



Canons

by

W. A. Mozart

1756-1791

© 2009

Arranged by
Alberto Gomez Gomez

Use freely

Index to Mozart's Canons

<i>Parts</i>	<i>Canon</i>	<i>KV</i>	<i>Page</i>
2	Interval Canons 1-2	508a	1
2	Interval Canons 3-4	508a	2
2	Interval Canons 5-6	508a	3
2	Interval Canons 7-8	508a	4
2	Interval Canons 9-10	508a	5
2	Interval Canons 11-12	508a	6
2	Interval Canons 13-14	508a	7
2	Selig, selig alle	230	8
3	Auf das Wohl aller Freunde	508	10
3	Bei der Hitz' im Sommer eb ich	234	12
3	Caro Bell' idol	562	13
3	Confitebor tibi	89b	15
3	Difficile lectu mihi mars	559	16
3	Heiterkeit und leichtes Blut	507	17
3	Incipe Menalios mecum	89a	19
3	Leck mir den Arsch	233	20
3	Sie ist dahin	229	21
3	Two canons in three parts	508a	25
4	Ach! Zu kurz	228	26
4	Alleluia	553	27
4	Ave Maria	554	28
4	Bona nox!	561	29
4	Gehn wir im Prater	558	30
4	Grechtelt's enk	556	32
4	Lacrimoso son'io	555	33
4	Lieber Freistädttler	232	34
4	Nascoso è il mio sol	557	35
4	O du eselhafter Peierl	560a	36
4	O du eselhafter Martin (Jakob)	560b	39
4	Textless canon in A	89	41
4	Two textless canons in four parts	562a	42
4	Canon for two violins, viola, and Bass	191	43
5	Kyrie	89	45
6	Leck mich im Arsch	231	53
6	Thebana bella	89c	54
6	Wo der perlende Wein in Glase blinkt	347	55
9	Cantate Domino omnis terra	89b	56
12	V'amo di core	348	57
3	<i>Dona nobis pacem</i>	-	60

Interval Canons

Unison canon

Mozart

1

Attwood

1

Attwood

2

Canon at the 2nd above

Mozart

3

Attwood

3

Canon at the 2nd below

Mozart and Attwood

4

Canon at the 3rd above

Mozart and Attwood

5

Musical score for Canon at the 3rd above, Mozart and Attwood. The score is in G major, 2/4 time, and consists of two systems of two staves each. The first system shows the beginning of the canon, with the second voice starting three notes above the first. The second system shows the continuation of the canon, ending with a double bar line.

Canon at the 3rd below

Mozart

6

Musical score for Canon at the 3rd below, Mozart. The score is in G major, 2/4 time, and consists of two systems of two staves each. The first system shows the beginning of the canon, with the second voice starting three notes below the first. The second system shows the continuation of the canon, ending with a double bar line.

Canon at the 3rd below

Attwood

6

Musical score for Canon at the 3rd below, Attwood. The score is in G major, 2/4 time, and consists of two systems of two staves each. The first system shows the beginning of the canon, with the second voice starting three notes below the first. The second system shows the continuation of the canon, ending with a double bar line.

Canon at the 4th above

Mozart and Attwood

7

Musical score for Canon at the 4th above, Mozart and Attwood. The score is in 2/4 time and B-flat major. It consists of two systems of two staves each. The first system shows the beginning of the canon with a treble clef and a 2/4 time signature. The second system shows the continuation of the canon, ending with a double bar line.

Canon at the 4th below

Mozart

8

Musical score for Canon at the 4th below, Mozart. The score is in 2/4 time and B-flat major. It consists of two systems of two staves each. The first system shows the beginning of the canon with a treble clef and a 2/4 time signature. The second system shows the continuation of the canon, ending with a double bar line.

Canon at the 4th below

Attwood

8

Musical score for Canon at the 4th below, Attwood. The score is in 2/4 time and B-flat major. It consists of two systems of two staves each. The first system shows the beginning of the canon with a treble clef and a 2/4 time signature. The second system shows the continuation of the canon, ending with a double bar line.

Canon at the 5th above

Mozart and Attwood

9

Canon at the 5th below

Mozart

10

Canon at the 5th below

Attwood

10

Canon at the 6th above

Mozart

11

Musical score for Canon at the 6th above by Mozart, numbered 11. It consists of two systems of two staves each. The first system shows the beginning of the canon with a treble clef and a 2/4 time signature. The second system shows the continuation of the piece, ending with a double bar line.

Canon at the 6th above

Attwood

11

Musical score for Canon at the 6th above by Attwood, numbered 11. It consists of two systems of two staves each. The first system shows the beginning of the canon with a treble clef and a 2/4 time signature. The second system shows the continuation of the piece, ending with a double bar line.

Canon at the 6th below

Mozart and Attwood

12

Musical score for Canon at the 6th below by Mozart and Attwood, numbered 12. It consists of two systems of two staves each. The first system shows the beginning of the canon with a treble clef and a 2/4 time signature. The second system shows the continuation of the piece, ending with a double bar line.

Canon at the 7th above

Mozart and Attwood

13

Musical notation for the first system of Canon at the 7th above, Mozart and Attwood. It consists of two staves in 2/4 time, with a key signature of one flat (B-flat). The first staff begins with a whole rest, while the second staff starts with a quarter note. The music features eighth and sixteenth notes.

Musical notation for the second system of Canon at the 7th above, Mozart and Attwood. It consists of two staves in 2/4 time, with a key signature of one flat. The first staff continues the melody from the previous system, and the second staff provides the accompaniment.

Canon at the 7th below

Mozart

14

Musical notation for the first system of Canon at the 7th below, Mozart. It consists of two staves in 2/4 time, with a key signature of one flat. The first staff starts with a quarter note, and the second staff begins with a whole rest.

Musical notation for the second system of Canon at the 7th below, Mozart. It consists of two staves in 2/4 time, with a key signature of one flat. The first staff continues the melody, and the second staff provides the accompaniment.

Canon at the 7th below

Attwood

14

Musical notation for the first system of Canon at the 7th below, Attwood. It consists of two staves in 2/4 time, with a key signature of one flat. The first staff starts with a quarter note, and the second staff begins with a whole rest.

Musical notation for the second system of Canon at the 7th below, Attwood. It consists of two staves in 2/4 time, with a key signature of one flat. The first staff continues the melody, and the second staff provides the accompaniment.

Selig, selig

Two-part free Canon

W. A. Mozart
1756-1791

Se - lig, se - lig — al - le, al - - le, *tr* se - lig, se - lig sie,
 Äch! se - lig, — se - lig al - - le, *tr*

4
 die im Herrn ent - schlie - fen! Auch se - lig, se - lig, Freund, bist du!
 se - lig, se - lig sie, die im Herrn ent - schlie - fen! Auch se - lig, se - lig,

7
 En - gel brach - ten dir den Kranz, rie - fen; und du gingst zu
 Freund, bist du! En - gel brach - ten dir den Kranz, rie - fen; und du

10
 Got - tes Ruh. Die En - gel rie - fen; du gingst zur Ruh! Ja se - lig
 gingst zu Got - tes Ruh. Die En - gel rie - fen! - - - du gingst zur Ruh!

