1880.
WASH.

12 Studies

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.

OP. 130.

BK. I.II. each $1.00.

NEW-YORK. G.SCHIRMER.

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Stanley Te

PREFATORY OBSERVATION.

Impelled by the conviction that the feeling and intelligence for the **polyphonic** *) **style** cannot be too soon awakened in the youthful player, the composer set about writing a series of studies primarily calculated to exemplify this style in the simplest and clearest manner, at the same time affording the pupil occasion for practice in **rhythmical difficulties** and in **ensemble-playing** with confidence and certainty.

If the interest in contrapuntal combinations, ever growing with the labor, led the composer to indulge in some of the more complicated canon-forms, as that of **contrary motion**, and of **augmentation and diminution**, as also in putting together different metres, and even in the freak of a **Canon cancrizans**, he would only ask that the constraint which such fetters necessarily impose, be made, in the rendering of the pieces concerned, as little noticeable as may be possible.

Leipzig, April, 1874. *Carl Reinecke.*

*) The expression "polyphonic," **i. e.**, "many-voiced" is applied in modern times to music set for two or more voices instrumental or human, each voice having its own independent melody, and being, in so for, equally a **principal** voice with any of the others. Examples of this style are the Fugue, the Canon, etc. The antithesis of the polyphonic style is the "homophonic," implying one **principal** voice, with other voices forming merely an **accompaniment**. An example of this style is the ordinary Song or Ballad with pianoforte accompaniment, the instrument in this case furnishing the accompanying voices, in the form of chords, broken or otherwise. Some song-accompaniment, however, instead of consisting of more chords, have a **contrapuntal** character, with independent melodies in the parts, examples of which may be seen in the songs of ***Sebastian Bach, Robert Franz, etc.*** Such accompaniments are in the polyphonic style it is needless to observe that they require greater musicianship, and are more worthy of study, than those of the ordinary type.

(Editor.)

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SECONDO.

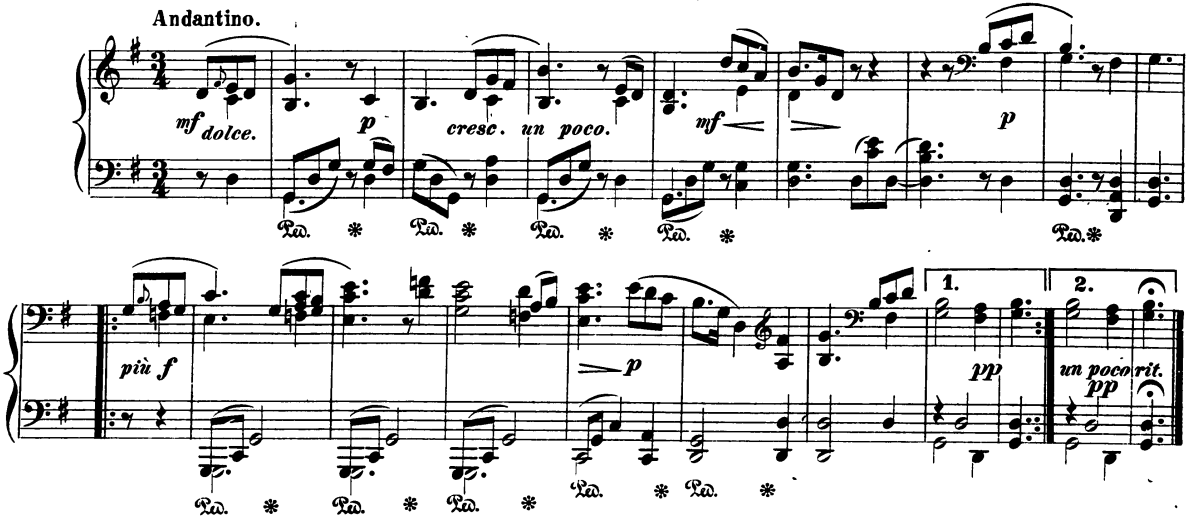
I.

DIALOGUE.

(ZWIEGESPRÄCH.)

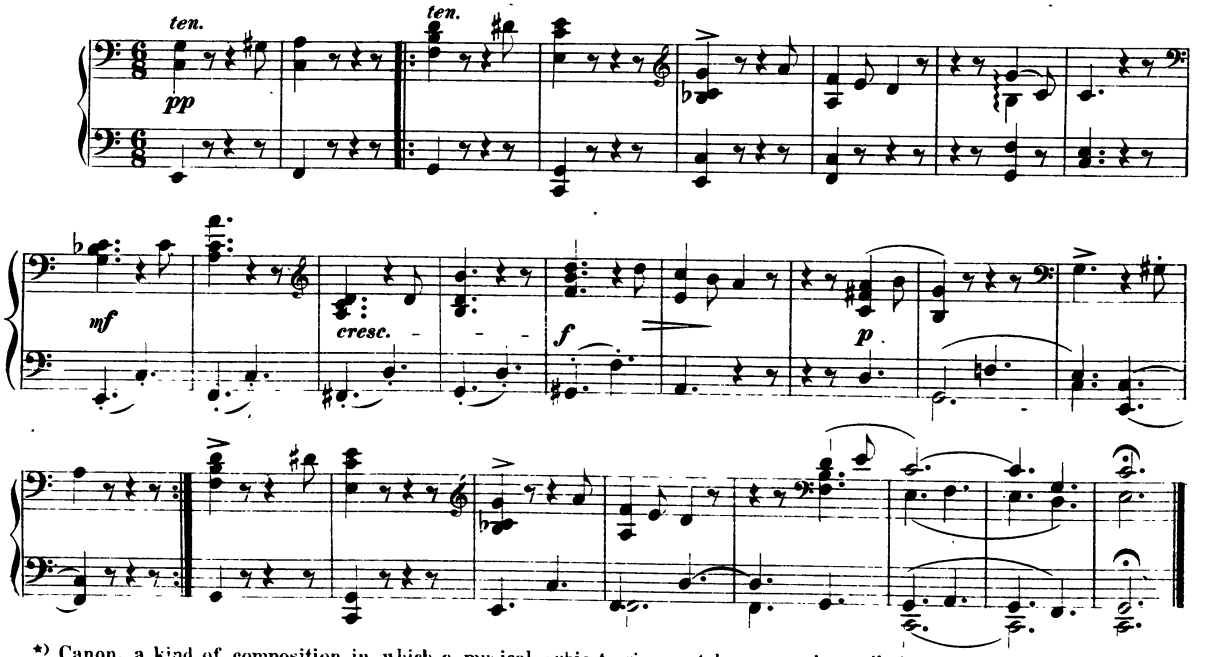
(Canon *) in the Octave.)

Carl Reinecke. Op. 130. Bk. I.



II.

(Canon in the Octave.)



*) Canon, a kind of composition in which a musical subject, given out by one voice called in this case the **antecedent**, is taken up and repeated by another voice called the **consequent** either in the upper or lower Octave, or Fifth, or Sixth, etc. The Student should in each of these Canons, point out the subject and trace its repetition by the consequent, the best way being to write down, one above the other, the two voices containing the Canon, as in the following examples.

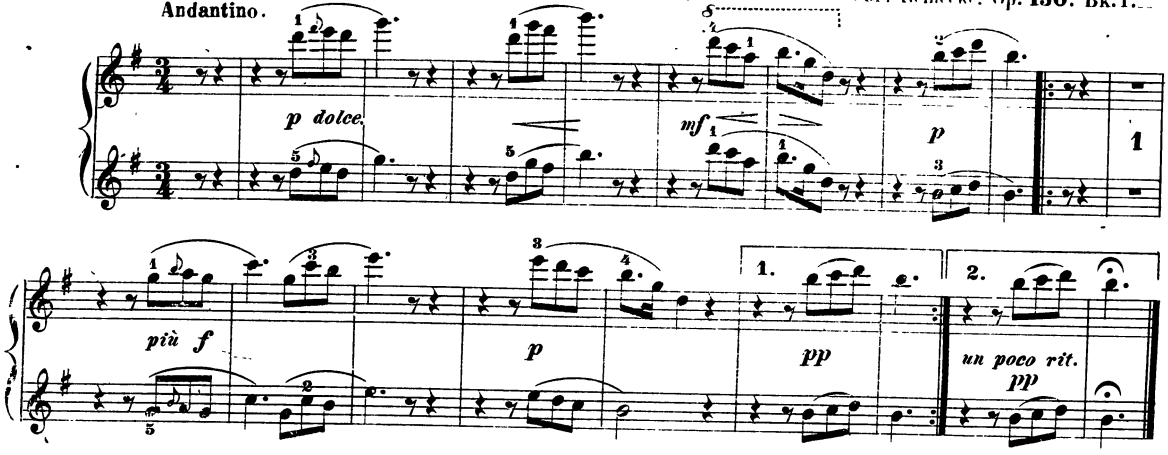
I.

DIALOGUE.

(ZWIEGESPRÄCH.)

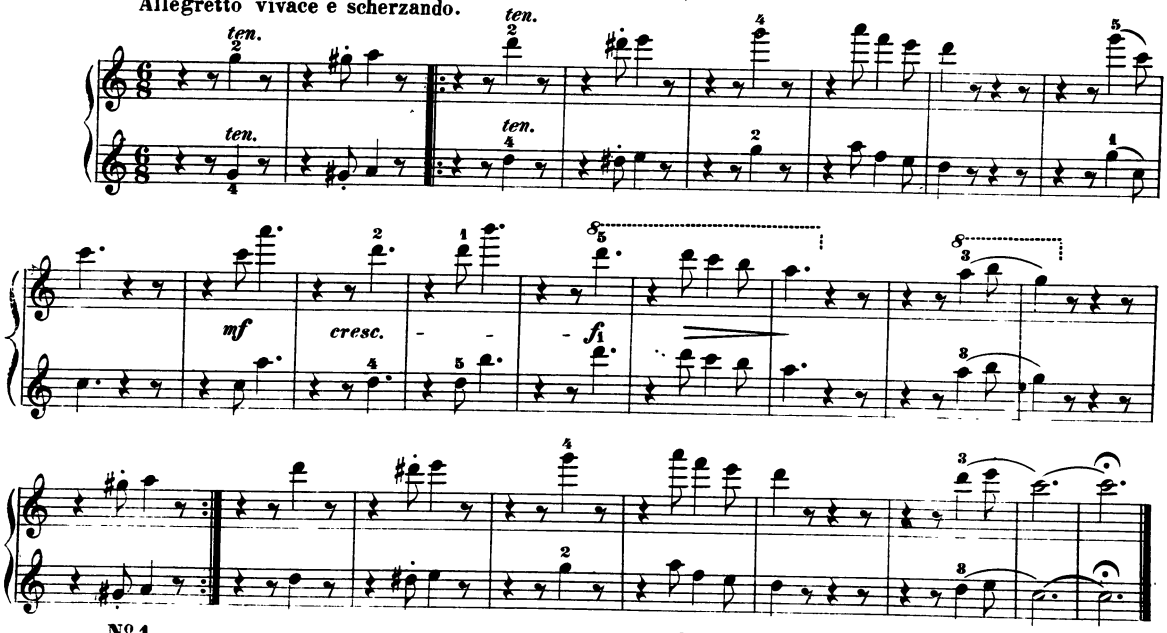
(Canon in the Octave.)

Carl Reinecke. Op. 130. Bk. I.



II.

(Canon in the Octave.)

