



# Canons

by

W. A. Mozart

1756-1791

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## 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. It 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. It 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. It 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, one flat key signature, and consists of two systems of two staves each. The first system shows the beginning of the canon with a treble clef. The second system continues the piece and ends 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, one flat key signature, and consists of two systems of two staves each. The first system shows the beginning of the canon with a treble clef. The second system continues the piece and ends 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, one flat key signature, and consists of two systems of two staves each. The first system shows the beginning of the canon with a treble clef. The second system continues the piece and ends 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

First system of musical notation for Canon at the 7th above, measures 1-4. It consists of two staves in 2/4 time with a key signature of one flat. The upper staff begins with a whole rest, while the lower staff starts with a quarter note. The music features a canon at the 7th interval.

Second system of musical notation for Canon at the 7th above, measures 5-8. Both staves continue the canon at the 7th interval, with the upper staff leading and the lower staff following.

Canon at the 7th below

Mozart

14

First system of musical notation for Canon at the 7th below, measures 1-4. It consists of two staves in 2/4 time with a key signature of one flat. The upper staff starts with a quarter note, while the lower staff begins with a whole rest. The music features a canon at the 7th interval.

Second system of musical notation for Canon at the 7th below, measures 5-8. Both staves continue the canon at the 7th interval, with the upper staff leading and the lower staff following.

Canon at the 7th below

Attwood

14

First system of musical notation for Canon at the 7th below, measures 1-4. It consists of two staves in 2/4 time with a key signature of one flat. The upper staff starts with a quarter note, while the lower staff begins with a whole rest. The music features a canon at the 7th interval.

Second system of musical notation for Canon at the 7th below, measures 5-8. Both staves continue the canon at the 7th interval, with the upper staff leading and the lower staff following.

# 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!

# 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

Musical score for the first system (measures 1-4) in 2/4 time, featuring three vocal parts (Soprano, Alto, Bass) and piano accompaniment. The lyrics are: "Auf das Wohl aller Freunde".

Musical score for the second system (measures 5-8) in 2/4 time. The lyrics continue: "al - - - - - ler - - - - - Freun - - - - - del! Je - - - - - der le - - - - - be,".

Musical score for the third system (measures 9-12) in 2/4 time. The lyrics conclude: "Je - - - - - der 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

Musical score for the first system of the three-part canon. It 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 "Auf das Wohl al -". The second staff enters with "Auf das Wohl al -". The third staff enters with "Auf das Wohl".

Musical score for the second system of the three-part canon. It consists of three staves in 2/4 time. The lyrics are: "ler - Freun - de! Je - der le -". The first staff continues with "ler - Freun - de! Je - der le -". The second staff continues with "ler - Freun - de! Je - der le -". The third staff continues with "al - ler - Freun - de!".

Musical score for the third system of the three-part canon. It 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 continues with "be, le - - - be hoch!". The second staff continues with "le - - - hoch, le - - - be - hoch!". The third staff continues with "Je - der le - - - be hoch!".

## 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-dardi  
 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-dardi  
 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 CanonMozart'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



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, ihn, 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

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, ihn, 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 first canon consists of three staves in G minor, common time. The first staff begins with a whole rest, followed by a repeat sign and a half note G4. The second staff begins with a whole rest, followed by a half note G4, then a quarter note A4, and a quarter note B4. The third staff begins with a half note G4, followed by a quarter note A4, and a quarter note B4. The system concludes with a double bar line.

The second system of the first canon consists of three staves in G minor, common time. The first staff continues with a quarter note C5, a quarter note B4, and a quarter note A4. The second staff continues with a quarter note C5, a quarter note B4, and a quarter note A4. The third staff continues with a quarter note C5, a quarter note B4, and a quarter note A4. The system concludes with a double bar line.

2

The first system of the second canon consists of three staves in G minor, common time. The first staff begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The second staff begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The third staff begins with a half note G4, followed by a quarter note A4, and a quarter note B4. The system concludes with a double bar line.

