

Alkan - Canon No 3 from *Troisième recueil de chants* Op 65

Title: Canon - a canon is a musical work that is like a round, using strict imitation.

Key: A major

Bar 1 E major

Bar 5 A major

Bar 18 to 22 F# minor

Bar 23 E major

Bar 26 A major

Bar 36 F# minor

Bar 39 E major

Bar 41 A major

Bar 43 A minor

Bar 47/48 A major

Bar 54 E major

Bar 56 A major

Form/Structure:

Period: Romantic

Style: Rich chords and harmonies (2nds, 7ths, suspensions, accented dissonance), ornaments/arpeggiatas, rhythmical repetition, one main motif, pedalling, rubato.

Notation:

Assez vivement - fairly lively

Assez doucement - fairly sweetly

mezzo voce - moderate voice

sostenuto - sustained (here it's like adding tenuto or over legato to the voice)

rf - rinforzando - reinforce the sound

sopra - hand over

acciaccatura - quick note before main note

mordent - short trill

poco calando - little dying away - softer and slower

1st mouvement - same tempo as at opening

Assez lentement - fairly slowly

fermata - pause - hold note longer than written

Composer:

From Wikipedia: "**Charles-Valentin Alkan**^[n 1]^[n 2] (pronounced: [ʃaʁl valɑ̃tɛ̃ alkɑ̃]; 30 November 1813 – 29 March 1888) was a French composer and pianist. At the height of his fame in the 1830s and 1840s he was, alongside his friends and colleagues [Frédéric Chopin](#) and [Franz Liszt](#), among the leading virtuoso pianists in Paris, a city in which he spent virtually his entire life.

At the [Conservatoire de Paris](#), which Alkan entered before he was six, he earned many awards.

His career in the salons and concert halls of Paris was marked by his occasional long withdrawals from public performance, for personal reasons. Although he had a wide circle of friends and acquaintances in the Parisian artistic world, including [Eugène Delacroix](#) and [George Sand](#), from 1848 he began to adopt a reclusive life style, while continuing with his compositions, virtually all of which are for the keyboard. During this period he published, among other works, his collections of large-scale [studies](#) in all the major keys (Op. 35) and all the minor keys (Op. 39). The latter includes his *Symphony for Solo Piano* (Op. 39, nos. 4–7) and [Concerto for Solo Piano](#) (Op. 39, nos. 8–10), which are often considered among his masterpieces and are of great musical and technical complexity. Alkan emerged from self-imposed retirement in the 1870s to give a series of recitals that were attended by a new generation of French musicians.

Alkan's attachment to his Jewish origins is displayed both in his life and his work. He was the first composer to incorporate Jewish melodies in [art music](#). Fluent in [Hebrew](#) and [Greek](#), he devoted much time to a complete new translation of the Bible into French. This work, like many of his musical compositions, is now lost. Alkan never married, but his presumed son [Élie-Miriam Delaborde](#) was, like Alkan, a virtuoso performer on both the piano and the [pedal piano](#), and edited a number of the elder composer's works.

Following his death (which according to persistent but unfounded legend was caused by a falling bookcase) Alkan's music became neglected, supported by only a few musicians including [Ferruccio Busoni](#), [Egon Petri](#) and [Kaikhosru Sorabji](#). From the late 1960s onwards, led by [Raymond Lewenthal](#) and [Ronald Smith](#), many pianists have recorded his music and brought it back into the repertoire.”

Genres: Etudes (studies)

Piano trio

Concert

Symphonie

Chamber works

Many works are now lost