Selig, selig

Two-part free Canon

W. A. Mozart
1756-1791

Se - lig, se - lig, al - le, al - le, se - lig, se - lig sie,
Ach! se - lig, se - lig al - le,

die im Herrn ent - schlie - fen! Auch se - lig, se - lig, Freund, bist du!
se - lig, se - lig sie, die im Herrn ent - schlie - fen! Auch se - lig, se - lig,

En - gel brach - ten dir den Kranz, rie - fen; und du gingst zu
Freund, bist du! En - gel brach - ten dir den Kranz, rie - fen; und du

Got - tes Ruh. Die En - gel rie - fen; du gingst zur Ruh! Ja se - lig
gingst zu Got - tes Ruh. Die En - gel rie - fen! - - du gingst zur Ruh!

Auf das Wohl aller Freunde

Three-part Canon

W. A. Mozart
Vienna, 1786 Jun 3

First system of the musical score, measures 1-4. The music is in 2/4 time with a key signature of one flat (B-flat). The lyrics are: "Auf das Wohl al -".

Second system of the musical score, measures 5-8. The lyrics are: "ler - Freun - de! Je - der le -".

Third system of the musical score, measures 9-12. The lyrics are: "be, le - - - be hoch! le - - hoch, le - - be - hoch! Je - der le - - - - - be hoch!"

Auf das Wohl aller Freunde

Three-part Canon

Mozart's
pupil Thomas
Attwood's version

The first system of the musical score consists of three staves in 2/4 time, with a key signature of one flat (B-flat). The lyrics are: "Auf das Wohl al -". The first staff begins with a whole rest, then enters with a half note "Auf" and a quarter note "das". The second staff enters with a half note "Auf" and a quarter note "das". The third staff enters with a half note "Auf" and a quarter note "das". The lyrics "Wohl" and "al -" are shared across the staves with long horizontal lines indicating the continuation of the melody.

The second system of the musical score consists of three staves in 2/4 time. The lyrics are: "ler - Freun - de! Je - der le -". The first staff begins with a half rest, then enters with a half note "ler" and a quarter note "Freun". The second staff enters with a half note "ler" and a quarter note "Freun". The third staff enters with a half note "ler" and a quarter note "Freun". The lyrics "de!" and "Je - der le -" are shared across the staves with long horizontal lines.

The third system of the musical score consists of three staves in 2/4 time. The lyrics are: "be, le - - - be hoch! le - - hoch, le - - be - hoch! Je - der le - - - be hoch!". The first staff begins with a half rest, then enters with a half note "be," and a quarter note "le". The second staff enters with a half note "be," and a quarter note "le". The third staff enters with a half note "be," and a quarter note "le". The lyrics "hoch!" and "le - - hoch," are shared across the staves with long horizontal lines.

Bei der Hitz' im Sommer eb ich

Three-part Canon

W. A. Mozart

1756-1791

Allegro

Bei der Hitz' im Sommer eb ich
 Es - sen, Trin - ken, das er - hält den Leib; 'sist doch mein liebster
 Zeit-ver-treib, das Es-sen und Trin - ken! Labt mich Speis und Trank nicht
 mehr, darn a - de, dann Welt, gu - te Nacht!
 So ein Brätchen, ein Pa - stet-chen, ach! wenn die mei-nem Gaumen win-ken,
 mei-nem Gau-men win - ken, dann, dann, dann ist mein Tag voll -
 bracht, mein Tag voll - bracht! Ach! und
 wenn im lie-ben Gläschen Sorg und Gram dar - nie-der, nie-der - sin - ken,
 dann al - ler Welt dann gu - te Nacht!

Caro Bell' idol

Three-part canon

W. A. Mozart

Vienna, 1786 Sept 2

Caro bell' i - dol, i - dol mi - o, non ti scor-dar, non ti scor-dar di
 me, ah! no, non ti scor-dar di me! Ca - - - ro bell'
 i - dol mi - o, non ti scor-dar, non ti scor-dar di me, ah! no, non ti scor
 dar di me! Ten - go, ten - go sem - pre de - si-o, d'es - ser vi -
 ci - no, vi - ci - no a te, vi - vi - no a te a te!

Pitch raised a minor third

Flutes

Caro bell' i - dol, i - dol mi - o, non ti scor-dar, non ti scor-dar di
 me, ah! no, non ti scor-dar di me! Ca - - - ro bell'
 i - dol mi - o, non ti scor-dar, non ti scor-dar di me, ah! no, non ti scor
 dar di me! Ten - go, ten - go sem - pre de - si-o, d'es - ser vi -
 ci - no, vi - ci - no a te, vi - vi - no a te a te!

Caro Bell' idol

W. A. Mozart

Three-part canon

Vienna, 1788 Sept 2

Pitch raised a minor 3rd

Clarinet

Caro bell' i - dol, i - dol mi - o, non ti scor-dar, non ti scor-dar di
 me, ah! no, non ti scor-dar di me! Ca - - - ro bell'
 i - dol mi - o, non ti scor-dar, non ti scor-dar di me, ah! no, non ti scor
 dar di me! Ten - go, ten - go sem - pre de - si-o, d'es - ser vi -
 ci - no, vi - ci - no a te, vi - vi - no a te a te!

Pitch raised a minor third

Cellos

Caro bell' i - dol, i - dol mi - o, non ti scor-dar, non ti scor-dar di
 me, ah! no, non ti scor-dar di me! Ca - - - ro bell'
 i - dol mi - o, non ti scor-dar, non ti scor-dar di me, ah! no, non ti scor
 dar di me! Ten - go, ten - go sem - pre de - si-o, d'es - ser vi -
 ci - no, vi - ci - no a te, vi - vi - no a te a te!

Confitebor tibi

Canon at the 12th

W. A. Mozart
Bologna, Summer of 1770

Confitebor tibi
Confitebor tibi Do
Confitebor tibi Do-mi-ne in gen-ti-

4

Do-mi-ne in gen-ti-bus, et no-mi-ni tu-o can-
mine in gen-ti-bus, et no-mi-ni tu-
bus, et no-mi-ni tu-o can-ta-

7

ta - - - - - bo.
o can-ta - - - - - bo. Con
- - - - - bo. Con - fi - te - bor

Difficile lectu mihi mars

Three-part Canon

W. A. Mozart
Vienna, 1788 Sept 2

6 Dif - fi - ci - le lec - tu mi - hi mars et jo - ni - cu, jo - ni -
 12 cu dif - fi - ci - le, lec - tu lec - tu lec - tu mi - hi mars, mi -
 17 - hi mars lec - tu lec - tu dif - fi - ci - le, lec - tu lec - tu, jo - ni - cu jo - ni - cu
 jo - ni - cu jo - ni - cu no - ni - cu jo - ni - cu jo - ni - cu jo - ni - cu jo - ni - cu dif - fi - ci - le.

Clarinet

27 Di - fi - ci - le lec - tu mi - hi mars et jo - ni - cu, jo - ni -
 33 cu dif - fi - ci - le, lec - tu lec - tu lec - tu mi - hi mars, mi -
 38 - hi mars lec - tu lec - tu dif - fi - ci - le, lec - tu lec - tu, jo - ni - cu jo - ni - cu
 jo - ni - cu jo - ni - cu no - ni - cu jo - ni - cu jo - ni - cu jo - ni - cu jo - ni - cu dif - fi - ci - le.

