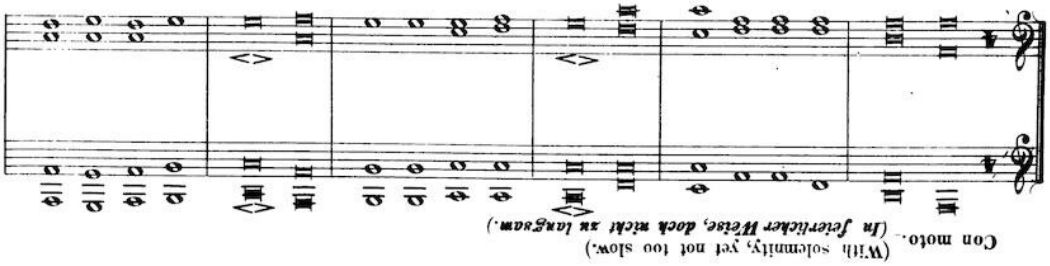
*) The ancient name for the **Normal Minore Mode** of our modern musical system, of which the model Scale is that of **a**:



) That is, "in crab-fashion;" so called because the Canon can be read **backwards as well as **forwards**. For reading it backwords, turn the music upside down.

***) The **Double note**, formerly called "**Breve**," equal to **two whole notes**.

XII.
CHORAL IN THE ÆOLIAN MODE.
CHORAL IN MODO AEOLICO.
(Canon canerizans.)
Con moto. (With solemnity, yet not too slow.)
(In feierlicher Weise, doch nicht zu langsam.)



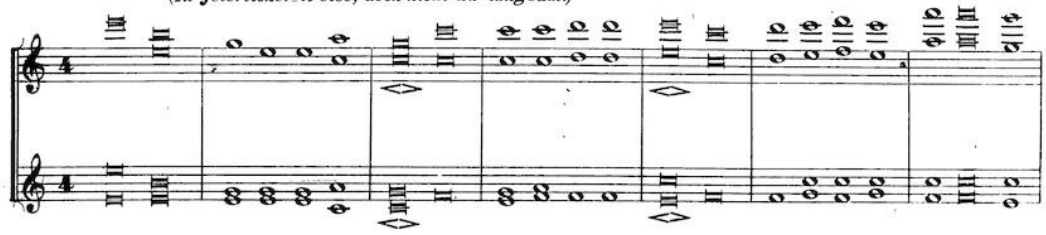
XII.

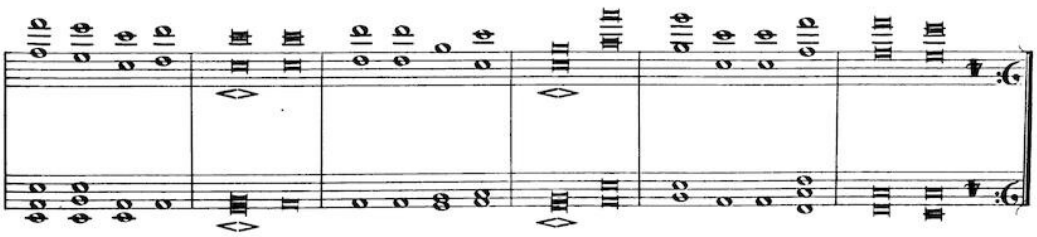
CHORAL IN THE AEOLIAN MODE.

CHORAL IN MODO AEOLICO.

(Canon cancrizans.)

Con moto. (With solemnity, yet not too slow.)
(In feierlicher Weise, doch nicht zu langsam.)





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CHORAL IN MODO AEOLICO.

(Canon cancrizans.)

Con moto. (With solemnity, yet not too slow.)
(In feierlicher Weise, doch nicht zu langsam.)

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