MAURIZIO MACHELLA

Arranger, Interpreter, Publisher

Italia

About the artist

Famous musician and organist, known throughout the world.
Italian publisher, researcher and organist.
The I.net Greatest Organ Music Resource in the World.
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Published rare scores of organ and harpsichord music with Armelin Musica of Padova (www.armelin.it) and with the sheet music world center: "Free-scores.com".
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Thanks!

Qualification: Organist

Personal web: http://www.facebook.com/home.php?ref=home#/profile.php?id=100000082741780&ref=name

About the piece

Title: "Verschiedene Canones über die ersten acht Fundame vorheriger Aria" BWV 1087 sciolti ed accomodati per d tasto [BWV 1087]

Composer: Bach, Johann Sebastian

Arranger: MACHELLA, MAURIZIO

Licence: Public domain

Instrumentation: Keyboard (piano, harpsichord or organ)

Style: Instructional

MAURIZIO MACHELLA on free-scores.com

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"Verschiedene Canones über die ersten acht Fundamentalnoten vorheriger Aria"

BWV 1087

(dalle: Goldberg-Variationen)

sciolti ed accomodati per due Strumenti da tasto

a cura di
Maurizio Machella

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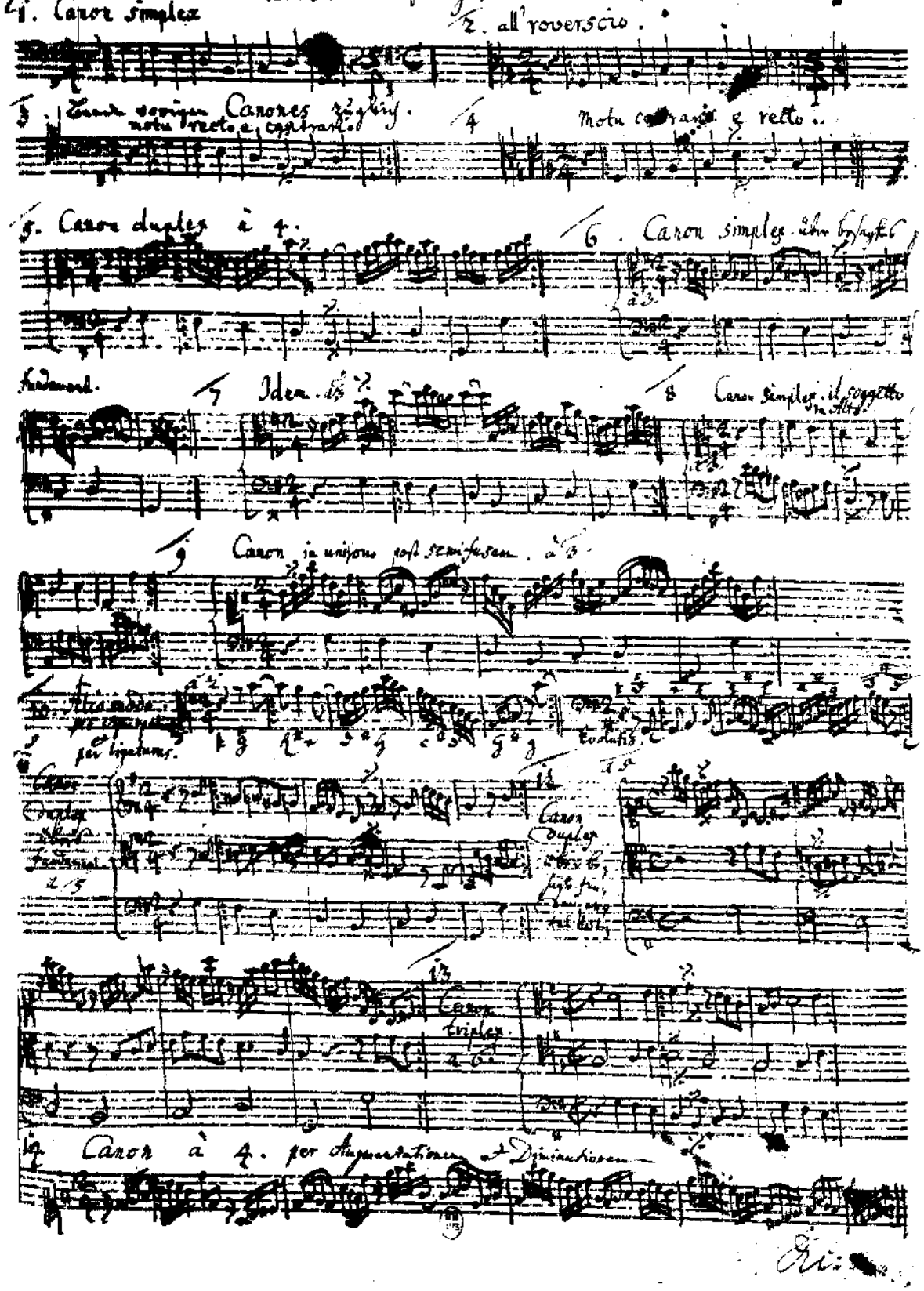
Verschiedene Canones über die ersten acht fundamental-
Noten nachfolgender Arie. von J. L. Bach.