Pitch raised a major 2nd and transposed for Clarinets

48 Di - fi - ci - le lec - tu mi - hi mars et jo - ni - cu, jo - ni -
 54 cu dif - fi - ci - le, lec - tu lec - tu lec - tu mi - hi mars, mi -
 59 - hi mars lec - tu lec - tu dif - fi - ci - le, lec - tu lec - tu, jo - ni - cu jo - ni - cu
 jo - ni - cu jo - ni - cu no - ni - cu jo - ni - cu jo - ni - cu jo - ni - cu jo - ni - cu dif - fi - ci - le.

Heiterkeit und leichtes Blut

Three-part Canon

W. A. Mozart
Vienna, 1786 Jun 3

Hei - ter - keit und leich - tes Blut macht ein fro - hes
Hei - ter - keit und leich - tes Blut macht
Hei - - ter - keit und leich - tes

5
Herz und gu - ten Mut. Flicht, ihr Sor - gen, weit von mir,
ein fro - hes Herz und gu - ten Mut. Flicht, ihr Sor - gen, weit
Blut macht ein fro - hes Herz und gu - ten Mut. Flicht, ihr

9
trübt nicht mei - nes Her - zens Se
von mir, trübt nicht mei - nes Her - zens Se
Sor - gen, weit von mir, trübt nicht mei - nes Her -

13
lig - keit!
lig - keit!
- zens Se - lig - keit!

Heiterkeit und leichtes Blut

Three-part Canon

Mozart's
pupil Thomas
Attwood's version

Hei - ter - keit und leich - tes Blut macht ein fro - hes
 Hei - ter - keit und leich - tes Blut macht
 Hei - - ter - keit und leich - tes

5
 Herz und gu - ten Mut. Flicht, ihr Sor - gen, weit von mir,
 ein fro - hes Herz und gu - ten Mut. Flicht, ihr Sor - gen, weit
 Blut macht ein fro - hes Herz und gu - ten Mut. Flicht, ihr

9
 trübt nicht mei - nes Her - zens Se
 von mir, trübt nicht mei - nes Her - zens Se
 Sor - gen, weit von mir, trübt nicht mei - nes Her -

13
 lig - keit!
 lig - keit!
 - - zens Se - lig - keit!

Incipe Menalios mecum

Three-part Canon

W. A. Mozart
Bologna, Summer of 1770

Original

In - ci-pe Me - na - li - os me - cum me - a ti - bi - a ver - - sus,
in - ci-pe Me - na - li - os me - cum me - a ti - bi - a ver - sus,
in - ci-pe Me - na - li - os me - cum me - a ti - bi - a ver - sus.

Pitch raised a major 2nd

Flutes

In - ci-pe Me - na - li - os me - cum me - a ti - bi - a ver - - sus,
in - ci-pe Me - na - li - os me - cum me - a ti - bi - a ver - sus,
in - ci-pe Me - na - li - os me - cum me - a ti - bi - a ver - sus.

Pitch raised a major 2nd

Clarinets

In - ci-pe Me - na - li - os me - cum me - a ti - bi - a ver - - sus,
in - ci-pe Me - na - li - os me - cum me - a ti - bi - a ver - sus,
in - ci-pe Me - na - li - os me - cum me - a ti - bi - a ver - sus.

Leck mir den Arsch

Three-part Canon

W. A. Mozart

1756-1791

Andante

Flutes

Leck mir den Arsch fein recht schön sau - ber
Nichts labt mich mehr als Wein er schleicht so — sacht hin - ein, er schleicht so

sacht, er schleicht sacht hin - ein! Er netzt, wenn al - les gleich lech - zet, die —
trock - nen Keh - len al - lein; läbt, wenn Murr - kopf — auch — äch - zet, stets fröh - lich mich —
sein. Drum schwingt mit mir die Glä - ser! Stobt — an!
Labt al - le Sor - gen sein! Stobt an! Wir — er - säu - fen sie im Wein!

Transposed for...

Clarinets

Leck mir den Arsch fein recht schön sau - ber
Nichts labt mich mehr als Wein er schleicht so — sacht hin - ein, er schleicht so

sacht, er schleicht sacht hin - ein! Er netzt, wenn al - les gleich lech - zet, die —
trock - nen Keh - len — al - lein; läbt, wenn Murr - kopf — auch — äch - zet, stets fröh - lich mich
sein. Drum schwingt mit mir die Glä - ser! Stobt — an!
Labt al - le Sor - gen sein! Stobt an! Wir — er - säu - fen sie im Wein!

Sie ist dahin

Three-part Canon

W. A. Mozart

1756-1791

5 Sie, sie ist da - hin, da - hin, sie, die Sän - ge - rin, die Mai -
9 - - en - - lie - der tön - te! Sie, die durch ihr
13 Lied - den gan - - zen Hain, ach! - den Hain, die durch ihr -
17 Lied, ihr, ach! - den Hain, den gan - zen Hain ver - schön - te, sie ist da -
21 hin, ach! sie ist, sie ist da - hin! Ach! wenn ihr - Ton mir - in die -
25 See - le - hall - te! Ach! wenn ihr Ton, wenn ihr Ton in die See - le - hall - te!
29 Wenn ich am Bach, wenn ich am Bach, dort im
33 A - bend - gol - de, - wenn ich dort wall - te! Wenn -
37 - ich dort auf Blumen lag, wenn ich auf Blumen wall - te! Sie, die Mai - en -
41 lieder tönte, deren Lied - er tönte, die den ganzen Hain durch ihr Lied verschönte, -
45 - sie, die den Hain, ach! den Hain, den ganzen Hain ver - schön - te. Sie
ist da - hin! die Sän - ge - rin, sie ist da - hin!

Sie ist dahin

Three-part Canon

W. A. Mozart
1756-1791

Flutes

5 Sie, sie ist da - hin, da - hin, sie, die Sän - ge - rin, die Mai -

9 - - en - lie - der tön - te! Sie, die durch ihr

13 Lied - den gan - - zen Hain, ach! - den Hain, die durch ihr -

17 Lied, ihn, ach! - den Hain, den gan - zen Hain ver - schön - te, sie ist da -

21 hin, ach! sie ist, sie ist da - hin! Ach! wenn ihr - Ton mir - in die -

25 See - le - hall - te! Ach! wenn ihr Ton, wenn ihr Ton in die See - le - hall - te!

29 Wenn ich am Bach, wenn ich am Bach, dort im

33 A - bend - gol - de, - wenn ich dort wall - te! Wenn -

37 - ich dort auf Blumen lag, wenn ich auf Blumen wall - te! Sie, die Mai - en

41 lieder tönte, deren Lied - er tönte, die den ganzen Hain durch ihr Lied verschönte, -

45 - sie, die den Hain, ach! den Hain, den ganzen Hain ver - schön - te. Sie

ist da - hin! die Sän - ge - rin, sie ist da - hin!