The second system of the second canon consists of three staves in G minor, common time. The first staff continues with a quarter note C5, a quarter note B4, and a quarter note A4. The second staff continues with a quarter note C5, a quarter note B4, and a quarter note A4. The third staff continues with a quarter note C5, a quarter note B4, and a quarter note A4. The system concludes with a double bar line.

# 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

Vocal score for Alleluia, featuring three staves of music in 2/4 time. The lyrics are: 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

Clarinet score for Alleluia, featuring three staves of music in 2/4 time. The lyrics are: Al - - - le - lu - ia, al - - - - -  
- - - le - - - lu - ia, a - men, a - - -  
- - men, al-le - lu - ia, a - - - - men, al-le-lu - ia.

Allegro

Bass line for Alleluia, featuring three staves of music in 2/4 time. The lyrics are: 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

Clarinet 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

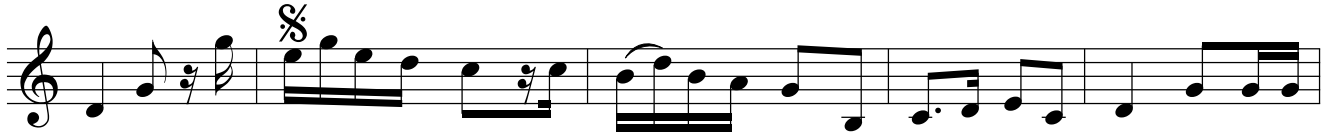
Four-part Canon

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

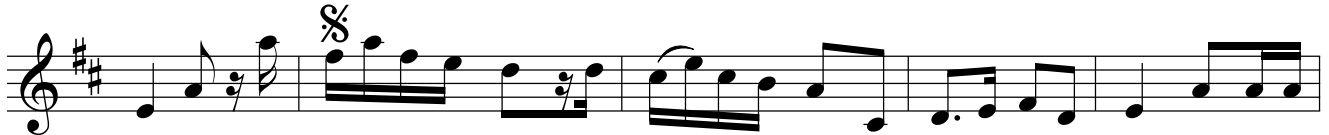


krank, und im Pra-ter gibt's Hau-fen voll Dreck, voll Dreck, voll Dreck.

Transposed for clarinets



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.

## Grechelt's enk

Four-part Canon

W. A. Mozart

1756-1791

Allegretto

Grechelt's enk, grechelt'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

Flutes  
 Grechelt's enk, grechelt'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

Clarinet  
 Grechelt's enk, grechelt'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 in G major and features a four-part canon.

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 in B major (pitch raised a fourth from G major) and features a four-part canon.

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 in D major (pitch raised a fourth and transposed from G major) and features a four-part canon.

## 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-ierl! 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

Clarinet

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

Musical score for the original 'Textless Canon in A' by Mozart. It consists of 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, D5, E5, F#5, G5, and a quarter rest. The second staff begins with a half note B4, followed by quarter notes C5, D5, E5, F#5, G5, A5, B5, and a quarter rest. The third staff begins with a half note C5, followed by eighth notes D5, E5, F#5, G5, A5, B5, C6, and a quarter rest. The piece concludes with a trill on G5 and a repeat sign.

Pitch raised a minor 3rd

Flutes

Musical score for the 'Flutes' part of the 'Textless Canon in A', pitched a minor third higher than the original. It consists of 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, F#5, G5, A5, and a quarter rest. The second staff begins with a half note C5, followed by quarter notes D5, E5, F#5, G5, A5, B5, and a quarter rest. The third staff begins with a half note D5, followed by eighth notes E5, F#5, G5, A5, B5, C6, and a quarter rest. The piece concludes with a trill on C6 and a repeat sign.