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Johann Sebastian Bach

BWV 1087

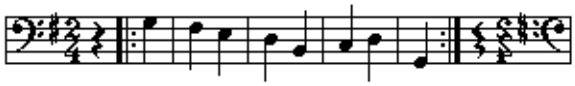
"Verschiedene Canones über die ersten acht Fundamentalnoten vorheriger Aria"

(dalle: Goldberg-Variationen)

sciolti ed accomodati per due Strumenti da tasto

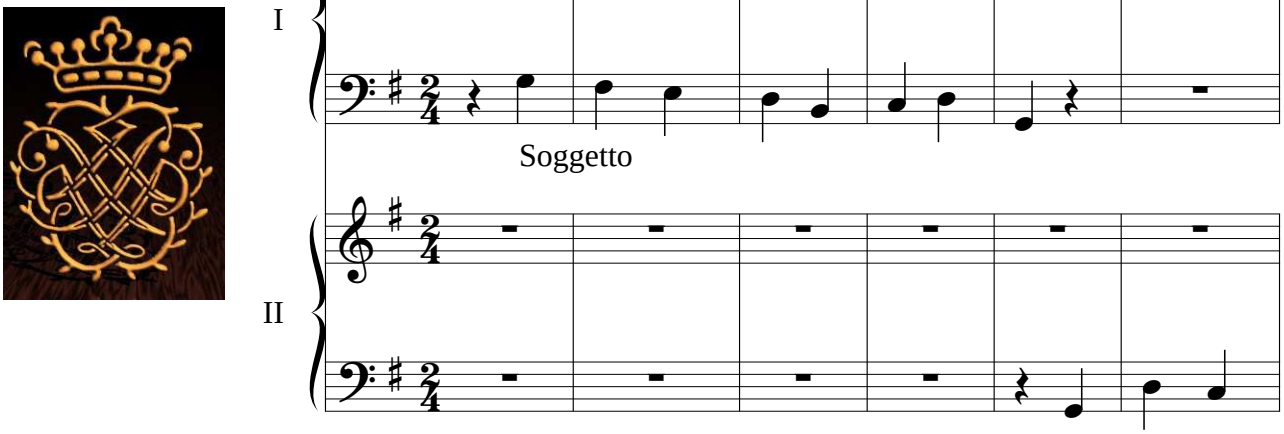
a cura di Maurizio Machella

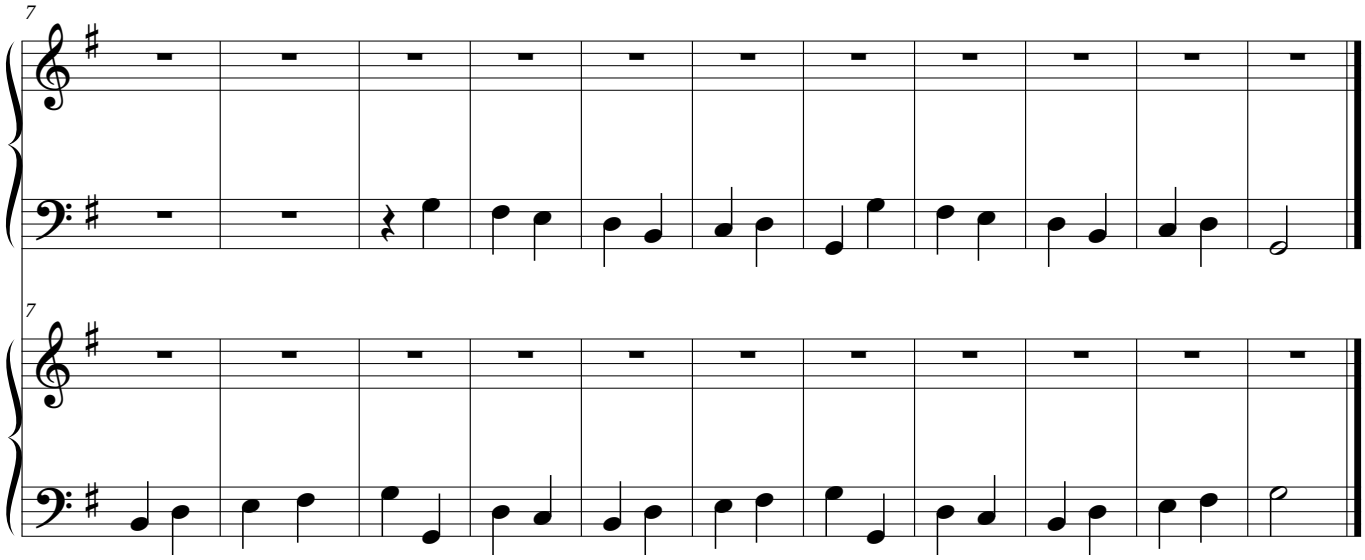
Soggetto



