

# 14 Kanons

## über die ersten acht Fundamentalnoten der Aria aus den Goldberg-Variationen

Johann Sebastian Bach (1685-1750)

### 1. Canon simplex

BWV 1087

Soggetto

Viola 1

Cello

### 2. All' roverscio

BWV 1087

Viola 1

Cello

9

Viola 1

Cello

### 3. Canon motu recto e contrario

BWV 1087

Violine 1

Viola 1

### 4. Canon motu contrario e recto

BWV 1087

Violine 1

Cello

## 5. Canon duplex a 4 voci

BWV 1087

Violine 1  
Violine 2  
Viola  
Cello

This musical score shows the first six measures of the Canon duplex a 4 voci. It features four staves: Violine 1, Violine 2, Viola, and Cello. The key signature is one sharp (F#) and the time signature is 2/4. The Violine 1 part begins with a treble clef and a key signature of one sharp. The Viola and Cello parts begin with an alto and bass clef, respectively, and a key signature of one sharp. The music is characterized by intricate rhythmic patterns and melodic lines in the violin parts, while the viola and cello provide a steady harmonic foundation.

This musical score shows the continuation of the Canon duplex a 4 voci, measures 7 through 12. It features four staves: Violine 1, Violine 2, Viola, and Cello. The key signature is one sharp (F#) and the time signature is 2/4. The Violine 1 part continues with its intricate melodic line. The Viola and Cello parts provide a steady harmonic foundation. The music concludes with a double bar line.

## 6. Canon simplex über besagtes Fundament a 3 voci

BWV 1087

Violine 1  
Violine 2  
Cello

This musical score shows the first six measures of the Canon simplex über besagtes Fundament a 3 voci. It features three staves: Violine 1, Violine 2, and Cello. The key signature is one sharp (F#) and the time signature is 2/4. The Violine 1 part begins with a treble clef and a key signature of one sharp. The Cello part begins with a bass clef and a key signature of one sharp. The music is characterized by intricate rhythmic patterns and melodic lines in the violin parts, while the cello provides a steady harmonic foundation.

This musical score shows the continuation of the Canon simplex über besagtes Fundament a 3 voci, measures 7 through 12. It features three staves: Violine 1, Violine 2, and Cello. The key signature is one sharp (F#) and the time signature is 2/4. The Violine 1 part continues with its intricate melodic line. The Cello part provides a steady harmonic foundation. The music concludes with a double bar line.

7. Canon simplex über besagtes Fundament a 3 voci

BWV 1087

Violine 1

Violine 2

Cello

This system contains the first four measures of the piece. It features three staves: Violine 1 (top), Violine 2 (middle), and Cello (bottom). The key signature is one sharp (F#) and the time signature is 2/4. The music begins with a rest in the first measure, followed by a series of eighth and sixteenth notes in the upper staves, and a simple bass line in the Cello part.

5

This system contains measures 5 through 8. The notation continues with similar rhythmic patterns in the upper staves and a steady bass line in the Cello part. A measure rest is indicated at the beginning of the system.

9

This system contains measures 9 through 12. The musical texture remains consistent with the previous systems, showing the interplay between the two violins and the cello.

13

This system contains measures 13 through 16. The piece concludes with a final measure in the fourth measure of this system, marked with a double bar line.

## 8. Canon simplex a 3 voci, il soggetto in Alto

BWV 1087

Violine 1

Viola

Cello

## 9. Canon in unisono post semifusam a 3 voci

BWV 1087

Violine 1

Violine 2

Cello

10. Canon alio modo per sincopatones et per ligaturas a 2 voci

BWV 1087

Violine 1

Violine 2

Viola

Cello

This system contains the first five measures of the piece. It features four staves: Violine 1 (top), Violine 2, Viola, and Cello (bottom). The key signature is one sharp (F#) and the time signature is 2/4. The Violine 1 part begins with a rest followed by a series of eighth and sixteenth notes. The Viola and Cello parts provide harmonic support with sustained notes and rhythmic patterns.

