

J.S.BACH BWV988 Goldberg Variationen ARIA: 3 voices canon unveiled

Harpsichord

Harpsichord

Harpsichord

The first system of the musical score consists of three staves, each labeled 'Harpsichord'. Each staff has a grand staff (treble and bass clef) with a key signature of one sharp (F#) and a 3/4 time signature. The music is written in a canon for three voices. The first staff begins with a measure number '1' and a repeat sign. The notation includes various musical symbols such as notes, rests, and accidentals.

The second system of the musical score continues the canon for three voices. It consists of three staves, each with a grand staff. The notation is more complex, featuring many sixteenth and thirty-second notes, as well as trills and ornaments. The system begins with a measure number '5'. The music is written in the same key signature and time signature as the first system.

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The image displays a musical score for three systems of piano accompaniment. Each system consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#). The first system begins with a treble clef and a key signature of one sharp. The second system begins with a treble clef and a key signature of one sharp. The third system begins with a treble clef and a key signature of one sharp. The score is divided into four measures by vertical bar lines. The first three measures contain dense, flowing piano accompaniment. The fourth measure of each system features a change in the treble staff, with a new key signature of one sharp and a new time signature of 7/8, followed by a series of eighth notes. The bass staff in the fourth measure of each system contains a single eighth note followed by a rest.

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J.S.BACH Goldberg Variationen ARIA: 6 voices canon unveiled

1

Harpsichord

Harpsichord

Harpsichord

Harpsichord

Harpsichord

Harpsichord

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This 6 voices canon contains many dissonances, however it's interesting to be discovered, because of its complete rythmical structure.

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The musical score consists of two systems, each with four staves per hand. The first system covers measures 22 to 25, and the second system covers measures 26 to 29. The notation is highly detailed, with many accidentals and complex rhythmic figures.

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The image displays a musical score for a piano piece, specifically measures 24 and 25. The score is written for four systems, each consisting of a grand staff (treble and bass clef). The key signature is one sharp (F#). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests. The notation includes slurs, ties, and dynamic markings. The first system (measures 24-25) shows a dense texture with many sixteenth and thirty-second notes. The second system (measures 26-27) continues the complex rhythmic patterns. The third system (measures 28-29) features a mix of sixteenth and thirty-second notes. The fourth system (measures 30-31) shows a continuation of the complex rhythmic patterns.

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26

This musical score is for piano, spanning measures 26 to 28. It is written in G major (one sharp) and 4/4 time. The score consists of three systems, each with a grand staff (treble and bass clef). The music features a complex, flowing melody in the right hand, often with sixteenth-note runs and trills. The left hand provides a steady accompaniment with eighth and sixteenth notes, sometimes including longer rests. Measure 26 shows the beginning of a new phrase with a trill in the right hand. Measure 27 continues this phrase with more intricate fingerings. Measure 28 concludes the section with a final cadence.

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29

The musical score consists of four systems, each with a grand staff. The key signature is one sharp (F#). The music is written in a style that suggests a fast tempo, with many beamed sixteenth and thirty-second notes. The right hand plays a complex, flowing melody, while the left hand provides a more rhythmic, supportive line. The measures are grouped into three measures per system, with bar lines separating them.

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Unveiling Bach's Canons - Alla scoperta dei Canoni di Bach – La découverte des Canons de Bach – Bachs Kanons entdeckt

This "arrangement" by Giovanni Pietro Orefice belongs to the hidden Canons unveiling work done on the Suites and Concertos of J.S. Bach, that will be explained in a dedicated book.

Questo "arrangiamento" di Giovanni Pietro Orefice fa parte del lavoro di disvelamento dei canoni multipli nascosti nelle Suites e nei Concerti di J.S. Bach, che sarà spiegato in un libro dedicato.

Cet "arrangement" par Giovanni Pietro Orefice fait partie d'un travail de dévoilement des canons multiples cachés dans les Suites et Concertos de J.S. Bach, qui sera illustré dans un livre dédié.

Dieses "Arrangement" bei Giovanni Pietro Orefice gehoert zu der Entdeckungsarbeit von den versteckten Kanons in den Suiten und Konzerte von J.S. Bach; Buch darueber kommt bald.

Suites: BWV 1007-1012 (Cello Suites) BWV 1001-1006 (Violin Suites) BWV 1013 (Flute Suite) BWV 812-817 (Klavier French Suites) BWV 806-811 (Klavier English Suites) + Préludes

Concerts: BWV 1060R (Oboe-Violin) BWV 1041 (Violin) BWV 1043 (2 Violins) BWV 1050 (Brandenburger 5)

Scores - Spartiti – Partitions - Noten:

https://imslp.org/wiki/Category:Bach%2C_Johann_Sebastian (c.f. "arrangements" & "other")

<https://aimamusic.it/nuova-musica/>.

NB *J.S.Bach wanted to be remembered for his canons ! Tramandato canoni alla mano ! Il était surtout fier de ses canons ! Kanons waren wesentlich für ihn !*



Bach_By Elias Gottlob Haussmann - <http://www.jsbach.net/basselementsbach-hausmann.jpg>, Public Domain, <https://commons.wikimedia.org/w/index.php?curid=1270015>

5 voices CANON scheme – Schema di canone a 5 voci – Schéma de canon à 5 voix – 5 Stimmen Kanon Schema