Il primo di questi canoni e' rappresentato in forma chiusa dal soggetto, al termine del quale appare una chiave di basso rovesciata. Questo sta ad indicare che la risposta dovra essere ottenuta ruotando trasversalmente di 180° il piano del soggetto, ottenendo in questo modo il retrogrado.

1.Canon simplex





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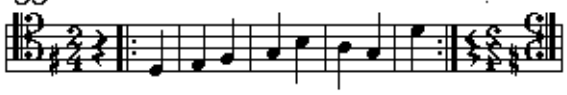
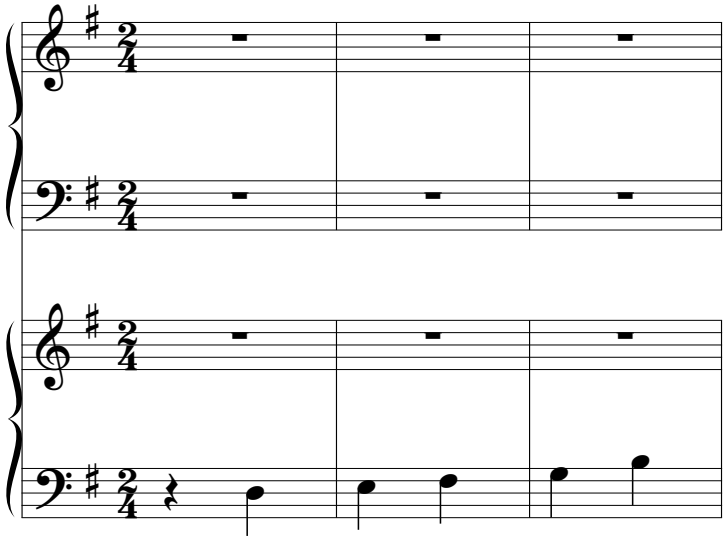
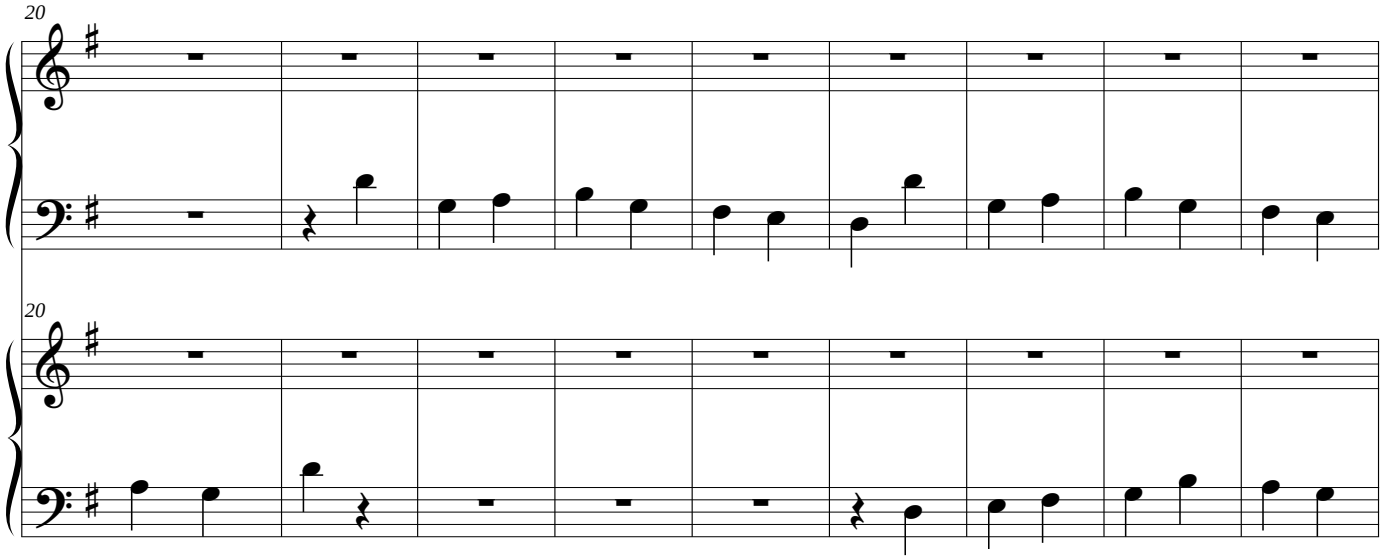
Soggetto