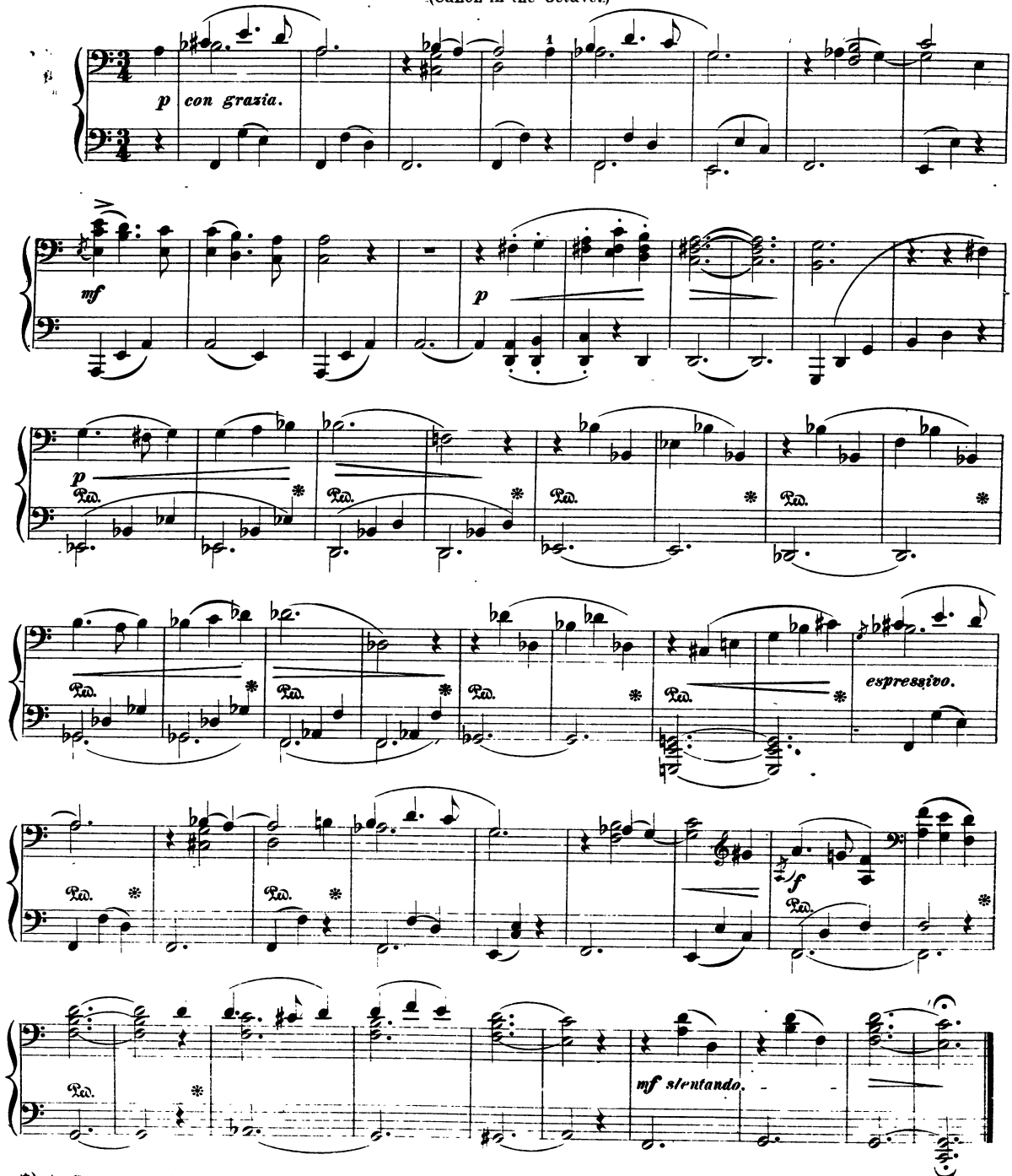


SECONDO.

III.
LÄNDLER.*)

Allegretto quasi Andantino.

(Canon in the Octave.)

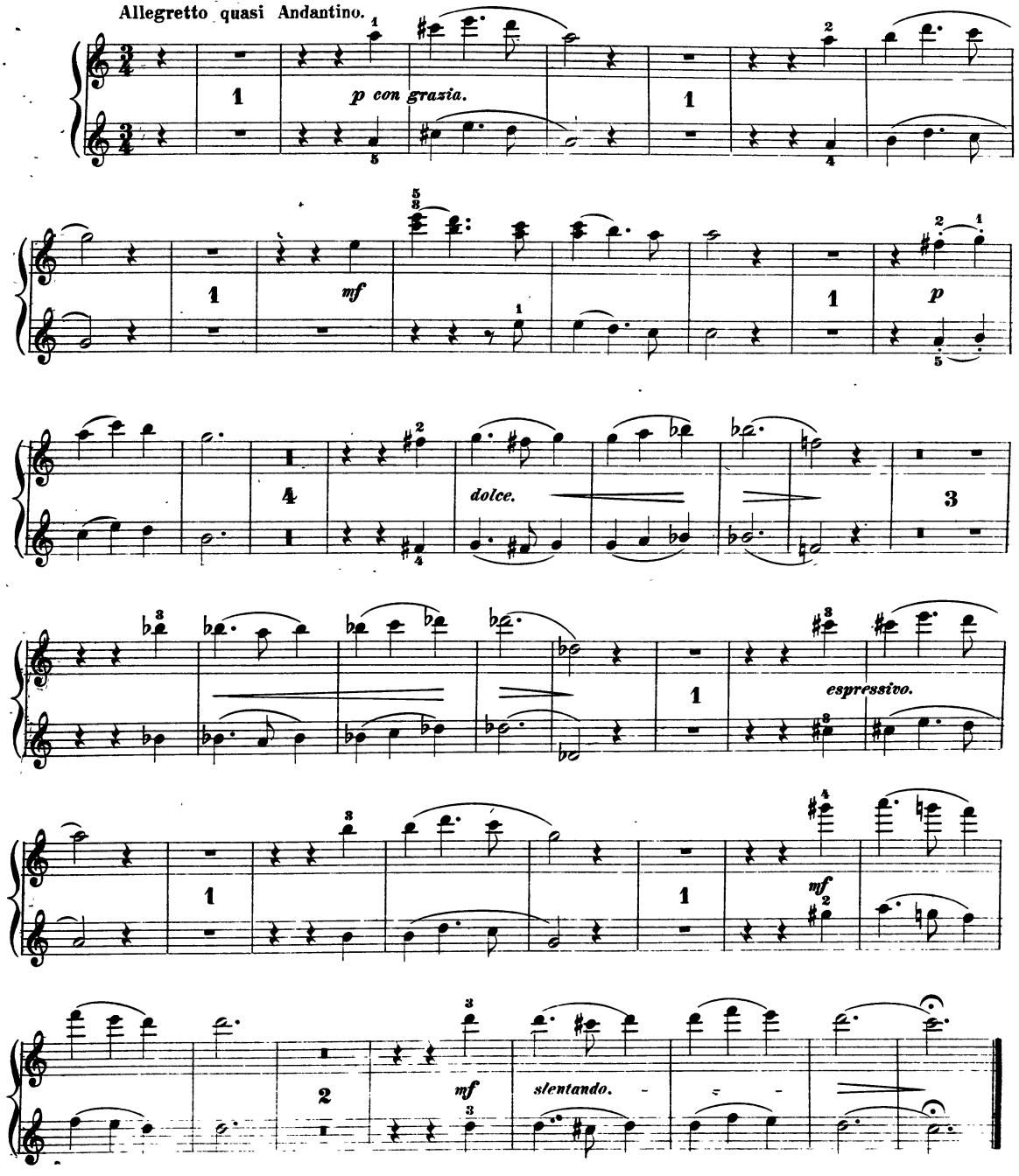


*) A German national dance of a cheerful in moderate time and 3/4 or 3/8 metre.

III.

LÄNDLER.

(Canon in the Octave.)



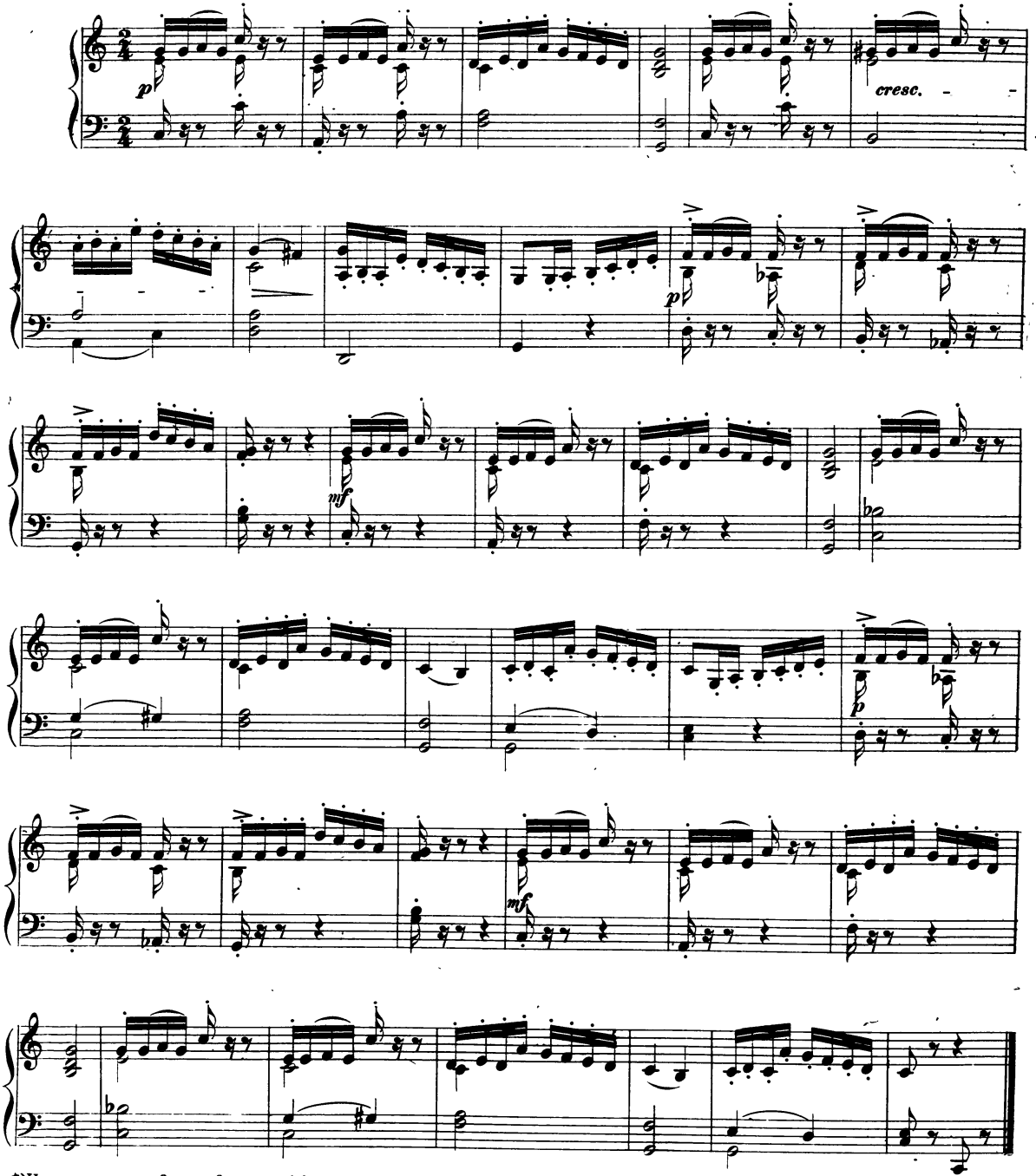
SECONDO.

IV.

HUMORESKE.*)

(Canon in the Octave.)

Vivace scherzando.

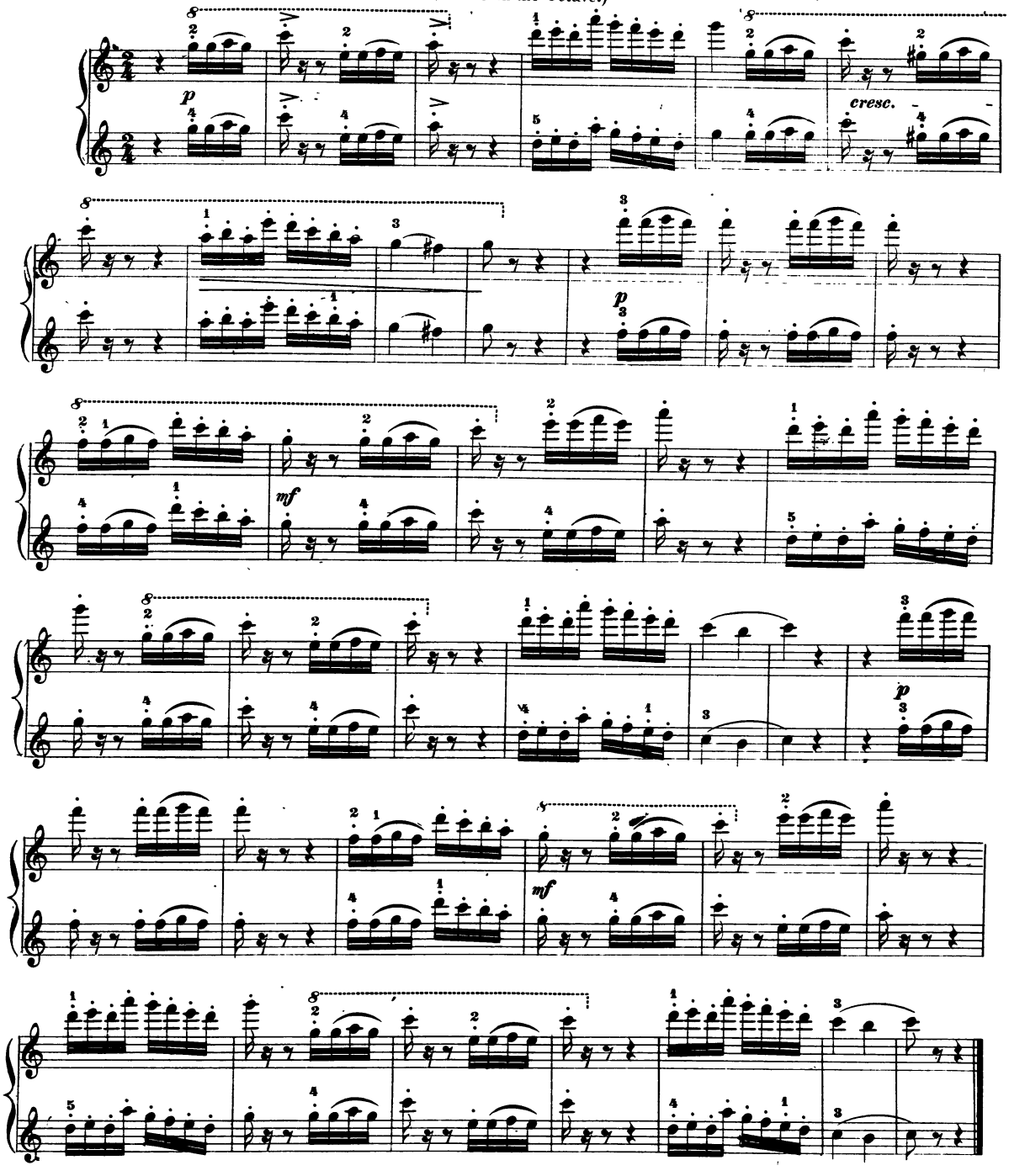


*)Humoresque, a form of composition expressive, as its name implies of humor, and requiring a corresponding manner of rendering.