Sie ist dahin

Three-part Canon

W. A. Mozart

1756-1791

Clarinet

Sie, sie ist da - hin, da - hin, sie, die Sän - ge - rin, die Mai -
5 - - en - - lie - der tön - te! Sie, die durch ihr
9 Lied - den gan - - zen Hain, ach! - den Hain, die durch ihr -
13 Lied, ihr, ach! - den Hain, den gan - zen Hain ver - schön - te, sie ist da -
17 hin, ach! sie ist, sie ist da - hin! Ach! wenn ihr - Ton mir - in die -
21 See - le - hall - te! Ach! wenn ihr Ton, wenn ihr Ton in die See - le - hall - te!
25 Wenn ich am Bach, wenn ich am Bach, dort im
29 A - bend - gol - de, - wenn ich dort wall - te! Wenn -
33 - ich dort auf Blumen lag, wenn ich auf Blumen wall - te! Sie, die Mai - en
37 lieder tönte, deren Lied - er tönte, die den ganzen Hain durch ihr Lied verschönte, -
41 - sie, die den Hain, ach! den Hain, den ganzen Hain ver - schön - te. Sie
45 ist da - hin! die Sän - ge - rin, sie ist da - hin!

Sie ist dahin

Three-part Canon

W. A. Mozart
1756-1791

Cellos



5 Sie, sie ist da - hin, da - hin, sie, die Sän - ge - rin, die Mai -

9 - - en - lie - der tön - te! Sie, die durch ihr

13 Lied - den gan - - zen Hain, ach! - den Hain, die durch ihr -

17 Lied, ihn, ach! - den Hain, den gan - zen Hain ver - schön - te, sie ist da -

21 hin, ach! sie ist, sie ist da - hin! Ach! wenn ihr Ton mir in die -

25 See - le hall - te! Ach! wenn ihr Ton, wenn ihr Ton in die See - le hall - te!

29 Wenn ich am Bach, wenn ich am Bach, dort im

33 A - bend - gol - de, wenn ich dort wall - te! Wenn -

37 - ich dort auf Blumen lag, wenn ich auf Blumen wall - te! Sie, die Mai - en -

41 lieder tönte, deren Lied - er tönte, die den ganzen Hain durch ihr Lied verschönte, -

45 - sie, die den Hain, ach! den Hain, den ganzen Hain ver - schön - te. Sie

ist da - hin! die Sän - ge - rin, sie ist da - hin!

Two Canons in Three parts

W. A. Mozart
Vienna, 1786 Jun 3

1

The first system of the musical score consists of three staves. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It contains a whole rest followed by a double bar line and then a sequence of notes: a quarter note G4, an eighth note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The middle staff begins with a treble clef, a key signature of one flat, and a common time signature. It contains a whole rest followed by a double bar line and then a sequence of notes: a quarter note G4, an eighth note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The bottom staff begins with a bass clef, a key signature of one flat, and a common time signature. It contains a quarter note G3, an eighth note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3.

The second system of the musical score consists of three staves. The top staff begins with a treble clef, a key signature of one flat, and a common time signature. It contains a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The middle staff begins with a treble clef, a key signature of one flat, and a common time signature. It contains a quarter note G4, an eighth note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The bottom staff begins with a bass clef, a key signature of one flat, and a common time signature. It contains a quarter note G3, an eighth note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3.

2

The third system of the musical score consists of three staves. The top staff begins with a treble clef, a key signature of one flat, and a common time signature. It contains a whole rest followed by a double bar line and then a sequence of notes: a quarter note G4, an eighth note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The middle staff begins with a treble clef, a key signature of one flat, and a common time signature. It contains a quarter note G4, an eighth note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The bottom staff begins with a bass clef, a key signature of one flat, and a common time signature. It contains a quarter note G3, an eighth note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3.

The fourth system of the musical score consists of three staves. The top staff begins with a treble clef, a key signature of one flat, and a common time signature. It contains a quarter note G4, an eighth note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The middle staff begins with a treble clef, a key signature of one flat, and a common time signature. It contains a quarter note G4, an eighth note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The bottom staff begins with a bass clef, a key signature of one flat, and a common time signature. It contains a quarter note G3, an eighth note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3.

Ach! zu kurz

Four-part Double Canon dedicated to Joseph Franz von Jacquin

Don't ever forget your true and faithful friend Wolfgang Amadè Mozart, Vienna, 24 April 1787

S
A
T
B

Ach! zu kurz ist un - - - -
Ach! zu kurz ist un - - - - sers Le - bens -
Ach! zu kurz ist
Ach! zu kurz ist

4

- - sers Le - bens Lauf! Raum ent - stan - den, -
Lauf! Raum ent - stan - den, - hörn -
un - - - - - sers Le - bens Lauf!
kurz ist un - - - - - ser Lauf! Bald

7

hörn - wir auf. Ach! gar zu kurz ist
- wir wie - der auf. Zu kurz ist un -
- Raum ent - stan - den - hörn wir auf. Zu
hörn - wir - wie - der - auf, bald!

Note values halved (meaning that the original *Allegro* should be applied here to the quaver).**Alleluia**

Four-part Canon

W. A. Mozart

Vienna, 1788 Sept 2

Allegro

Al - - - le - lu - ia, al - - -

- - - le - - - lu - ia, a - men, a - - -

- - - men, al-le - lu - ia, a - - - - men, al-le-lu - ia.

Transposed for clarinets

Clarinet

Al - - - le - lu - ia, al - - -

- - - le - - - lu - ia, a - men, a - - -

- - - men, al-le - lu - ia, a - - - - men, al-le-lu - ia.

Allegro

Al - - - le - lu - ia, al - - -

- - - le - - - lu - ia, a - men, a - - -

- - - men, al-le - lu - ia, a - - - - men, al-le-lu - ia.

Ave Maria

Four-part Canon

W. A. Mozart
Vienna, 1788 Sept 2

Allegro

A - ve Ma - ri - a, a - - - ve Ma - ri - a, a -
ve, a - ve Ma - ri - a, a - ve Ma - ri - a, Ma -
ri - a, a - ve, a - ve Ma - ri - a, a - ve, a - ve.

Pitch raised a major second

Flutes

A - ve Ma - ri - a, a - - - ve Ma - ri - a, a -
ve, a - ve Ma - ri - a, a - ve Ma - ri - a, Ma -
ri - a, a - ve, a - ve Ma - ri - a, a - ve, a - ve.

Pitch raised a major second and transposed for clarinets

Clarinets

A - ve Ma - ri - a, a - - - ve Ma - ri - a, a -
ve, a - ve Ma - ri - a, a - ve Ma - ri - a, Ma -
ri - a, a - ve, a - ve Ma - ri - a, a - ve, a - ve.

Bona nox!
Four-part Canon

W. A. Mozart
Vienna, 1788 Sept 2

Bo - na nox! bist a rech - ta Ox; bona
not - te, liebe Lot - te; bonne nuit, pfui, pfui, good — night, good —
night, heut müb - ma noch weit; gu - te Nacht, gu - te Nacht, scheid ins Bett, dab'
kracht; gute Nacht, schlaf fei g'sund und reck' den Arsch zum Mund.