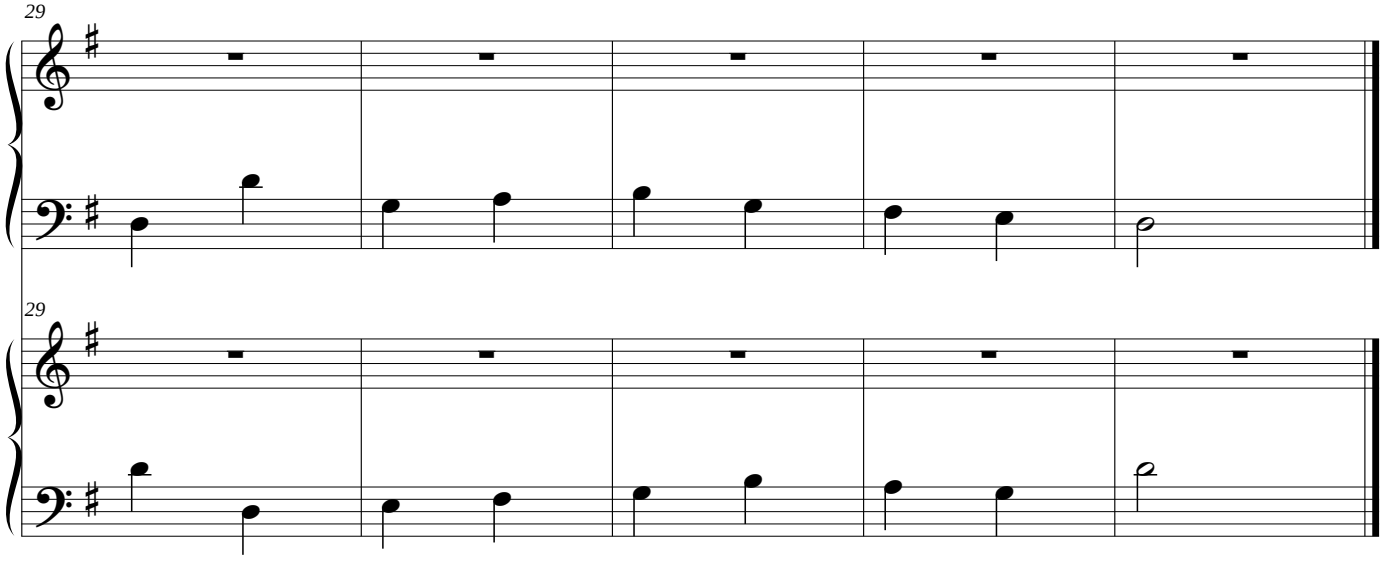


Inversione del Soggetto con il suo retrogrado

2. All' roverscio







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