6

This system contains measures 6 through 9. The Violine 1 part continues its melodic line with eighth and sixteenth notes. The Viola and Cello parts maintain their harmonic accompaniment.

19

This system contains measures 10 through 13. The Violine 1 part continues its melodic line. The Viola and Cello parts maintain their harmonic accompaniment.

14

This system contains measures 14 through 17. The Violine 1 part continues its melodic line. The Viola and Cello parts maintain their harmonic accompaniment. The system concludes with a double bar line.

11. Canon duplex über Fundament a 5 voci

BWV 1087

Violine 1

Violine 2

Violine 3

Viola

Cello

soggetto

12

12. Canon duplex über besagte Fundamental-Noten a 5 voci

BWV 1087

Musical score for measures 1-10 of Canon BWV 1087. The score is for five voices: Violine 1, Violine 2, Violine 3, Viola, and Cello. The key signature is one sharp (F#) and the time signature is 2/4. The Cello part plays a steady bass line of quarter notes. The Violine 3 part has a melodic line with eighth notes. The Viola part has a complex rhythmic pattern with eighth and sixteenth notes. Violine 1 and Violine 2 enter in measure 8 with a sixteenth-note figure.

Musical score for measures 11-17 of Canon BWV 1087. This system continues the instrumental parts from the previous system. The Cello part remains a steady quarter-note bass line. The Violine 3 part continues its melodic line. The Viola part continues its complex rhythmic pattern. Violine 1 and Violine 2 continue their sixteenth-note figure.

Musical score for measures 18-24 of Canon BWV 1087. This system continues the instrumental parts. The Cello part remains a steady quarter-note bass line. The Violine 3 part continues its melodic line. The Viola part continues its complex rhythmic pattern. Violine 1 and Violine 2 continue their sixteenth-note figure. The system ends with a double bar line.

13. Canon triplex a 6 voci

BWV 1087

Musical score for measures 1-12 of Canon triplex a 6 voci. The score is in G major (one sharp) and 2/4 time. It features six staves: Violine 1 (top two), Viola (middle), and Cello (bottom). The Violine 1 parts are mostly rests. The Viola and Cello parts play a rhythmic pattern of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, 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F#-291, E-291, D-291, C-291, B-292, A-292, G-292, F#-292, E-292, D-292, C-292, B-293, A-293, G-293, F#-293, E-293, D-293, C-293, B-294, A-294, G-294, F#-294, E-294, D-294, C-294, B-295, A-295, G-295, F#-295, E-295, D-295, C-295, B-296, A-296, G-296, F#-296, E-296, D-296, C-296, B-297, A-297, G-297, F#-297, E-297, D-297, C

25

Musical score for measures 25-36. The score is written for six staves: four treble clefs and two bass clefs. The key signature is one sharp (F#). The music features a melodic line in the top treble staff with eighth and sixteenth notes, often with grace notes. The lower staves provide harmonic support with chords and bass lines. The system concludes with a double bar line.

37

Musical score for measures 37-48. The score continues from the previous system, maintaining the same six-staff layout and key signature. The melodic line in the top treble staff continues with similar rhythmic patterns. The system concludes with a double bar line.

## 14. Canon a 4 voci per Augmentationem et Diminutionem

BWV 1087

Violine 1

Violine 2

Viola

Cello

Measures 1-8 of the Canon. The score is in G major and 2/4 time. The first violin part features a complex rhythmic pattern of eighth and sixteenth notes. The second violin, viola, and cello parts provide harmonic support with simpler rhythmic figures.

Measures 9-15 of the Canon. The first violin part continues with its intricate rhythmic pattern. The other instruments maintain their harmonic roles, with the cello providing a steady bass line.

Measures 16-22 of the Canon. The first violin part shows a variation in its rhythmic pattern. The other instruments continue to support the harmonic structure.

Measures 23-29 of the Canon. The first violin part concludes with a final flourish. The other instruments provide a solid harmonic foundation.

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