Pitch raised a minor 3rd

Bo - na nox! bist a rech - ta Ox; bona
not - te, liebe Lot - te; bonne nuit, pfui, pfui, good — night, good —
night, heut müb - ma noch weit; gu - te Nacht, gu - te Nacht, scheid ins Bett, dab'
kracht; gute Nacht, schlaf fei g'sund und reck' den Arsch zum Mund.

Pitch raised a minor 3rd and transposed for clarinets

Clarinets

Bo - na nox! bist a rech - ta Ox; bona
not - te, liebe Lot - te; bonne nuit, pfui, pfui, good — night, good —
night, heut müb - ma noch weit; gu - te Nacht, gu - te Nacht, scheid ins Bett, dab'
kracht; gute Nacht, schlaf fei g'sund und reck' den Arsch zum Mund.

Gehn wir im Prater

Four-part Canon

W. A. Mozart
Vienna, 1788 Sept 2

Allegro

Gehn wir im Prater, gehn wir in d'Hetz, gehn wir zum Kasperl, zum Kasperl, zum
Kasperl. Der Kas-perl ist krank, der Bär ist verreckt, was tät' ma in der Hetz draub, in der
Hetz draub, in der Hetz draub? Im Pra-ter gibt's Gel-sen und Hau-fen voll
Dreck, im Pra-ter, im Pra-ter gibt's Dreck. Der Bär-ist ver-reckt, der Kas-perl ist
krank, und im Pra-ter gibt's Hau-fen voll Dreck, voll Dreck, voll Dreck.

Transposed for clarinets

Clarinets

Gehn wir im Prater, gehn wir in d'Hetz, gehn wir zum Kasperl, zum Kasperl, zum
Kasperl. Der Kas-perl ist krank, der Bär ist verreckt, was tät' ma in der Hetz draub, in der
Hetz draub, in der Hetz draub? Im Pra-ter gibt's Gel-sen und Hau-fen voll
Dreck, im Pra-ter, im Pra-ter gibt's Dreck. Der Bär-ist ver-reckt, der Kas-perl ist
krank, und im Pra-ter gibt's Hau-fen voll Dreck, voll Dreck, voll Dreck.

Gehn wir im Prater

Four-part Canon

W. A. Mozart
Vienna, 1786 Sept 2

Allegro

Gehn wir im Prater, gehn wir in d'Hetz, gehn wir zum Kasperl, zum Kasperl, zum
Kasperl. Der Kas-perl ist krank, der Bär ist verreckt, was tät' ma in der Hetz draub, in der
Hetz draub, in der Hetz draub? Im Pra-ter gibt's Gel-sen und Hau-fen voll
Dreck, im Pra-ter, im Pra-ter gibt's Dreck. Der Bär-ist ver-reckt, der Kas-perl ist
krank, und im Pra-ter gibt's Hau-fen voll Dreck, voll Dreck, voll Dreck.

Transposed for clarinets

Clarinets

Gehn wir im Prater, gehn wir in d'Hetz, gehn wir zum Kasperl, zum Kasperl, zum
Kasperl. Der Kas-perl ist krank, der Bär ist verreckt, was tät' ma in der Hetz draub, in der
Hetz draub, in der Hetz draub? Im Pra-ter gibt's Gel-sen und Hau-fen voll
Dreck, im Pra-ter, im Pra-ter gibt's Dreck. Der Bär-ist ver-reckt, der Kas-perl ist
krank, und im Pra-ter gibt's Hau-fen voll Dreck, voll Dreck, voll Dreck.

Grechtelt's enk

Four-part Canon

W. A. Mozart

1756-1791

Allegretto

Grechtelt's enk, grechtelt's enk, wir gehn im Pra - ter. Im Prater? im
 Prater? igt lab nach, i lab mi net stim - ma. Ei bei-leib. Ei ja-wohl, mi bringst nôt
 aus - si: was blauscht der, was blauscht der? igt halt's Maul! I gib' d'ra Tet - schen!

Pitch raised a minor third

Grechtelt's enk, grechtelt's enk, wir gehn im Pra - ter. Im Prater? im
 Prater? igt lab nach, i lab mi net stim - ma. Ei bei-leib. Ei ja-wohl, mi bringst nôt
 aus - si: was blauscht der, was blauscht der? igt halt's Maul! I gib' d'ra Tet - schen!

Pitch raised a minor third and transposed for clarinets

Grechtelt's enk, grechtelt's enk, wir gehn im Pra - ter. Im Prater? im
 Prater? igt lab nach, i lab mi net stim - ma. Ei bei-leib. Ei ja-wohl, mi bringst nôt
 aus - si: was blauscht der, was blauscht der? igt halt's Maul! I gib' d'ra Tet - schen!

Lacrimoso son'io

W. A. Mozart

1756-1791

Adagio

Four-part Canon

Vocal score for Lacrimoso son'io. The score is in 2/4 time and consists of four staves. The lyrics are: "La - cri - mo - so son' i - o, la - cri - mo - so, la - cri - mo - so son' i - o. Per - du - to, per - du - toho l'i - dol mi - o. La - cri - mo - so son' i - o." The music is written in treble clef with a key signature of one sharp (F#).

Pitch raised a fourth for flutes

Flute score for Lacrimoso son'io. The score is in 2/4 time and consists of four staves. The lyrics are: "La - cri - mo - so son' i - o, la - cri - mo - so, la - cri - mo - so son' i - o. Per - du - to, per - du - toho l'i - dol mi - o. La - cri - mo - so son' i - o." The music is written in treble clef with a key signature of one flat (Bb).

Pitch raised a fourth and transposed for clarinets

Clarinet score for Lacrimoso son'io. The score is in 2/4 time and consists of four staves. The lyrics are: "La - cri - mo - so son' i - o, la - cri - mo - so, la - cri - mo - so son' i - o. Per - du - to, per - du - toho l'i - dol mi - o. La - cri - mo - so son' i - o." The music is written in treble clef with a key signature of one sharp (F#).

Lieber Freistädler, lieber Gaulimauli

Four-part Canon

W. A. Mozart
Vienna, 1787 Jul 4

Lie - ber Frei - städt - ler, lie - ber Gau - li - mau - li,

lie - ber Sta - chel - schwein, wo gehn Sie hin, wo gehn Sie hin, wo gehn Sie

hin? Et - wa zum Fin - ta, o - der zum Scul - tet - ti?

Ha, wo - hin, wo - hin? Zum Scul - tet - ti, zum Fin - ta, zum Fin - ta, zum Scul -

tet - ti. Ei, zu kein'm von bei - den, ei - zu kein'm von

bei - den, nein, son - dern zum Rit - scha geht der Herr von Li - lien -

feld, und nicht - der - Frei - städt - ler, nein, auch nicht - der Gau - li - mau - li,

we - der der Stachelschwein, son - dern der Herr von Li - lien - feld.

Nascoso è il mio sol

Four-part Canon

W. A. Mozart

Vienna, 1788 Sept 2

Adagio

Nasco - soèil mio sol, e sol qui res - to, e sol qui resto, piange - te
 vol il mio duol, ch'io moro pres - to, ch'io mo - ro. Nascoso èil mio sol, e sol qui
 res - to, piange - te ch'io mo - ro, mo - ro pres - to, pian - ge - te, pian - ge - te.