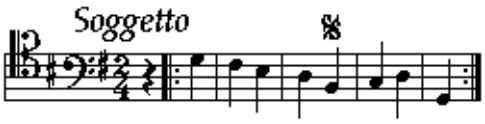
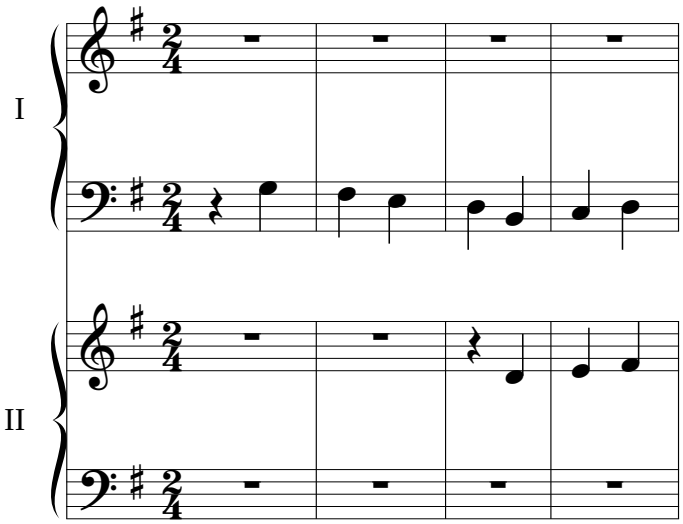
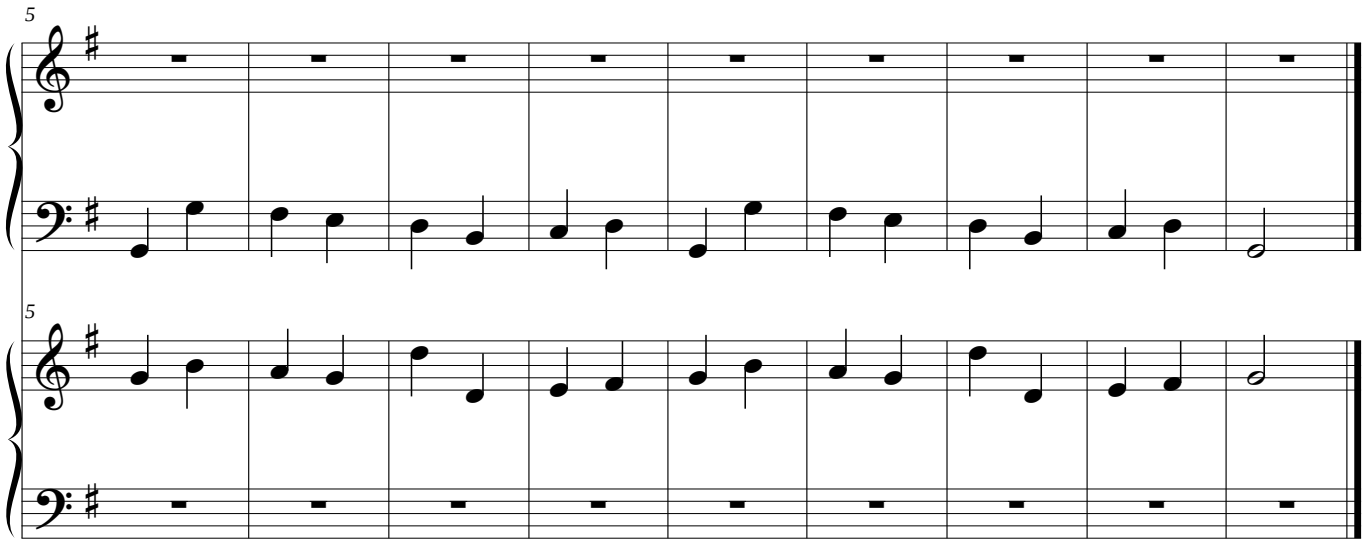