Pitch raised a minor 3rd

Clarinets

Musical score for the 'Clarinets' part of the 'Textless Canon in A', pitched a minor third higher than the original. It consists of 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, F#5, G5, A5, and a quarter rest. The second staff begins with a half note C5, followed by quarter notes D5, E5, F#5, G5, A5, B5, and a quarter rest. The third staff begins with a half note D5, followed by eighth notes E5, F#5, G5, A5, B5, C6, and a quarter rest. The piece concludes with a trill on C6 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 G3, a quarter note A3, and a quarter note B-flat3. The melody continues with eighth notes: C4, D4, E4, F4, G4, A4, B-flat4, and C5. There are two repeat signs (S) above the staff, one above the G4 note and another above the B-flat4 note. The second staff continues the melody with eighth notes: D4, E4, F4, G4, A4, B-flat4, and C5. It features a long slur over the final two notes, B-flat4 and C5, and ends with a double bar line. The third staff also begins with a treble clef, a key signature of one flat, and a 2/4 time signature. It starts with a repeat sign, followed by a half note G3, a quarter note A3, and a quarter note B-flat3. There are three repeat signs (S) above the staff, one above the G4 note, one above the B-flat4 note, and one above the C5 note. The melody continues with eighth notes: C4, D4, E4, F4, G4, A4, B-flat4, and C5. It ends with a double bar line.

# 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 consists of four staves: Violin I, Violin II, Viola, and Cello. The key signature is one flat (B-flat). The first violin part begins with a melodic line, while the other instruments are silent until measure 4. The music features a canon structure with overlapping entries.

Musical score for measures 9-16. The score continues with the same four staves. Measure 9 is marked with a '9' above the first staff. The music continues with the canon structure, showing the progression of the melodic line through the instruments.

Musical score for measures 17-24. The score continues with the same four staves. Measure 17 is marked with a '17' above the first staff. The music concludes with a *rit.* (ritardando) marking in measure 24, leading to a final cadence.

# 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 'n'), 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 with eighth and sixteenth notes. The second staff (Violin II) has a similar melodic line. The third and fourth staves (Viola and Bass) have a more rhythmic accompaniment with eighth notes and rests.

Musical score for measures 9-16. This section includes a repeat sign at the beginning of measure 9. The notation continues with the same four staves as the previous section, showing the development of the canon's themes. The melodic lines in the Violin I and II parts become more intricate with sixteenth-note passages.

Musical score for measures 17-24. This section concludes with a repeat sign at the beginning of measure 17. The final measure (measure 24) includes the instruction *rit.* (ritardando). The music ends with sustained notes in the Violin I and II parts and a final chord in the Viola and Bass parts.

# Kyrie

Canon at the unison for 5 equal voices

W. A. Mozart  
Rome, May 1770

Musical score for the first system of the Kyrie in Canon, KV 89. It features five staves with vocal lines and lyrics: "Ky - ri - e e - lei - son, Ky - ri - e e - lei -". The music is in G major and common time.

Musical score for the second system of the Kyrie in Canon, KV 89. It features five staves with vocal lines and lyrics: "son, e - lei - son, e - lei - son, e - lei -". The music continues with the same melodic and harmonic structure.

Musical score for the third system of the Kyrie in Canon, KV 89. It features five staves with vocal lines and lyrics: "lei - son. lei - son, e - lei - son, e - lei - son, Ky - ri - e e - lei -". The system concludes with the beginning of the next phrase.

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.