Pitch raised a major second

Flutes
 Nasco - soèil mio sol, e sol qui res - to, e sol qui resto, piange - te
 vol il mio duol, ch'io moro pres - to, ch'io mo - ro. Nascoso èil mio sol, e sol qui
 res - to, piange - te ch'io mo - ro, mo - ro pres - to, pian - ge - te, pian - ge - te.

Pitch raised a major second and transposed for clarinets

Clarinets
 Nasco - soèil mio sol, e sol qui res - to, e sol qui resto, piange - te
 vol il mio duol, ch'io moro pres - to, ch'io mo - ro. Nascoso èil mio sol, e sol qui
 res - to, piange - te ch'io mo - ro, mo - ro pres - to, pian - ge - te, pian - ge - te.

O du eselhafte Peierl
Four-part CanonW. A. Mozart
Vienna, 1785-7

O du e-sel-haf-ter Pei-erl! o du Peir-li-scher E-sell du bist so

faul als wie ein Gaul, der weder Kopf noch Ha-xen hat. Mit dir ist gar nichts an-zu-

fan-gen; ich seh dich noch am Gal-gen han-gen. Du dummer Gaul,

du bist so faul, du dummer Pei-erl bist so faul als wie ein Gaul. O lieber

Freund, ich bit— te— dich, o leck mich doch ge-schwind im— Arsch! o leck,—

— o leck,— o leck mich doch ge - schwind, ge - schwind im Arsch.

Ach, lieber Freund, ver - zei - he mir, den Arsch, den Arsch pet - schier ich dir, Pei-erl!

Ne - po - muk! Pei - erl! ver - zei - he mir!

Note values halved. Pitch raised a major 2nd for flutes (also suitable as a clarinet transposition of the original)

O du eselhafte Peierl

Four-part Canon

W. A. Mozart

Vienna, 1785-7

Flutes

O du e-sel-haf-ter Pei-erl! o du Peir-li-scher E-sell! du bist so
 faul als wie ein Gaul, der weder Kopf noch Ha-xen hat. Mit dir ist gar nichts an-zu-
 fan-gen; ich seh dich noch am Gal-gen han-gen. Du dummer Gaul,
 du bist so faul, du dummer Pei-erl bist so faul als wie ein Gaul. O lieber
 Freund, ich bit te dich, o leck mich doch ge-schwind im Arsch! o leck,
 o leck, o leck mich doch ge-schwind, ge-schwind im Arsch.
 Ach, lieber Freund, ver-zei-he mir, den Arsch, den Arsch pet-schier ich dir, Pei-erl!
 Ne-po-muk! Pei-erl! ver-zei-he mir!

O du eselhafte Peierl

Four-part Canon

W. A. Mozart
 Vienna, 1785-7

Clarinets

O du e-sel-haf-ter Pei-erl! o du Peir-li-scher E-sell! du bist so
 faul als wie ein Gaul, der weder Kopf noch Ha-xen hat. Mit dir ist gar nichts an-zu-
 fan-gen; ich seh dich noch am Gal-gen han-gen. Du dummer Gaul,
 du bist so faul, du dummer Pei-erl bist so faul als wie ein Gaul. O lieber
 Freund, ich bit te dich, o leck mich doch ge-schwind im Arsch! o leck,
 o leck, o leck mich doch ge-schwind, ge-schwind im Arsch.
 Ach, lieber Freund, ver-zei-he mir, den Arsch, den Arsch pet-schier ich dir, Pei-erl!
 Ne-po-muk! Pei-erl! ver-zei-he mir!

O du eselhafter Martin (Jakob)

Four-part Canon

W. A. Mozart
Vienna, 1788 Sept 2

O du e-sel-haf-ter Ja-kob! o du Ja-ko-bi-scher E-sel! du bist so
Mar-tin! Mar-ti-ni-scher

5

faul als wie ein Gaul, der weder Kopf noch Ha-xen hat. Mit dir ist gar nichts an-zu-

9

fan-gen; ich seh dich noch am Gal-gen han-gen. Du dummer Paul,

13

halt du nur's Maul. Ich scheid dir aufs Maul, so hoff' ich wirst doch erwa-chen. O lieber

17

Li-perl, ich bit-te recht schön, o leck mich doch ge-schwind im— Arsch! o leck,—

21

— o leck,— o leck mich doch ge-schwind, ge-schwind im Arsch.

25

Ach, lie ber Freund, ver-zei-he mir, den Arsch, den Arsch pet-schier ich dir. Li-perl!

29

Ja-kob! Li-perl! ver-zei-he mir!
Mar-tin!

O du eselhafte Martin (Jakob)

Four-part Canon

W. A. Mozart
Vienna, 1788 Sept 2

Clarinet

O du e-sel-haf-ter Ja-kob! o du Ja-ko-bi-scher E-sel! du bist so
faul als wie ein Gaul, der weder Kopf noch Ha-xen hat. Mit dir ist gar nichts an-zu-
fan-gen; ich seh dich noch am Gal-gen han-gen. Du dummer Paul,
halt du nur's Maul. Ich scheid dir aufs Maul, so hoff' ich wirst doch erwa-chen. O lieber
Li-perl, ich bit-te recht schön, o leck mich doch ge-schwind im__ Arsch! o leck,__
o leck,__ o leck mich doch ge-schwind, ge-schwind im Arsch.
Ach, lieber Freund, ver-zei-he mir, den Arsch, den Arsch pet-schier ich dir. Li-perl!
Ja-kob! Li-perl! ver-zei-he mir!
Mar-tin!

Textless Canon in A

Four-part Canon

W. A. Mozart
Rome, April 1770

Original

Original musical score for the canon, featuring three staves in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The first staff begins with a half note G4, followed by eighth notes A4, B4, C5, and D5. The second staff begins with a half note B4, followed by eighth notes C5, D5, E5, and F#5. The third staff begins with a half note C5, followed by eighth notes D5, E5, F#5, and G5. The piece concludes with a trill on G5 in the first staff and a repeat sign.

Pitch raised a minor 3rd

Flutes

Flutes musical score, which is a pitch-raised minor third version of the original. It features three staves in treble clef with a key signature of one sharp (F#) and a common time signature (C). The first staff begins with a half note B4, followed by eighth notes C5, D5, E5, and F#5. The second staff begins with a half note C5, followed by eighth notes D5, E5, F#5, and G5. The third staff begins with a half note D5, followed by eighth notes E5, F#5, and G5. The piece concludes with a trill on G5 in the first staff and a repeat sign.

Pitch raised a minor 3rd

Clarinet

Clarinet musical score, which is a pitch-raised minor third version of the original. It features three staves in treble clef with a key signature of one sharp (F#) and a common time signature (C). The first staff begins with a half note B4, followed by eighth notes C5, D5, E5, and F#5. The second staff begins with a half note C5, followed by eighth notes D5, E5, F#5, and G5. The third staff begins with a half note D5, followed by eighth notes E5, F#5, and G5. The piece concludes with a trill on G5 in the first staff and a repeat sign.