IV.

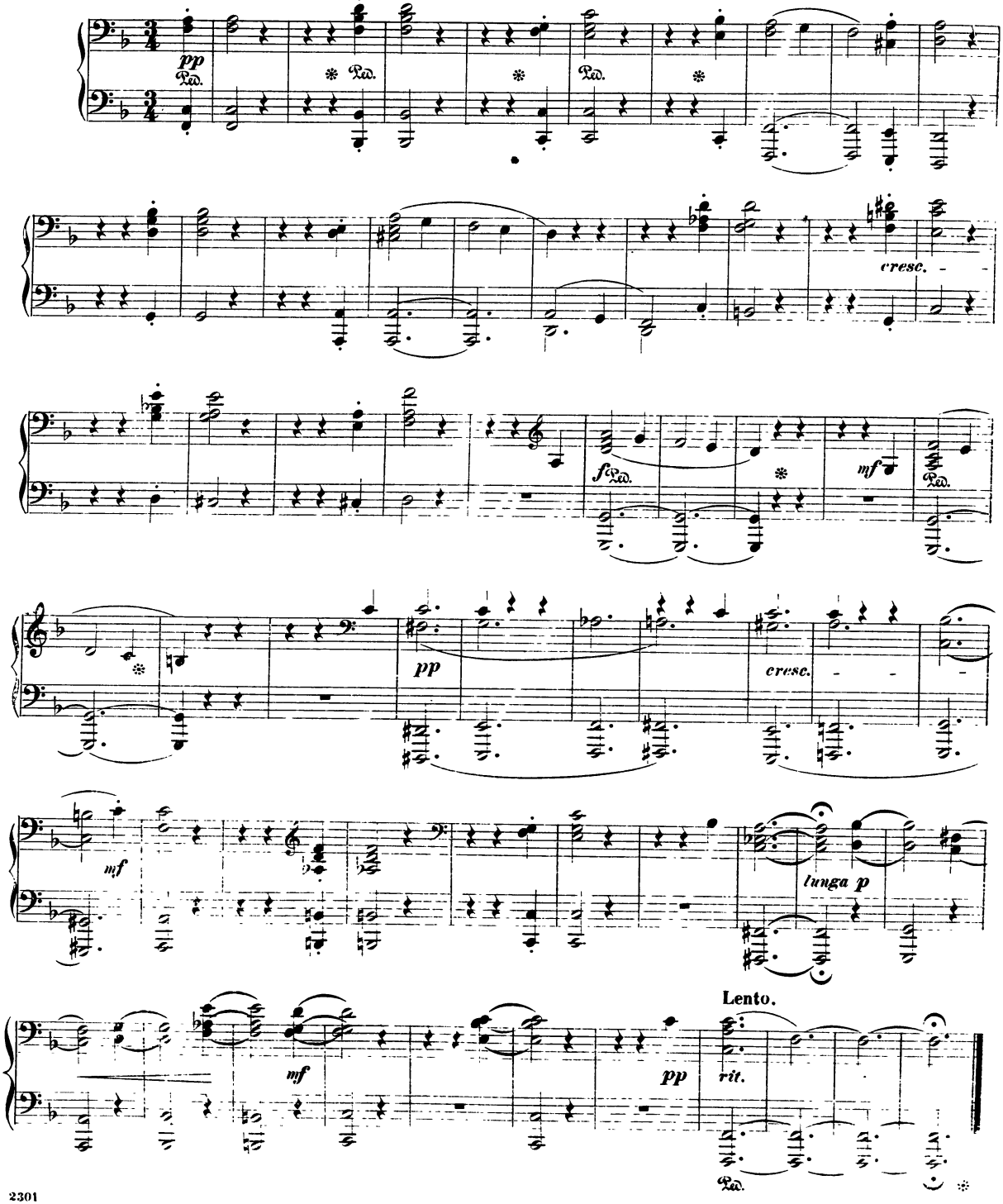
HUMORESKE.

Vivace scherzando. (Canon in the Octave.)



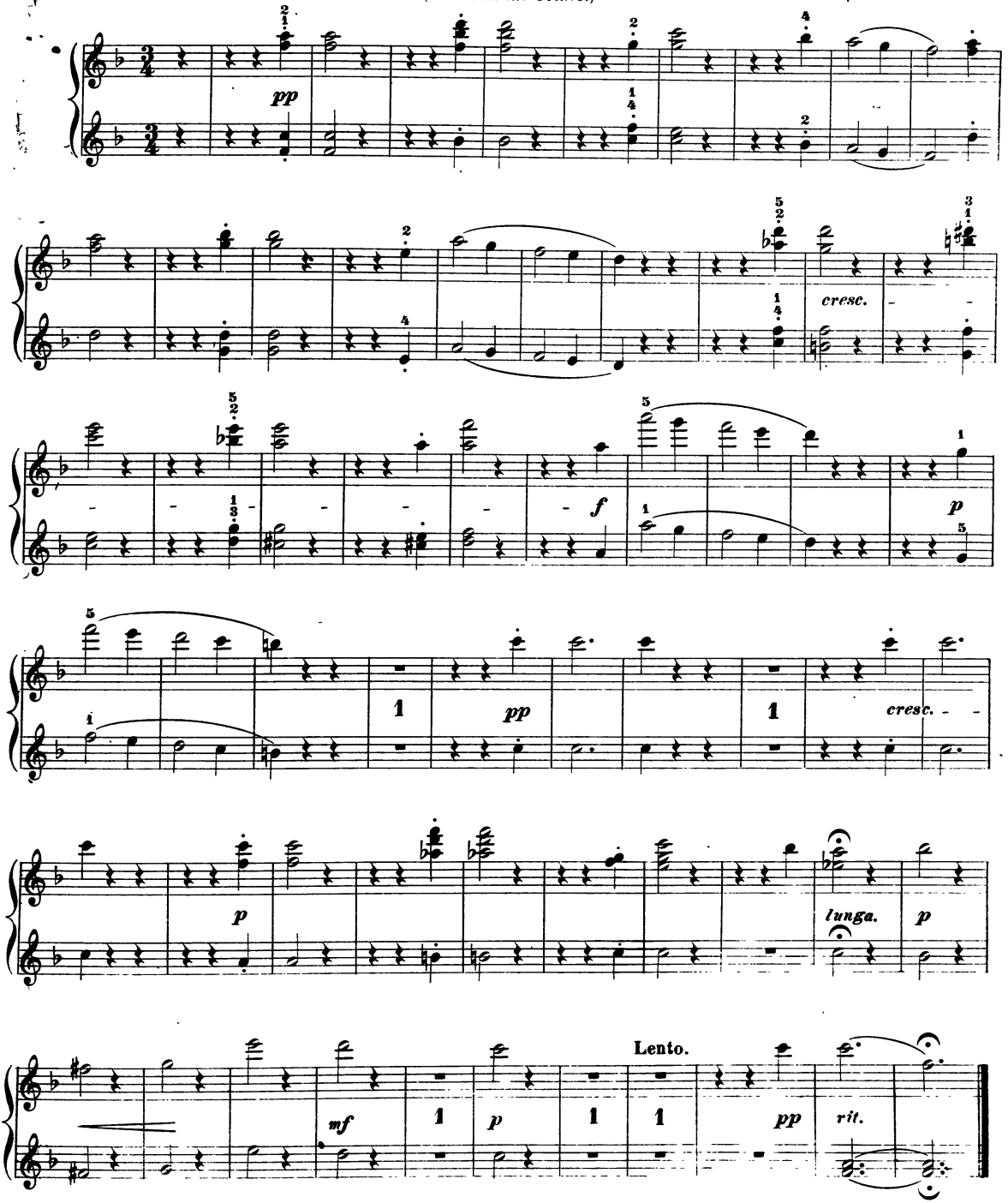
V.

Allegro molto, quasi Presto. (Canon in the Octave:)



V.

Allegro molto, quasi Presto. (Canon in the Octave.)

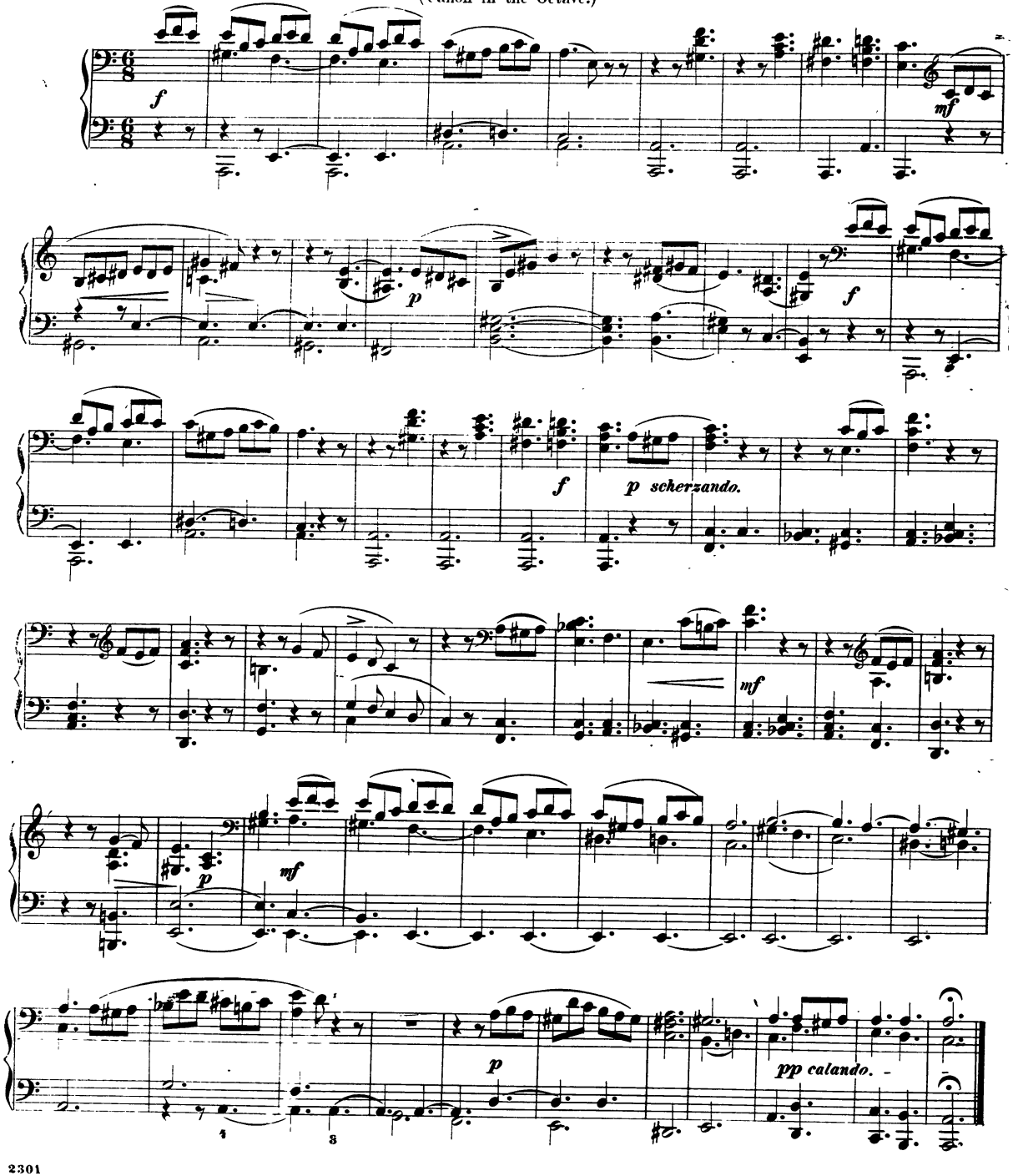


VI.