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 -

26

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

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,

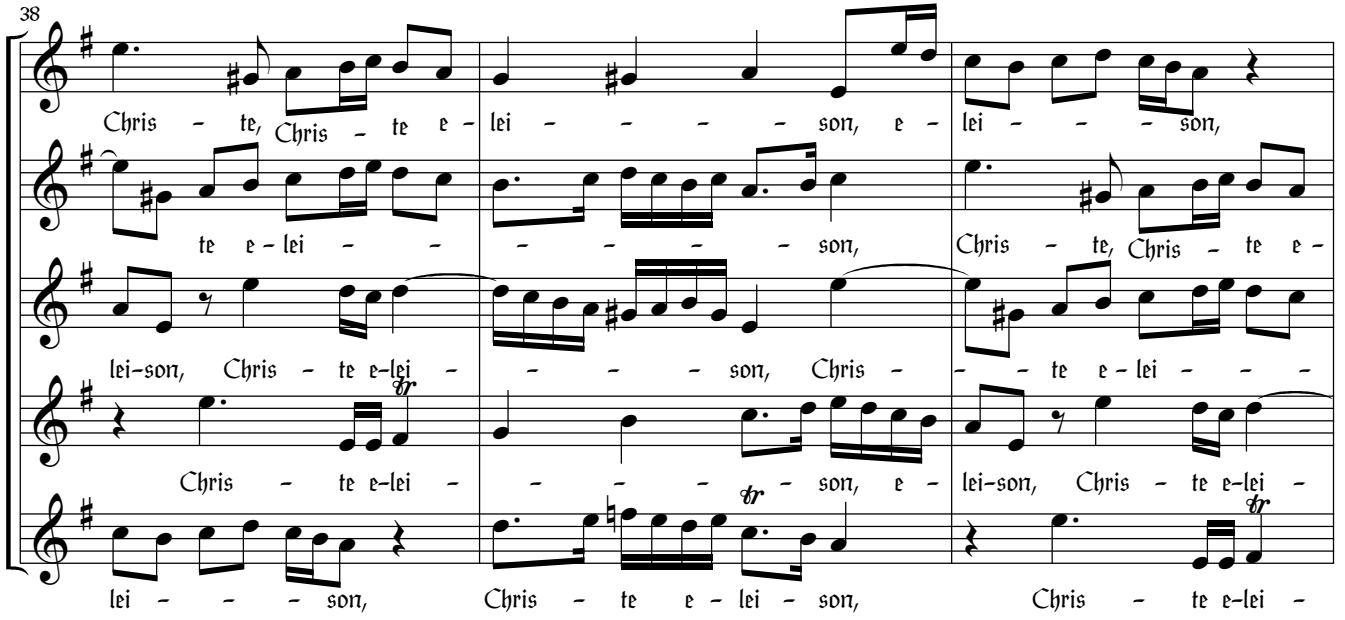
son, e - lei-son, Chris - te e-lei - *tr* - - - - - son, Chris -

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

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

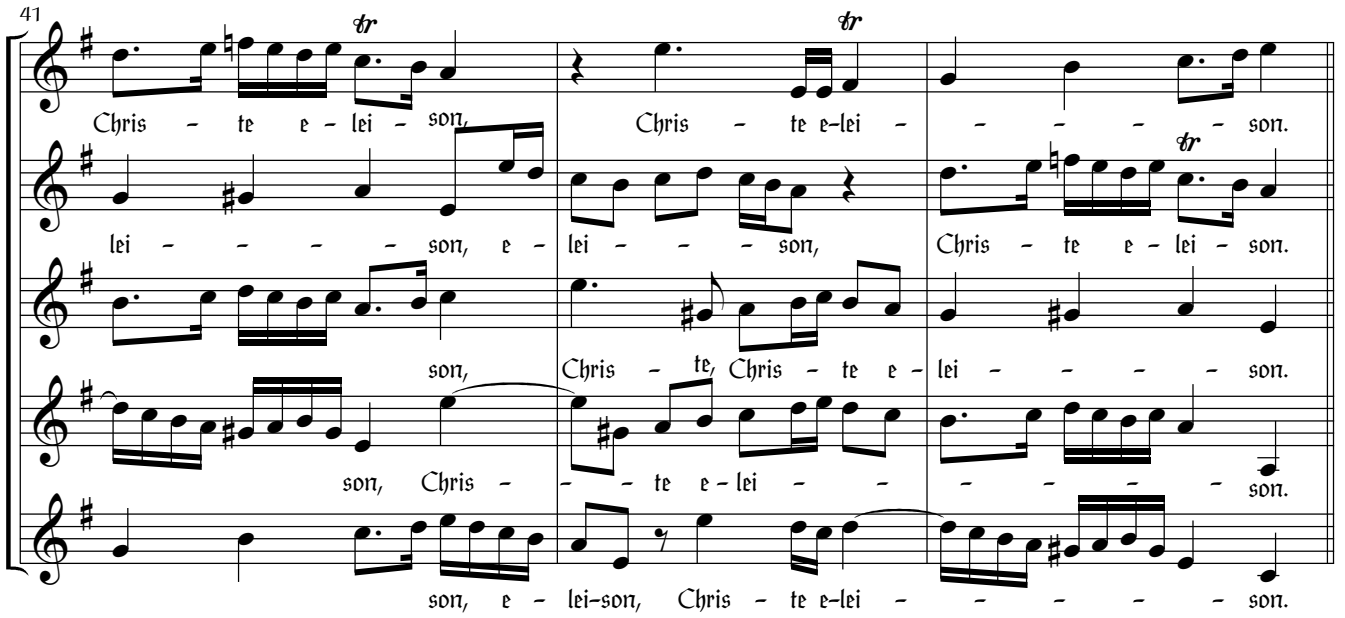
son, Chris - te, Chris - te e - lei - - - - - son, e -