Two Textless Four-part Canons

W. A. Mozart
1756-1791

The image displays two musical staves for a four-part canon in G minor, 2/4 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It starts with a repeat sign, followed by a half note G4, a quarter note A4, and an eighth note B-flat4. The melody continues with quarter notes C5, D5, E5, and F5, followed by a half note G5. A repeat sign is placed above the final two notes, F5 and G5. The second staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. It starts with a half note G4, followed by quarter notes A4, B-flat4, and C5. The melody continues with quarter notes D5, E5, and F5, followed by a half note G5. A repeat sign is placed above the final two notes, F5 and G5. The third staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. It starts with a half note G4, followed by quarter notes A4, B-flat4, and C5. The melody continues with quarter notes D5, E5, and F5, followed by a half note G5. A repeat sign is placed above the final two notes, F5 and G5. The fourth staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. It starts with a half note G4, followed by quarter notes A4, B-flat4, and C5. The melody continues with quarter notes D5, E5, and F5, followed by a half note G5. A repeat sign is placed above the final two notes, F5 and G5.

Canon for Two Violins, Viola and Bass

W. A. Mozart
1756-1791

Musical score for measures 1-8. The score is in 2/4 time and features four staves: Violin I, Violin II, Viola, and Cello. The Violin I part begins with a melodic line, while the other instruments provide harmonic support. The key signature is one flat (B-flat).

Musical score for measures 9-16. This section continues the canon with more complex rhythmic patterns and melodic development. A repeat sign is present at the beginning of measure 9. The Violin I part has a more active role, with frequent sixteenth-note passages.

Musical score for measures 17-24. This section concludes the canon with a final melodic flourish. A *rit.* (ritardando) marking is present in measure 23. The score ends with a double bar line and repeat dots.

Canon for Two Violins, Viola and Bass

Adapted for NSTC recorders

W. A. Mozart

1756-1791

Musical score for measures 1-8. The score is in 2/4 time and B-flat major. It features four staves: Violin I (labeled 'v'), Violin II (labeled 's'), Viola (labeled 'C'), and Bass (labeled 'C'). The music begins with a treble clef and a key signature of two flats. The first staff (Violin I) has a melodic line starting on G4. The second staff (Violin II) has a melodic line starting on E4. The third and fourth staves (Viola and Bass) have a lower melodic line starting on C3. The music consists of eighth and sixteenth notes with various rests and phrasing slurs.

Musical score for measures 9-16. This system continues the piece from measure 9. It features the same four staves as the previous system. The music continues with similar rhythmic patterns and phrasing. A repeat sign is present at the beginning of measure 10. The notation includes various note values, rests, and slurs.

Musical score for measures 17-24. This system continues the piece from measure 17. It features the same four staves. The music concludes with a final cadence. A 'rit.' (ritardando) marking is present in the bass staff at the end of measure 23. The notation includes various note values, rests, and slurs.

Kyrie

Canon at the unison for 5 equal voices

W. A. Mozart
Rome, May 1770

The first system of the musical score consists of five staves. The top staff contains the vocal line with the lyrics: "Ky - ri - e e - lei - son, Ky - ri - e e - lei". The other four staves are empty, representing the other four voices in the canon.

The second system of the musical score consists of five staves. The top staff continues the vocal line with the lyrics: "son, e - lei - son, e -". The other staves show the beginning of the second voice's entry, with lyrics: "ri - e e - lei - son, e -".

The third system of the musical score consists of five staves. The top staff continues the vocal line with the lyrics: "lei - son." The other staves show the beginning of the third voice's entry, with lyrics: "lei - son, e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, Ky -".

11

Ky - ri - e e - lei - - - - - son, Ky - ri - e e - lei -

son.

son, e - lei - - - - - son.

son, e - lei - - - - - son, e -

ri - e e - lei - - - - - son, e -

14

son, e - lei - - - - - son, Ky - ri - e e - lei - - - - - son, Ky -

lei - - - - - son.

lei - - - - - son, e - lei - - - - -

17

son, e - lei - - - - - son.

son, e - lei - - - - - son, e -

ri - e e - lei - - - - - son, e -

Ky - ri - e e - lei - - - - - son, Ky - ri - e e - lei - - - - - son.

Ky - ri - e e - lei - -

20

lei - son. lei - son, e lei - son, e lei - son, Xy - ri - e e - lei -

23

son. son, e lei - son. son, e lei - son, e - lei - son, e -

26

te e - lei - son, Chris - te, Chris - te e - Chris - te e - lei - son.

29

lei - - - son, e - lei - - - son, Chris - te e - lei - son, *tr*

son, Chris - te, Chris - te e - lei - - - - son, e -

Chris - te e - lei - - - - - son,

Chris -

32

Chris - te e-lei - - - - - son, e - lei-son, Chris - te e-lei - *tr*

lei - - - - son, Chris - te e - lei - son, Chris - te e-lei - *tr*

Chris - te, Chris - te e - lei - - - - - son, e - lei - - - - son,

te e - lei - - - - - son, Chris - te, Chris - te e -

Chris - te e - lei - - - - -

35

son, Chris - te e - lei - - - - - son,

son, e - lei-son, Chris - te e-lei - - - - - son, Chris -

Chris - te e - lei - son, Chris - te e-lei - - - - - son, e -

lei - - - - son, e - lei - - - - son, Chris - te e - lei - son

son, Chris - te, Chris - te e - lei - - - - - son, e -

38

Chris - te, Chris - te e - lei - - - son, e - lei - - - son,
te e - lei - - - son, Chris - te, Chris - te e -
lei-son, Chris - te e-lei - - - son, Chris - te e - lei - - -
Chris - te e-lei - - - son, e - lei-son, Chris - te e-lei -
lei - - - son, Chris - te e - lei - son, Chris - te e-lei -

Musical score for measures 38-40, featuring a vocal line and instrumental accompaniment in D major. The lyrics are: "Chris - te, Chris - te e - lei - - - son, e - lei - - - son, te e - lei - - - son, Chris - te, Chris - te e - lei-son, Chris - te e-lei - - - son, Chris - te e - lei - - - Chris - te e-lei - - - son, e - lei-son, Chris - te e-lei - lei - - - son, Chris - te e - lei - son, Chris - te e-lei -". The word "tr" (trill) is marked above the notes for "son" in the third measure.

41

Chris - te e - lei - son, Chris - te e-lei - - - son.
lei - - - son, e - lei - - - son, Chris - te e - lei - son.
son, Chris - te, Chris - te e - lei - - - son.
son, Chris - te e - lei - - - son.
son, e - lei-son, Chris - te e-lei - - - son.

Musical score for measures 41-43, featuring a vocal line and instrumental accompaniment in D major. The lyrics are: "Chris - te e - lei - son, Chris - te e-lei - - - son. lei - - - son, e - lei - - - son, Chris - te e - lei - son. son, Chris - te, Chris - te e - lei - - - son. son, Chris - te e - lei - - - son. son, e - lei-son, Chris - te e-lei - - - son." The word "tr" (trill) is marked above the notes for "son" in measures 41 and 42.