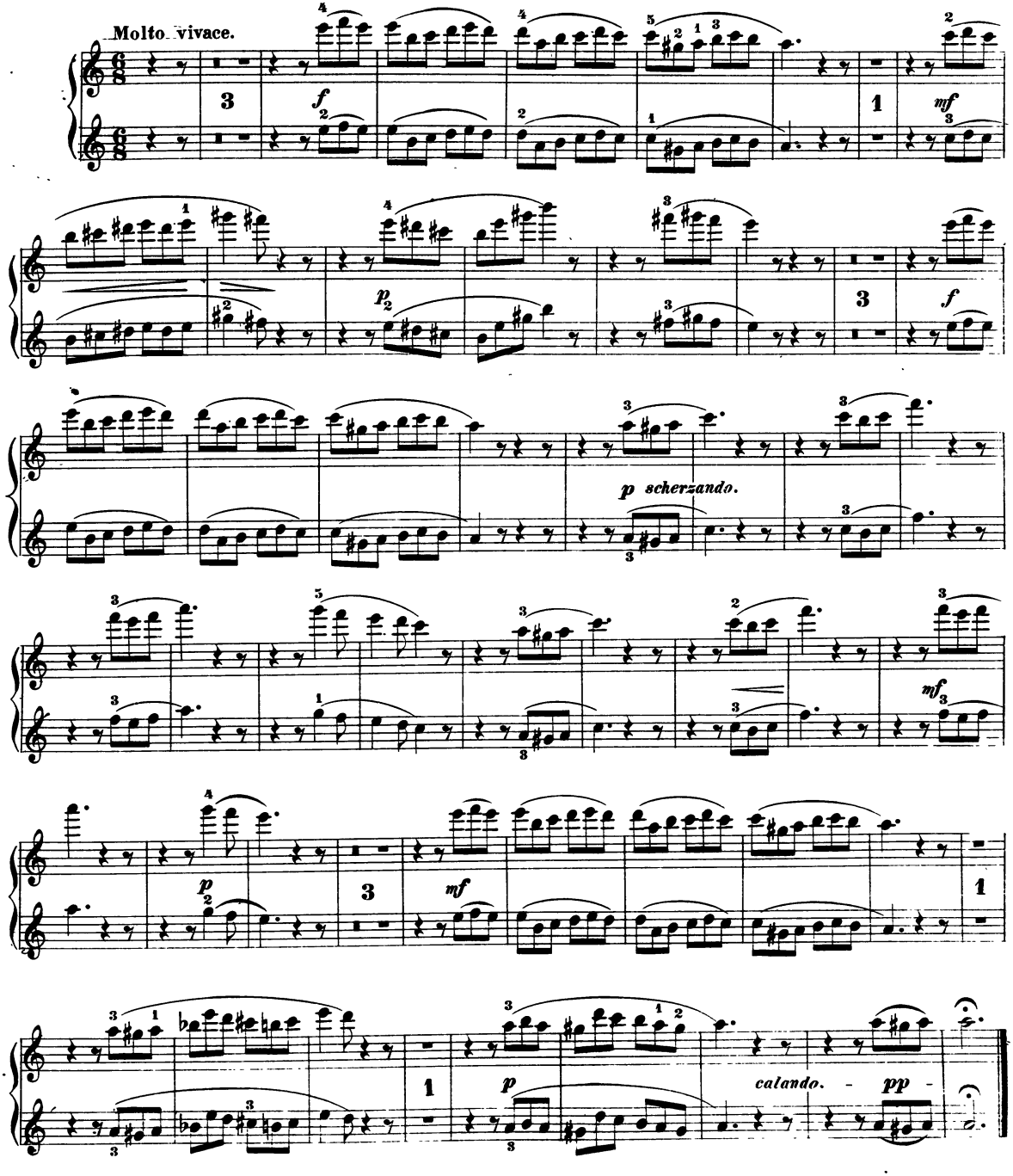
TARANTELLE.

(Canon in the Octave.)

Molto vivace.



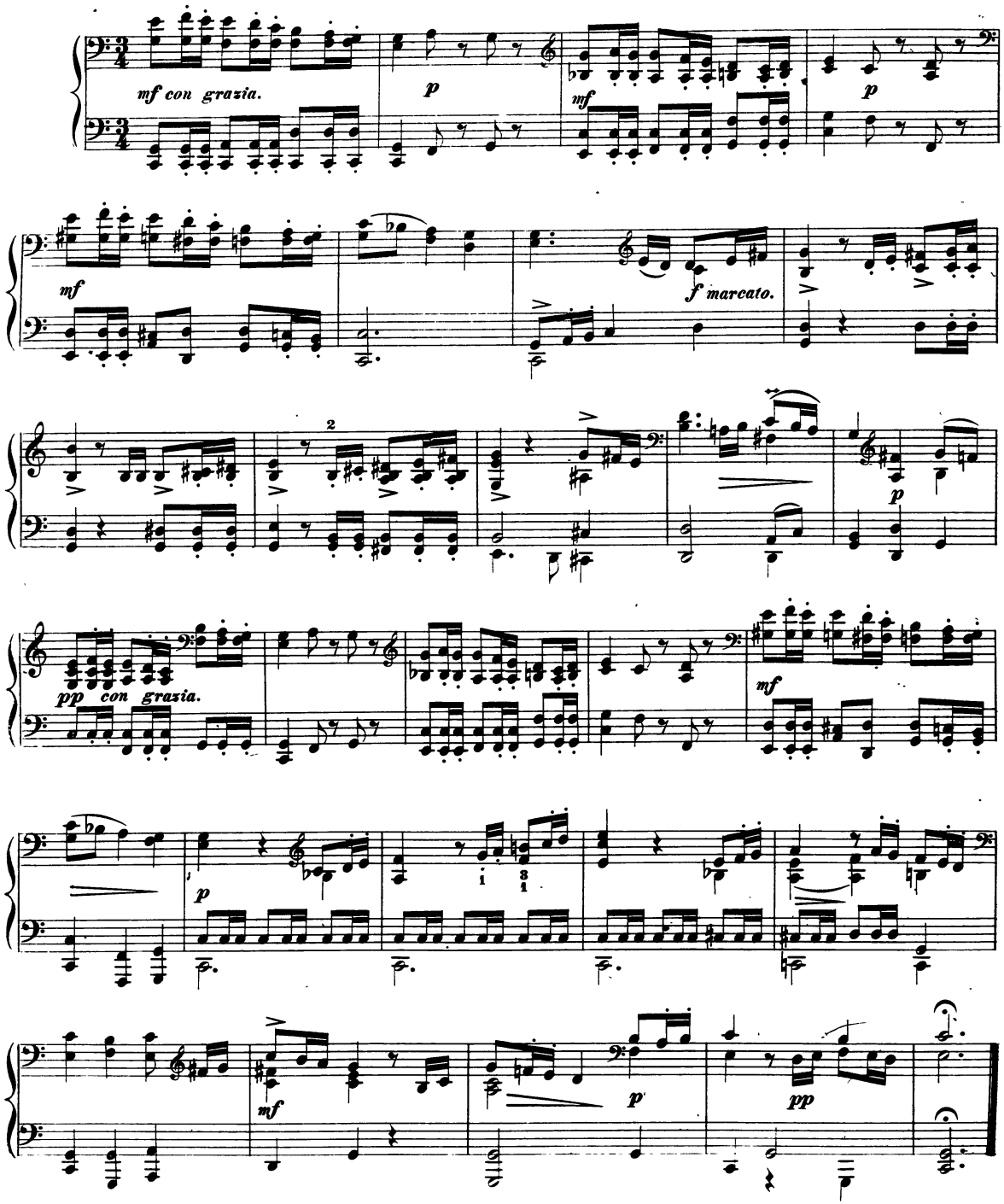
VI.
TARANTELLE.
(Canon in the Octave.)



VII.

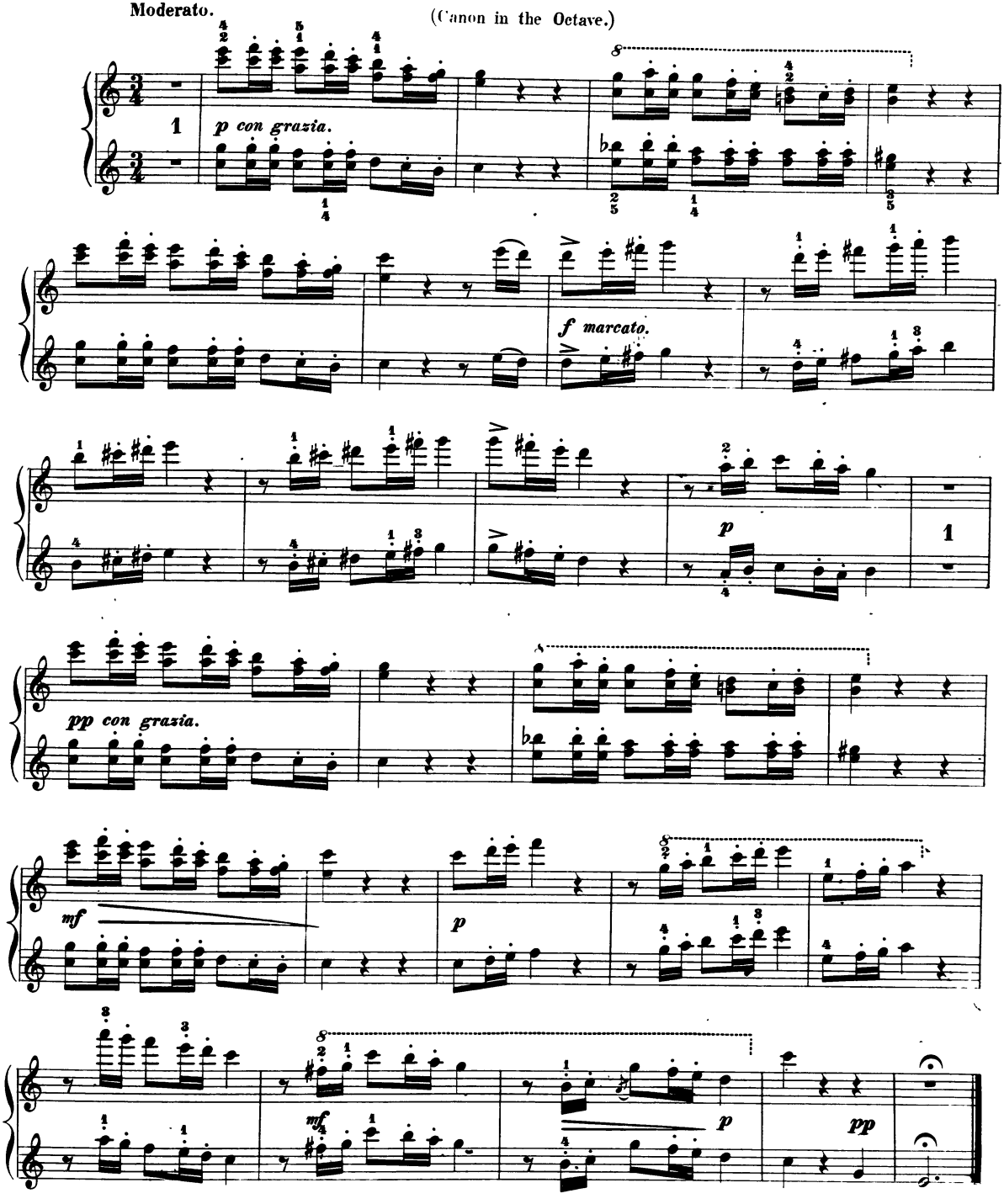
(Canon in the Octave.)

Moderato.



VII.

Moderato. (Canon in the Octave.)



VIII.

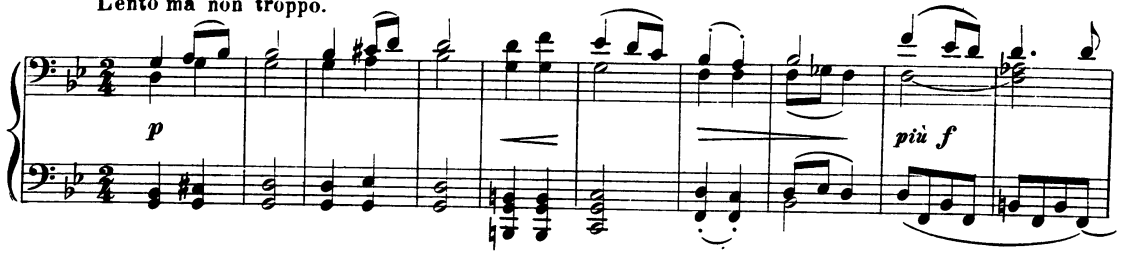
ELEGY.