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 -

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.

44



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

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 -

56

son, *Ly* - ri - e *Ly* - ri - e e - lei son,

son, e - lei - son, *Ly* - ri - e e - lei -

son, e - lei - son, *Ly* - ri - e e - lei - *tr* -

son, *Ly* - ri - e e - lei - son, e - lei - - - - - *tr* -

*Ly* - ri - e e - lei - son, *Ly* - ri - e e - lei - son, e - lei -

59

*Ly* - ri - e e - lei - son, *Ly* - ri - e e - lei - son, e - lei - *tr*

son, *Ly* - ri - e *Ly* - ri - e e - lei - son,

son, e - lei - son, *Ly* - ri - e e - lei -

son, e - lei - son, *Ly* - ri - e e - lei - *tr* -

son, *Ly* - ri - e e - lei - son, e - lei - - - - -

62

son, *Ly* - ri - e e - lei - son, e - lei - - - - - *tr* -

*Ly* - ri - e e - lei - son, *Ly* - ri - e e - lei - son, e - lei -

son, *Ly* - ri - e *Ly* - ri - e e - lei - son,

son, e - lei - son, *Ly* - ri - e e - lei -

son, e - lei - son, *Ly* - ri - e 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 vergebens, Knurren, Brummen ist vergebens, vergebens!  
Drum labt uns froh und fröhlich, froh sein! Labt uns froh und fröhlich, 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 vergebens, Knurren, Brummen ist vergebens, vergebens!  
Drum labt uns froh und fröhlich, froh sein! Labt uns froh und fröhlich, 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 time signature of 2/4. 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, starting with a quarter note E4, followed by a half note D4, and then a series of eighth notes: C4, B3, A3, G3, F#3, E3. The lyrics are written below the notes. There are repeat signs (S) above the first and second staves.

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 identical in notation to the first system, but the pitch is lowered a major 2nd. The first staff starts with a quarter note E4, followed by a half note F4, and then a series of eighth notes: G4, F#4, E4, D4, C#4, B3. The second staff continues the melody, starting with a quarter note G3, followed by a half note F3, and then a series of eighth notes: E3, D3, C3, B2, A2, G2. The lyrics are written below the notes. There are repeat signs (S) above the first and second staves.

Cantate Domino omnis terra  
Nine-part CanonW. 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,  
Tenor (T): V'a - mo di co - re te - ne - ra - men - te, si, si,  
Bass (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 -  
Tenor (T): Jo - non vi pos - so al - tro a -  
Bass (B): Jo non vi pos - so al - tro a -

The score consists of three systems of four staves each. The first system contains the first two lines of lyrics. The second system contains the third line of lyrics. The third system contains empty staves, indicating that the canon continues on the following page.

4

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