44

Xy - ri - e e - lei - son, Xy - ri - e e - lei - son, e - lei -

Musical score for measure 44, featuring a vocal line and instrumental accompaniment in D major. The lyrics are: "Xy - ri - e e - lei - son, Xy - ri - e e - lei - son, e - lei -". The word "tr" (trill) is marked above the note for "son" in the second measure.

47 *tr*

son, Ky - ri - e e - lei - son, e - lei - son, Ky - ri - e e - lei - son, e - lei -

50 *tr*

son, e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, e - lei -

53 *tr*

son, e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, e - lei -

65

son, e - lei - son, Ky - ri - e e - lei - son,

son, Ky - ri - e e - lei - son, e - lei - son,

Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, e - lei - son,

son, Ky - ri - e Ky - ri - e e - lei - son,

son, e - lei - son, Ky - ri - e e - lei - son,

68

son, e - lei - son, e - lei - son.

son, e - lei - son, e - lei - son, e - lei - son.

son, Ky - ri - e e - lei - son, e - lei - son, e - lei - son.

Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, e - lei - son.

son, Ky - ri - e, Ky - ri - e e - lei - son.

Leck mich im Arsch

Six-part Canon

W. A. Mozart
1756-1791

Leck mich im Arsch, Labt uns froh sein! Murren ist ver-
gebens! Knurren, Brummen ist vergebens, ist das wah-re Kreuz des
Lebens, das Brummen ist ver-ge - bens, Knurren, Brummen ist ver-ge - bens, ver - ge - bens!
Drum labt uns froh und frohlich, froh sein! Labt uns froh und frohlich, froh sein!

Pitch raised a major 2nd

Leck mich im Arsch, Labt uns froh sein! Murren ist ver-
gebens! Knurren, Brummen ist vergebens, ist das wah-re Kreuz des
Lebens, das Brummen ist ver-ge - bens, Knurren, Brummen ist ver-ge - bens, ver - ge - bens!
Drum labt uns froh und frohlich, froh sein! Labt uns froh und frohlich, froh sein!

Thebana bella
Six-part CanonW. A. Mozart
Bologne, Summer 1770

The - ba - - na bel - la can - tus Tro - ia - na can - tat

The - ba - - - na bel - la

Tro - ia - na can - tat al - ter The - ba - na bel - la

Tro - ia - na can - tat

3

al - ter. The - ba - - na bel - la can - tus Tro - ia - na can - tat

can - tus Tro - ia - na can - tat al - ter. The - ba - - na bel - la

The - ba - - na bel - la can - tus Tro - ia - na can - tat al - ter.

can - tus. Tro - ia - na can - tat al - ter The - ba - na bel - la

al - ter The - ba - na bel - la can - tus. Tro - ia - na can - tat

Tro - ia - na can - tat al - ter The - ba - na bel - la can - tus.

Wo der perlende Wein in Glase blinkt

Six-part Canon

W. A. Mozart
1756-1791

Wo der per - len - de Wein im Gla - se blinkt, da
labt uns wei - - - - - len.

The first system of the musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It consists of two staves. The first staff contains the melody for the first part, starting with a quarter note G4, followed by a half note A4, and then a series of eighth notes: B4, A4, G4, F#4, E4, D4. The second staff continues the melody with a quarter note G4, followed by a half note A4, and then a series of eighth notes: B4, A4, G4, F#4, E4, D4. The lyrics are written below the notes.

Pitch lowered a major 2nd

Wo der per - len - de Wein im Gla - se blinkt, da
labt uns wei - - - - - len.

The second system of the musical score is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It consists of two staves. The first staff contains the melody for the second part, starting with a quarter note G4, followed by a half note A4, and then a series of eighth notes: B4, A4, G4, F#4, E4, D4. The second staff continues the melody with a quarter note G4, followed by a half note A4, and then a series of eighth notes: B4, A4, G4, F#4, E4, D4. The lyrics are written below the notes.

Cantate Domino omnis terra

Nine-part Canon

W. A. Mozart
Bologna, Summer of 1770

Can-ta - te Do - mi - no om - nis ter - ra,

4
can - ta - - - - - te,

7
can-ta - te Do - mi - no om - nis ter - ra, can - ta - te.

Transposed for clarinets

Clarinet

Can-ta - te Do - mi - no om - nis ter - ra,

4
can - ta - - - - - te,

7
can-ta - te Do - mi - no om - nis ter - ra, can - ta - te.

V'amo di core
Twelve-part Threefold Canon

W. A. Mozart
1756-1791

Soprano (S): *V'a - mo di co - re te - ne - ra - men - te, si, si,*

Alto (A): *V'a - mo di co - re te - ne - ra - men - te, si, si,*

Tenore (T): *V'a - mo di co - re te - ne - ra - men - te, si, si,*

Basso (B): *V'a - mo di co - re te - ne - ra - men - te, si, si,*

Soprano (S): *Jo non vi pos - so al - tro a*

Alto (A): *Jo non vi pos - so al - tro a -*

Tenore (T): *Jo - non vi pos - so al - tro a -*

Basso (B): *Jo non vi pos - so al - tro a -*

Soprano (S):

Alto (A):

Tenore (T):

Basso (B):

4

u'a - mo di co - re te - ne - ra - men - te, si, si,
u'a - mo di co - re te - ne - ra - ment - te, si,
u'a - mo di co - re, si, si, si,
u'a - mo, si, si, te - ne - ra - men - te, si,
ma - re, no, no, io non vi pos - so al - tro a -
ma - re, no, no, io non vi pos - so
ma - re, no, no, io - non vi a - mo,
ma - re, no, no, io non u'a - mo, no,
Uh che do - lo - re, uh che tor - men - to, uh, uh,
Uh che do - lo - re, uh che tor - men - to, uh, uh,
Uh che do - lo - re, uh che tor - men - to, uh, uh,
Uh che do - lo - re, uh che tor - men - to, uh, uh,

7

u'a - mo di co - re te - ne - ra - men - te, si, si,
u'a - mo di co - re te - ne - ra - men - te, si, si,
u'a - mo di co - re te - ne - ra - men - te, si, si,
u'a - mo di co - re te - ne - ra - men - te, si, si,

ma - re, no, no, io non vi pos - so al - tro a
al - tro a - ma - re, no, io non vi pos - so al - tro a
no, - no, no, io non vi pos - so al - tro a
io non vi a - mo, no, io non vi pos - so al - tro a

uh che do - lo - re, uh che tor - men - to, uh, uh,
uh che do - lo - re, uh che tor - men - to, uh,
uh che do - lo - re, uh, uh, uh,
uh che do - lor, uh, uh che tor - men - to, uh,

Dona Nobis Pacem

Three-part canon

Sometimes ascribed
to W. A. Mozart

Do - na no - bis pa - cem, pa - cem; do - na no - bis
 7 pa - cem. Do - na no - bis pa - cem,
 13 do - na no - bis pa - cem. Do - na
 19 no - bis pa - cem, do - na no - bis pa - cem.

Clarinets

Do - na no - bis pa - cem, pa - cem; do - na no - bis
 7 pa - cem. Do - na no - bis pa - cem,
 13 do - na no - bis pa - cem. Do - na
 19 no - bis pa - cem, do - na no - bis pa - cem.