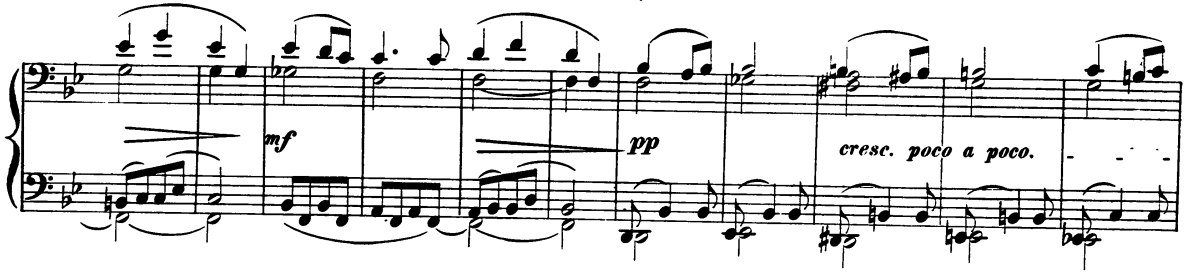
(ELEGIE.)

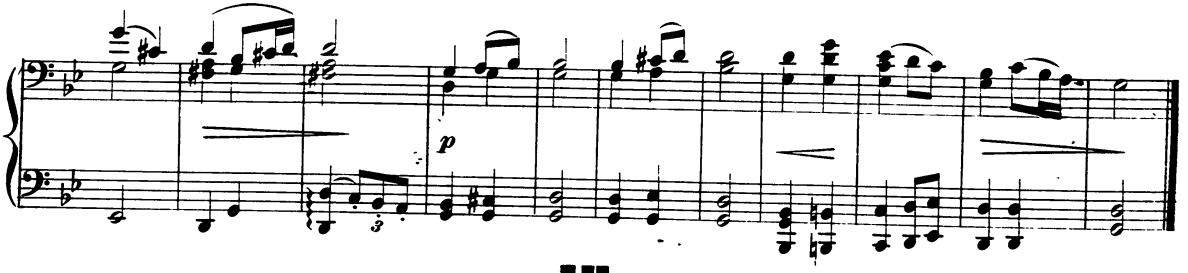
(Canon by Diminution.) *)

Carl Reinecke, Op. 130. Bk. 2.

Lento ma non troppo.



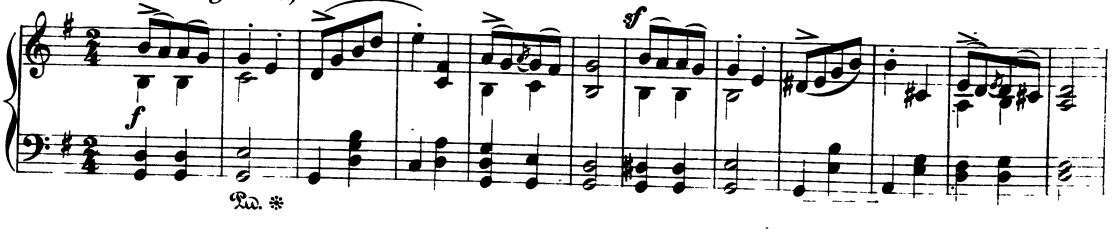




IX.

CAPRICCIO.

Vivace. Hungarian Style. *(Ungarisch.)*



*) 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 example on next page.

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VIII.

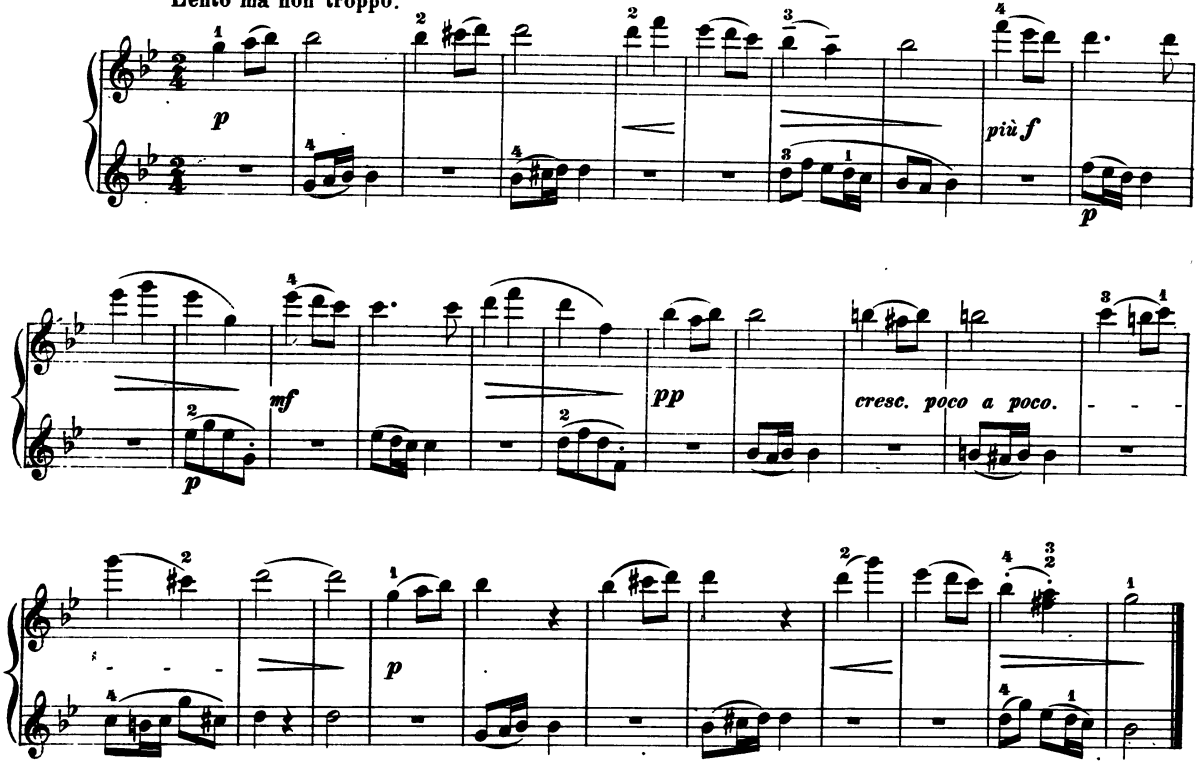
ELEGY.

(ELEGIE.)

(Canon by Diminution.)

Carl Reinecke, Op. 130. Bk. 2.

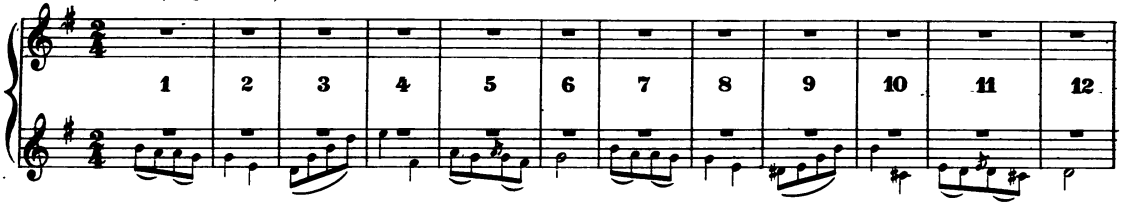
Lento ma non troppo.



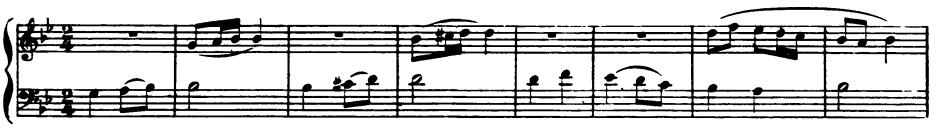
IX.

CAPRICCIO.

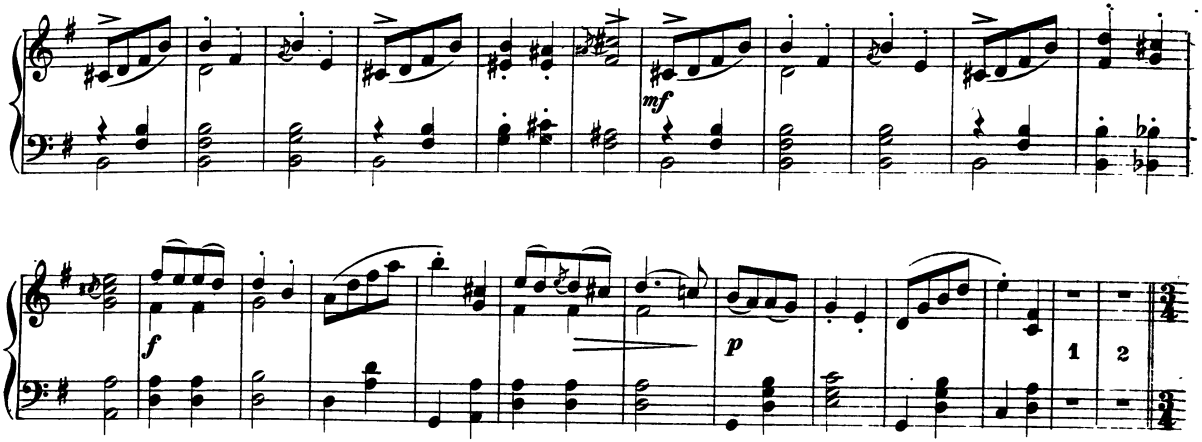
Vivace. Hungarian Style. *(Ungarisch.)*



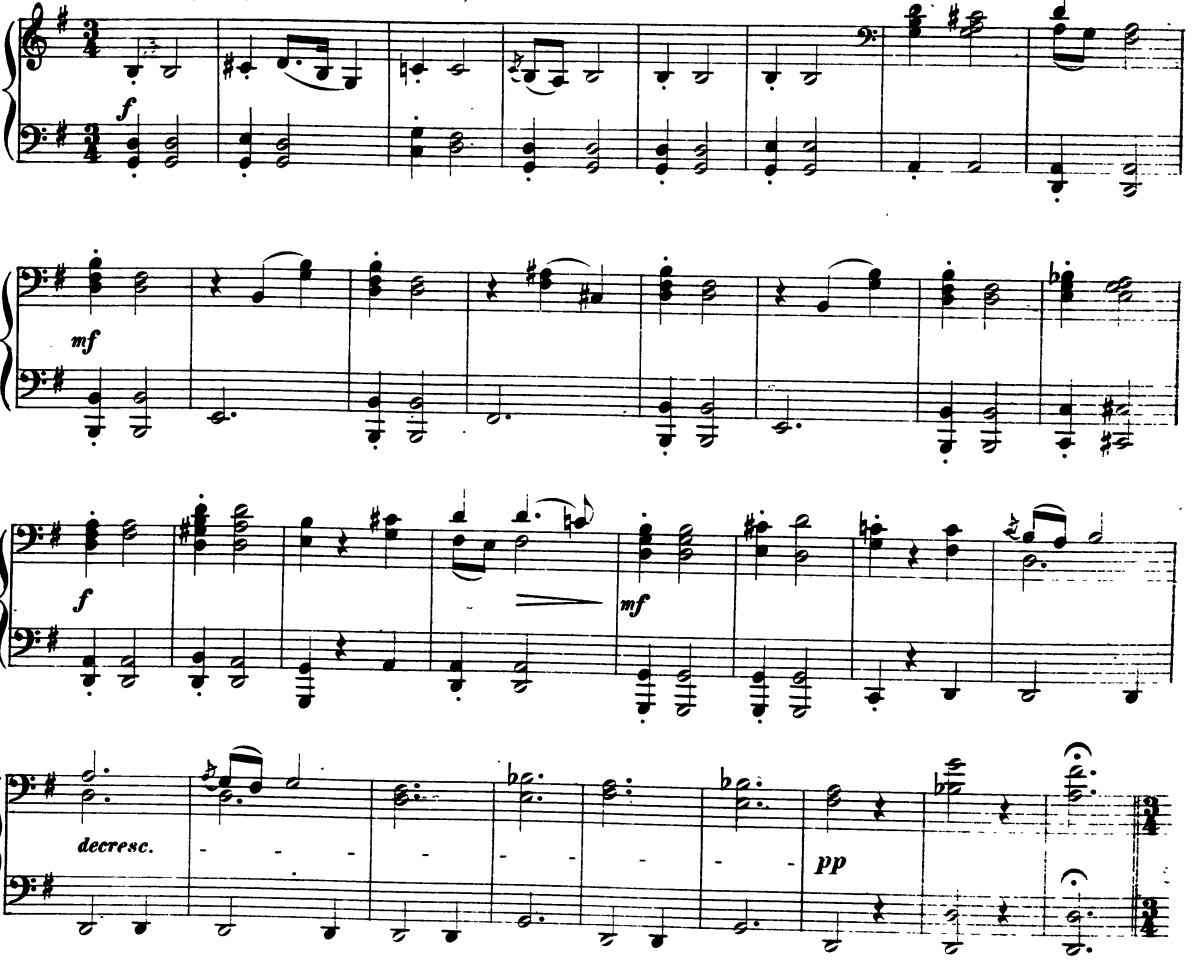
Example:

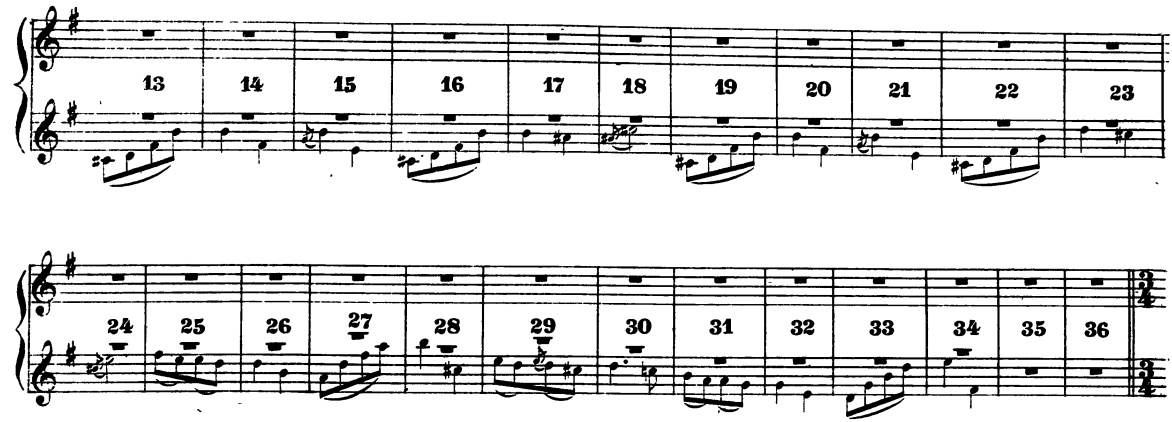


etc.

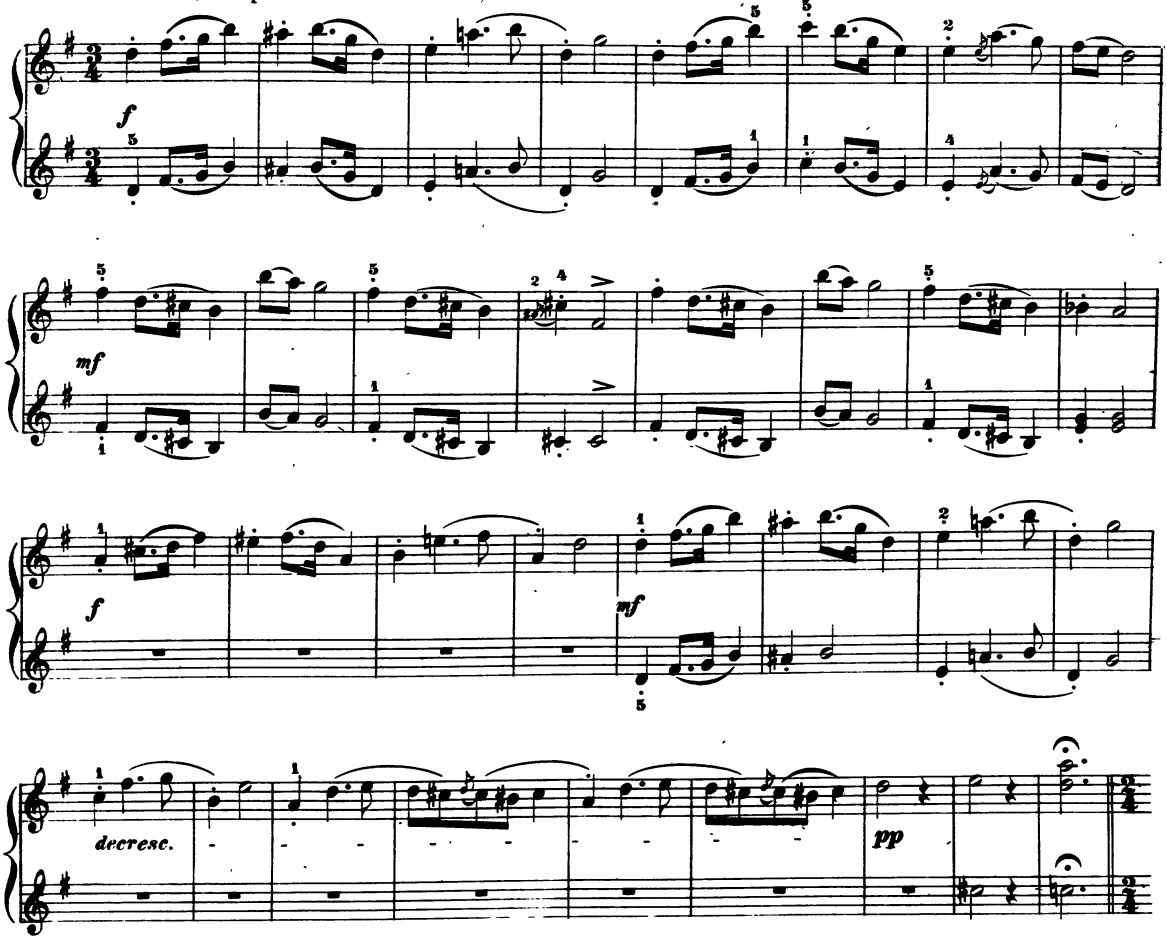


Mazurka. (The quarter-notes as before.)

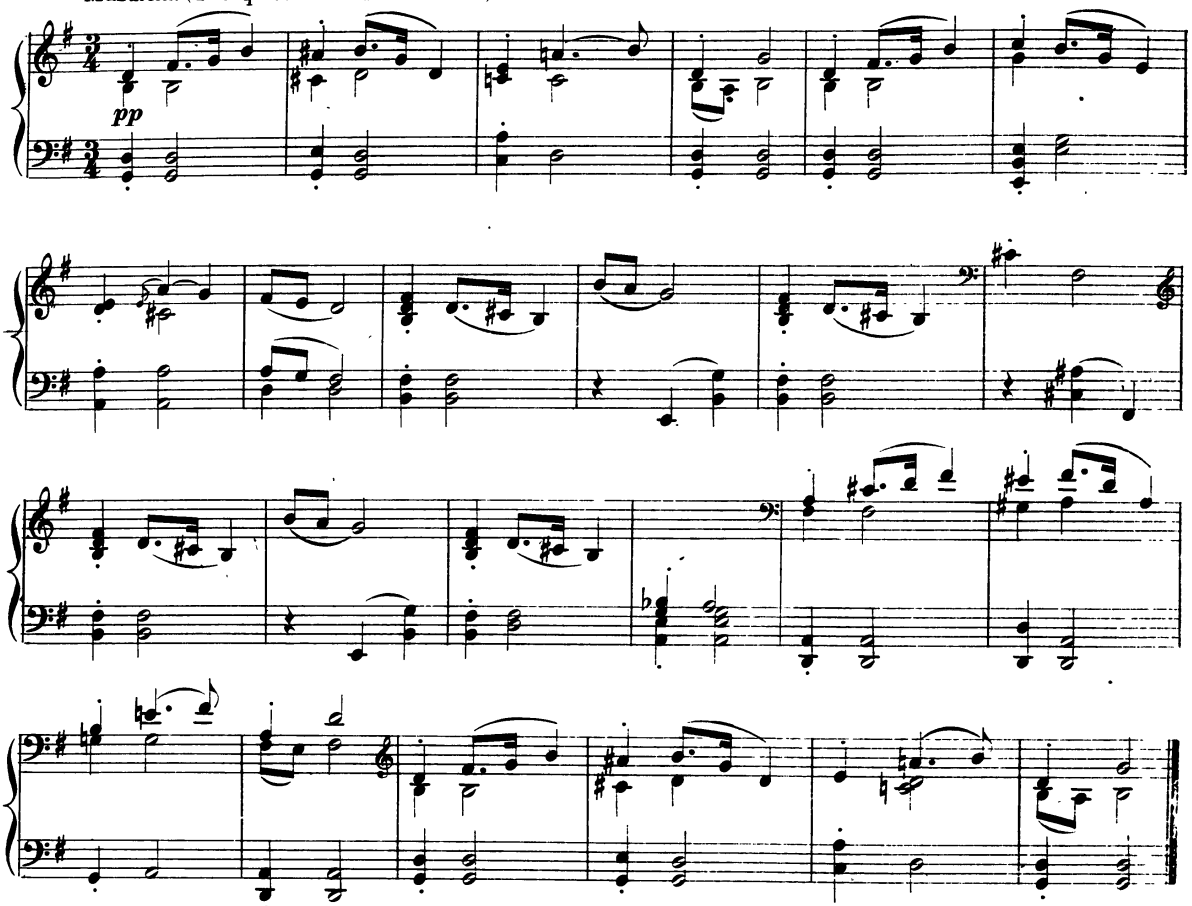




Mazurka. (The quarter-notes as before.)



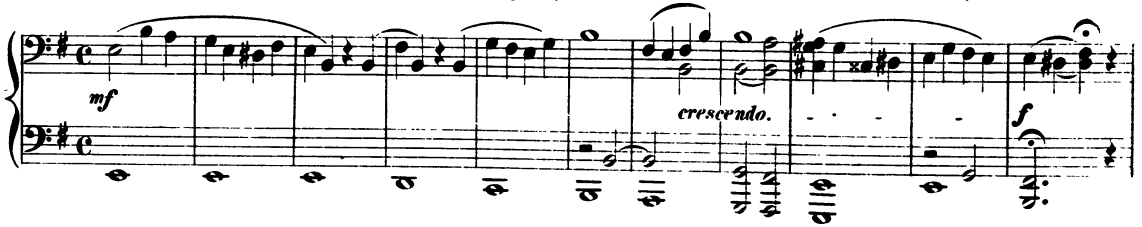
Mazurka. (The quarter-notes as before.)



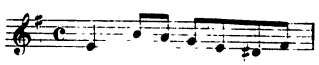
X.
IN THE ANCIENT STYLE.

(ALL' ANTICO.)

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



*) 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.**

(Ungarisch.)

f

X.

IN THE ANCIENT STYLE.

(ALL' ANTICO.)

(Canon by Augmentation.)

Moderato molto e serioso.

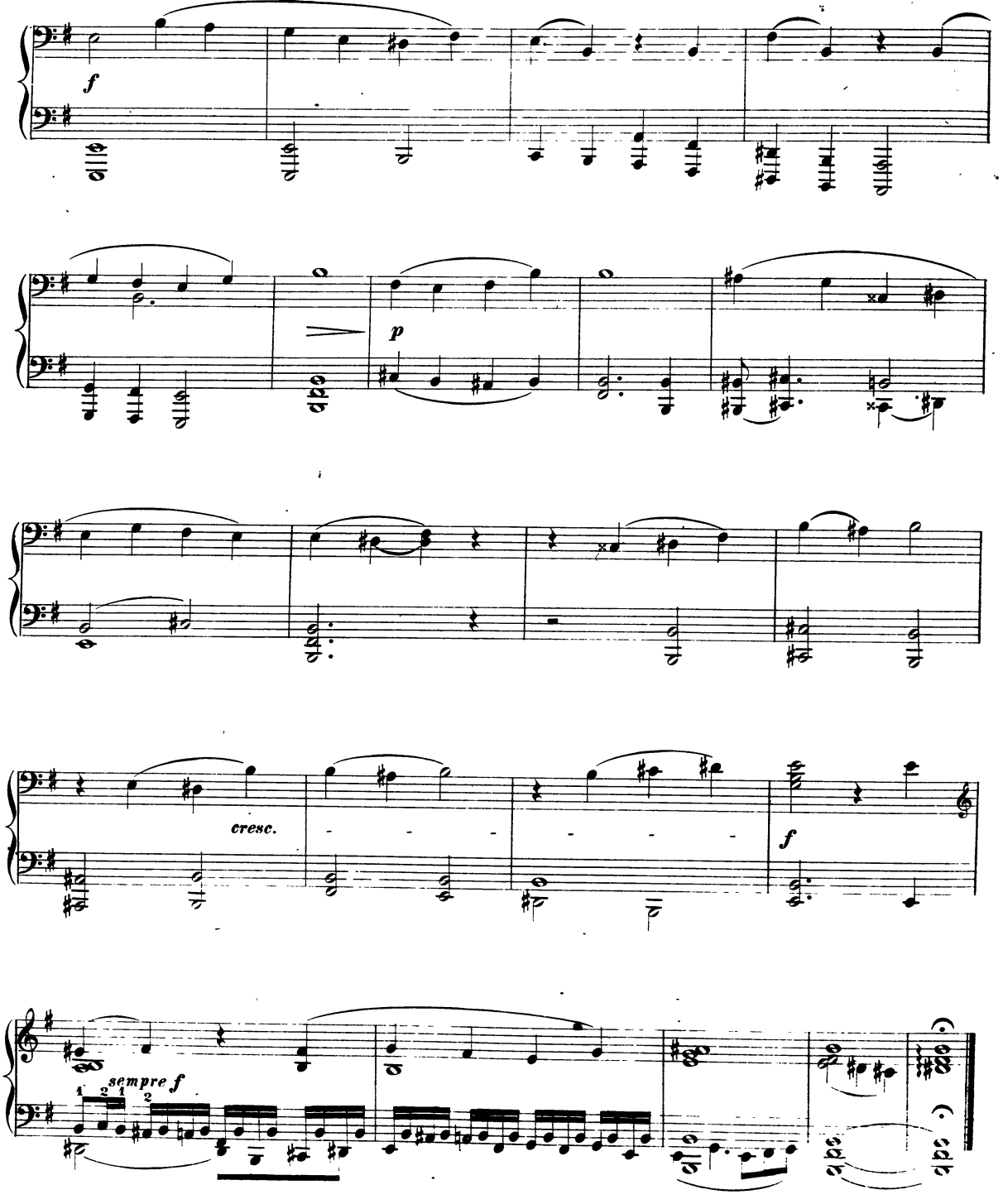
mf

crescendo.

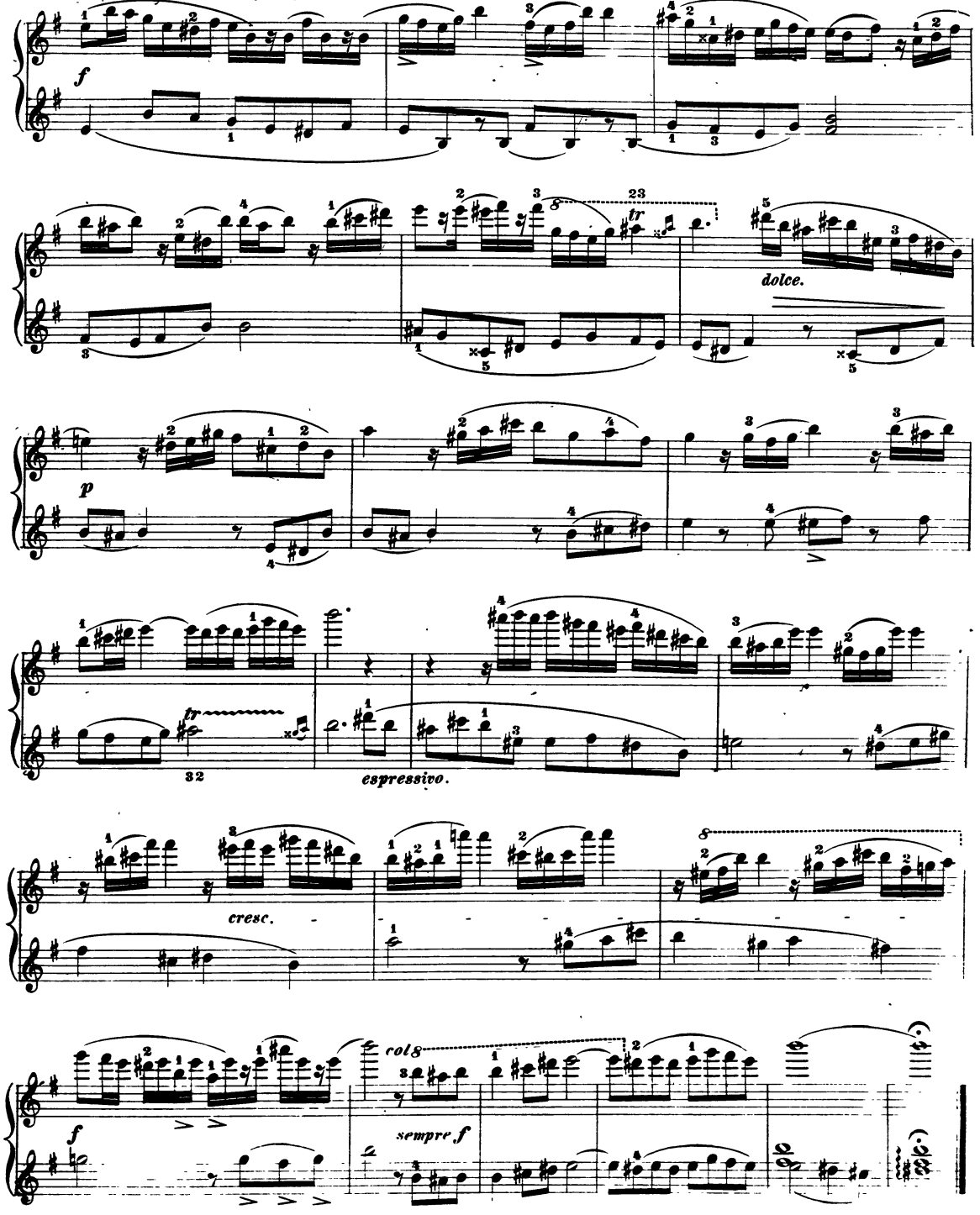
f

SECONDO.

three-voiced Canon by Augmentation and Diminution.



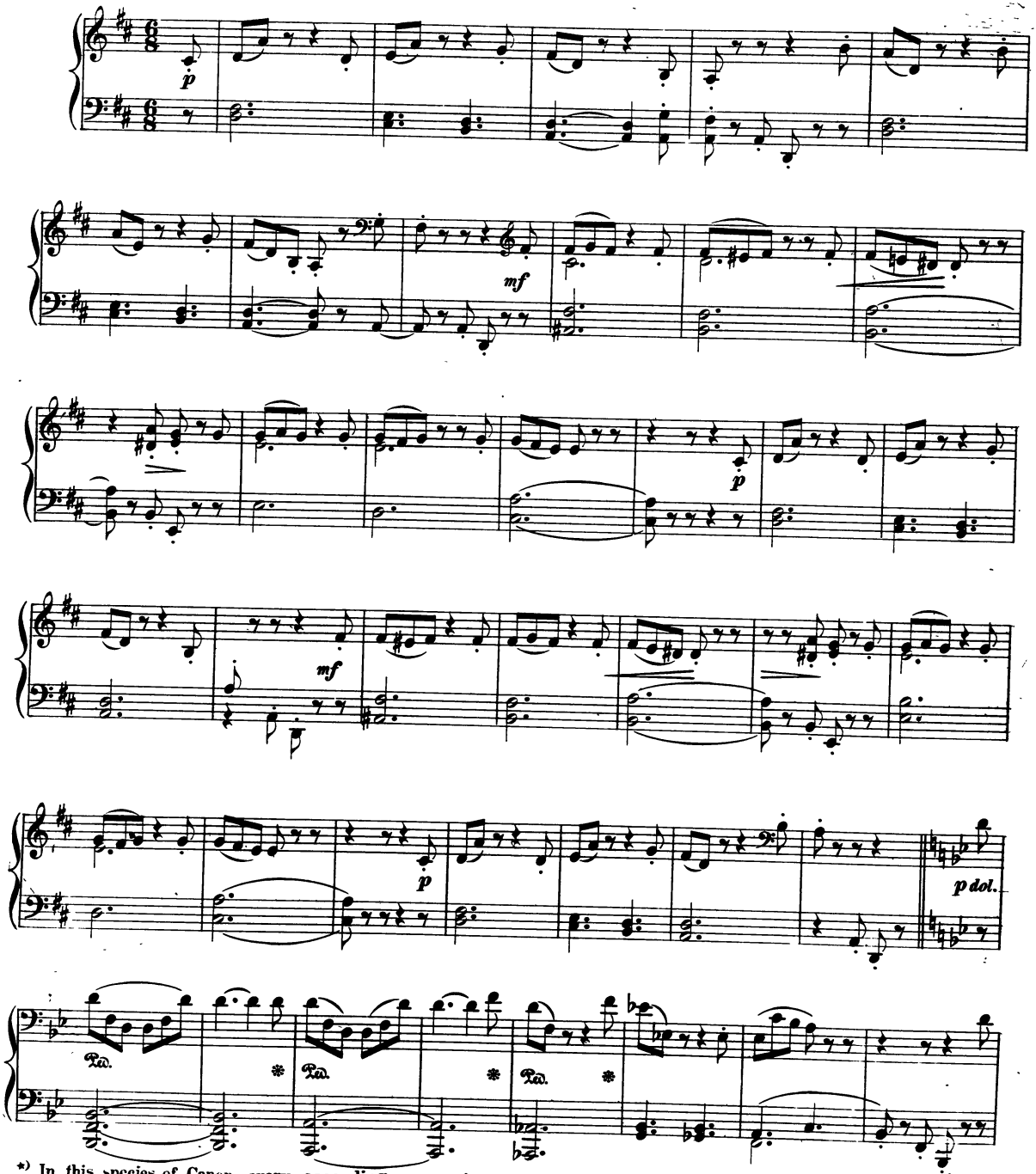
three-voiced Canon by Augmentation and Diminution.



XI.

SCHERZO.

Molto vivace. (Canon in Contrary Motion.) *)

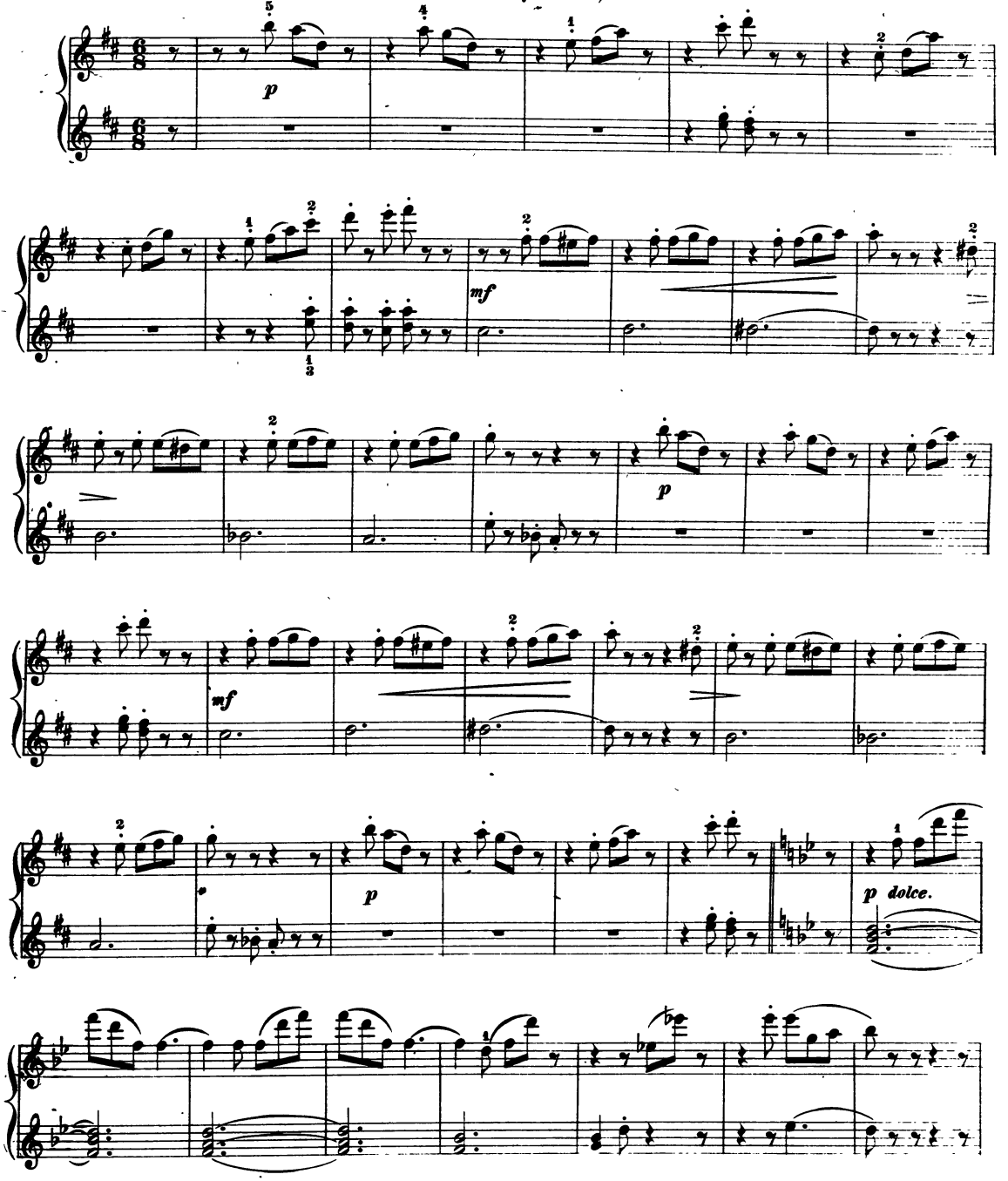


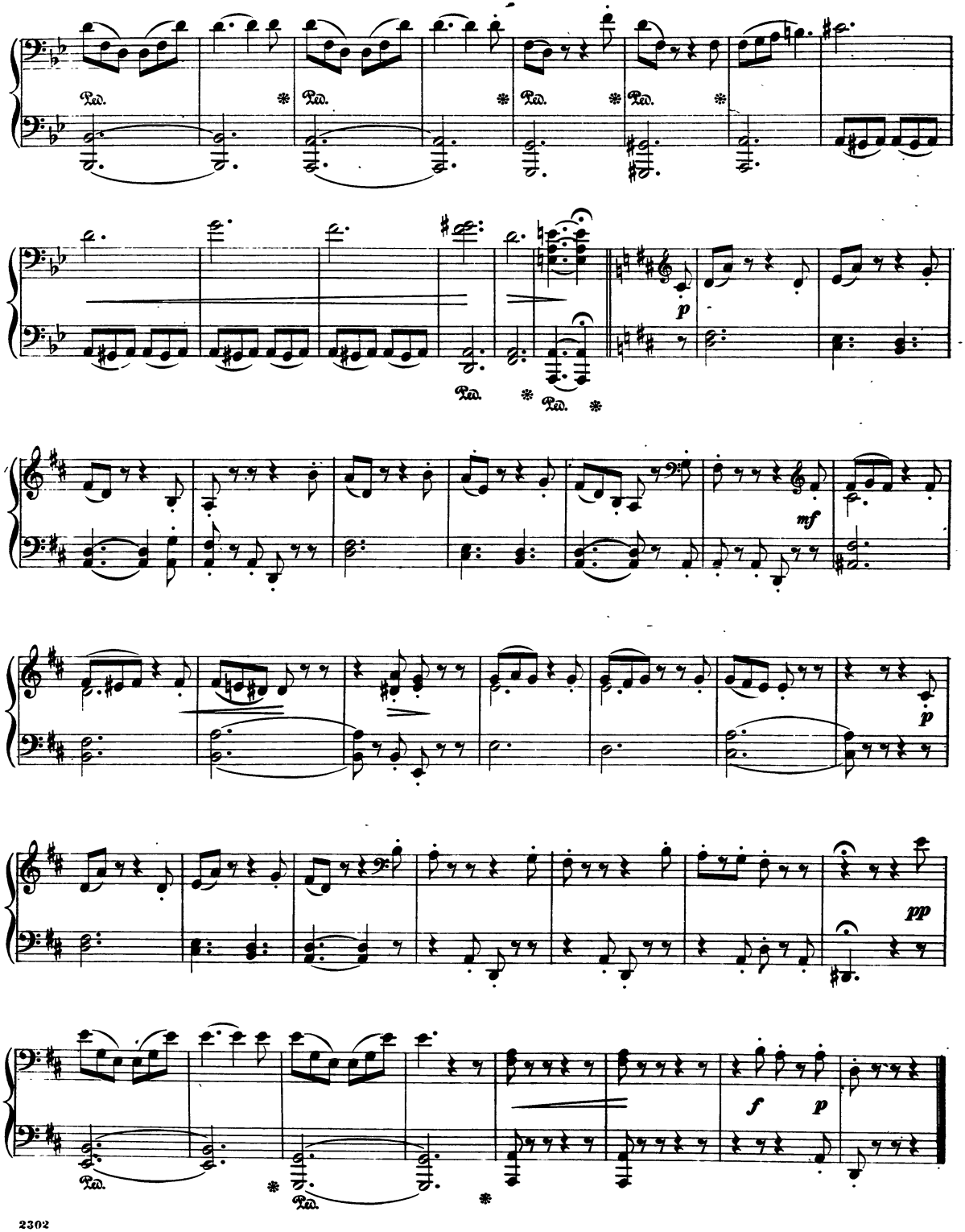
*) In this species of Canon every ascending progression of the antecedent is answered in the consequent by a descending one, and vice-versa.

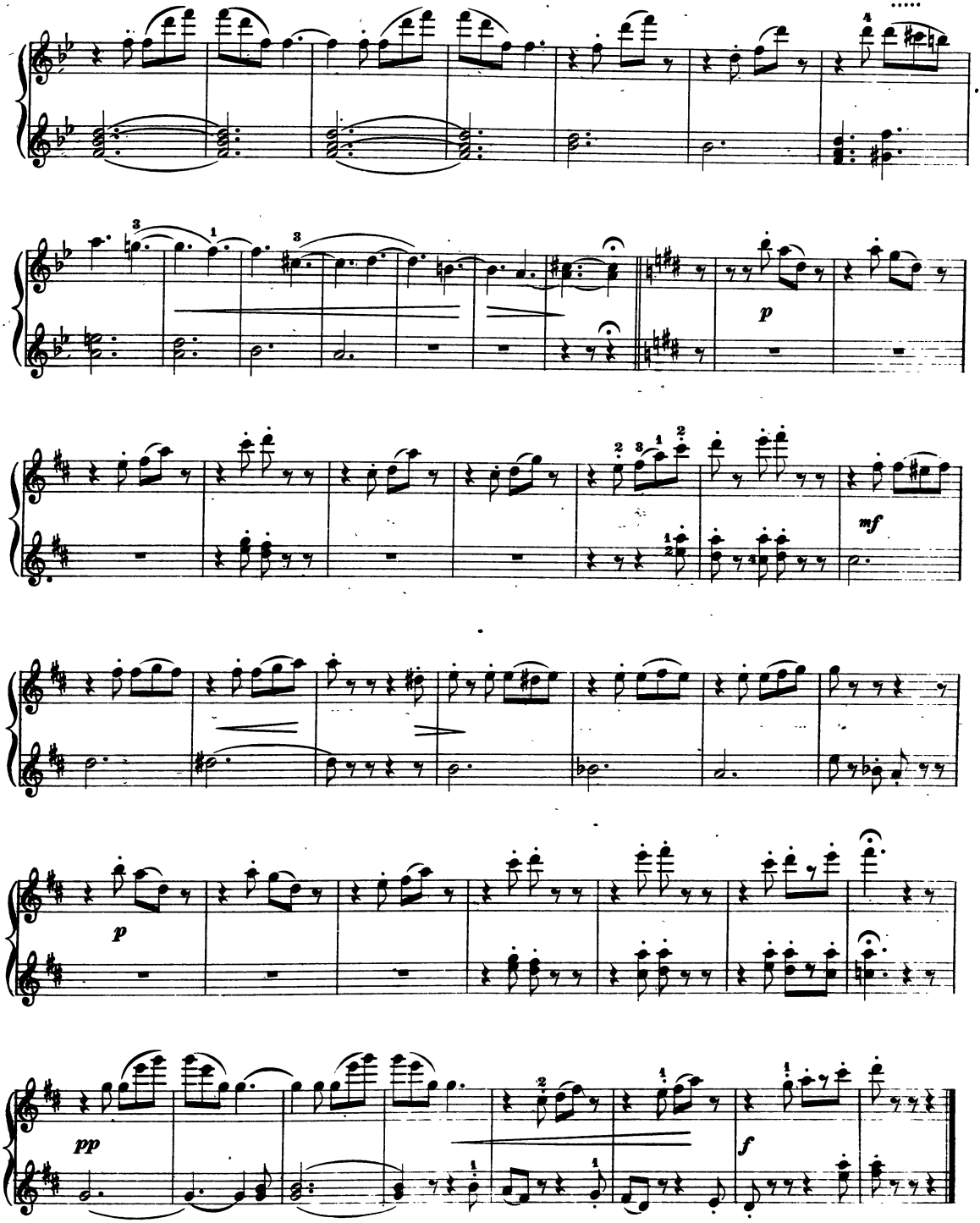
XI.

SCHERZO.

Molto vivace. (Canon in Contrary Motion.)




Ped.
p
mf
p
pp
f
p


p
mf
p
pp
f

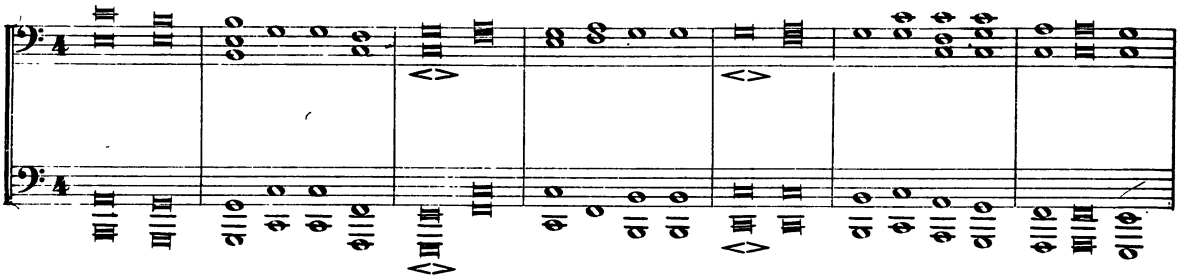
XII.

CHORAL IN THE AEOLIAN*) MODE.

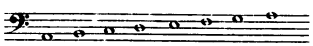
CHORAL IN MODO AEOLICO.

(Canon cancrizans.)**)

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

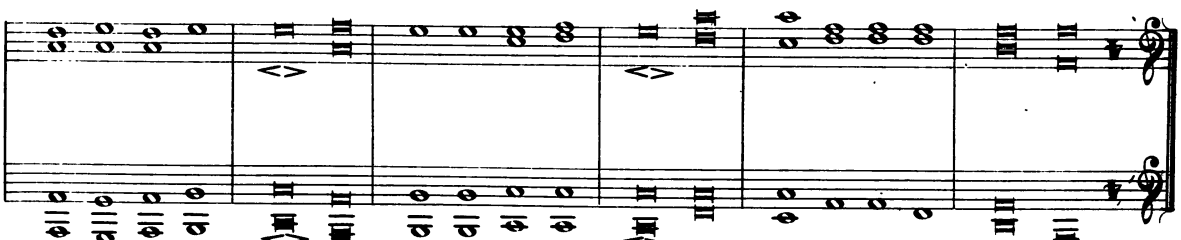


*) The ancient name for the **Normal Minore Mode** of our modern musical system, of which the model Scale is that of **a**:



) 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**.



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

(Canon cancrizans.)

CHORAL IN MODO AEOLICO.

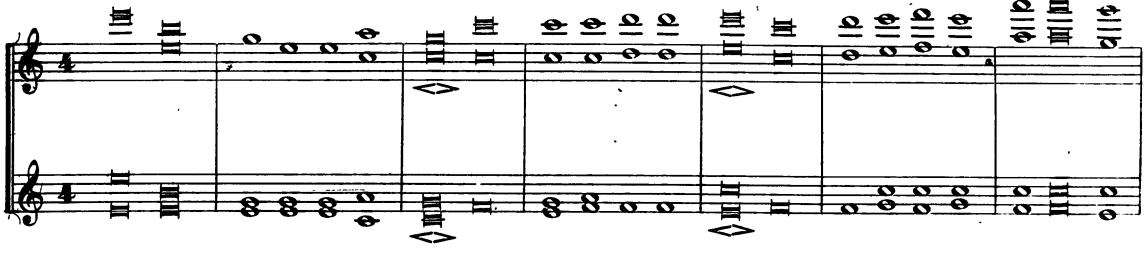
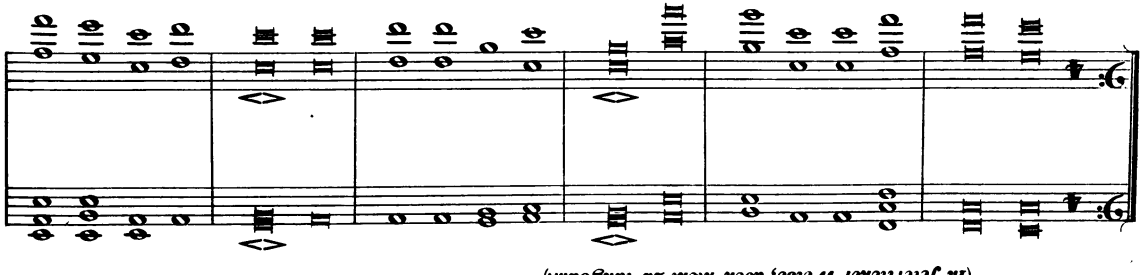
CHORAL IN THE AEOLIAN MODE.

XII.

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.)