Soggetto con la sua inversione

3.Beede vorige Canones zugleich,
motu recto e contrario





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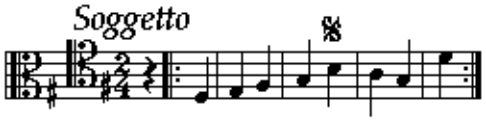
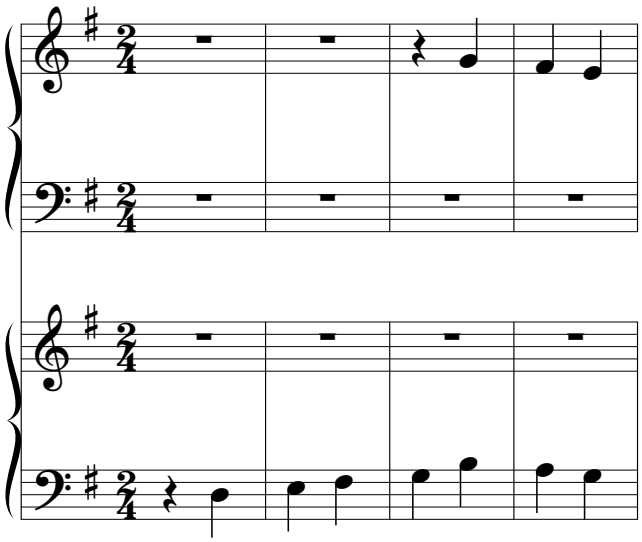
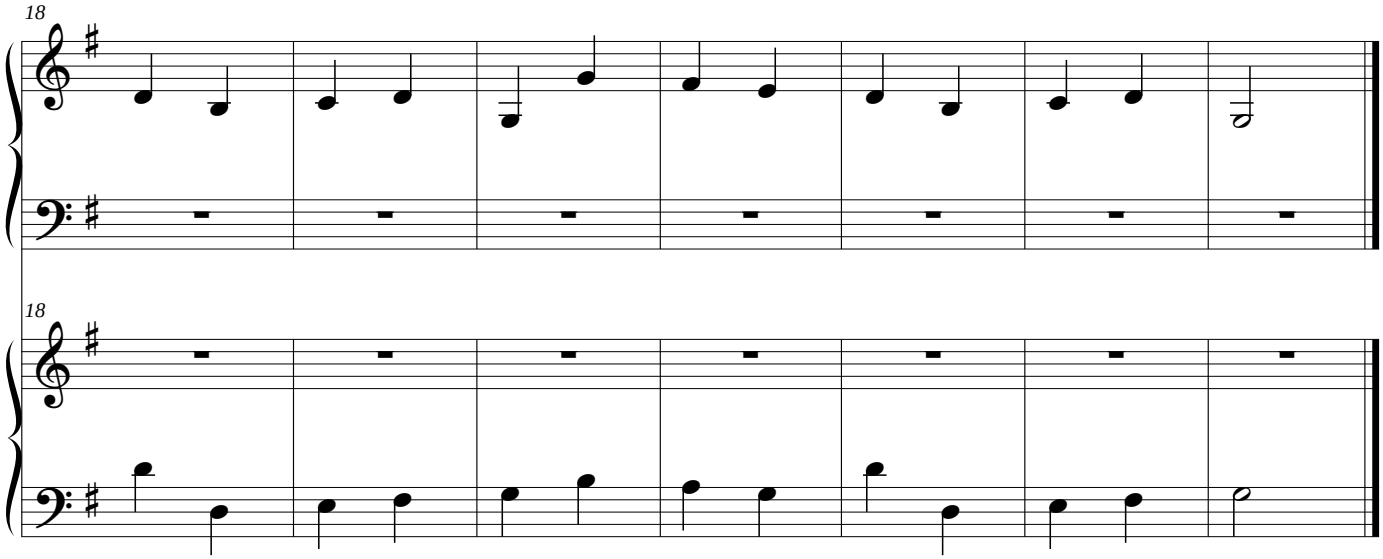


Soggetto invertito con la sua inversione

4.Motu contrario e recto





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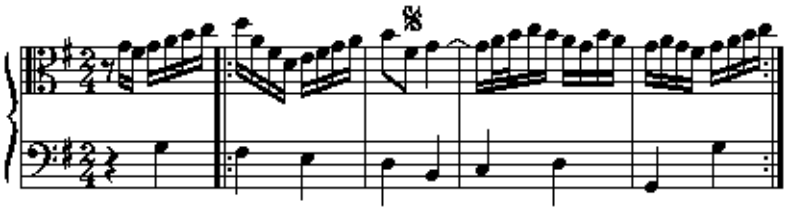
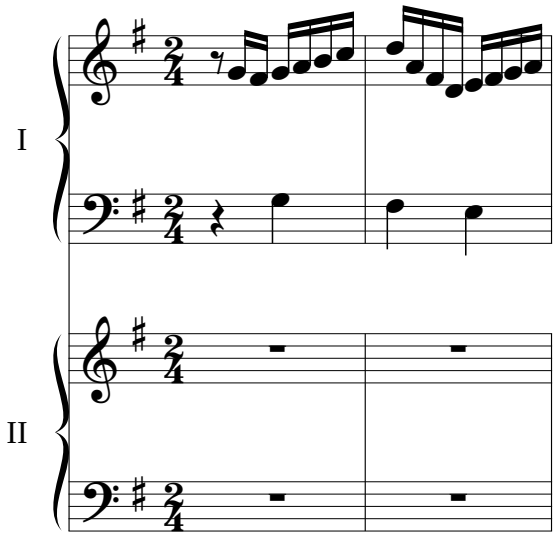
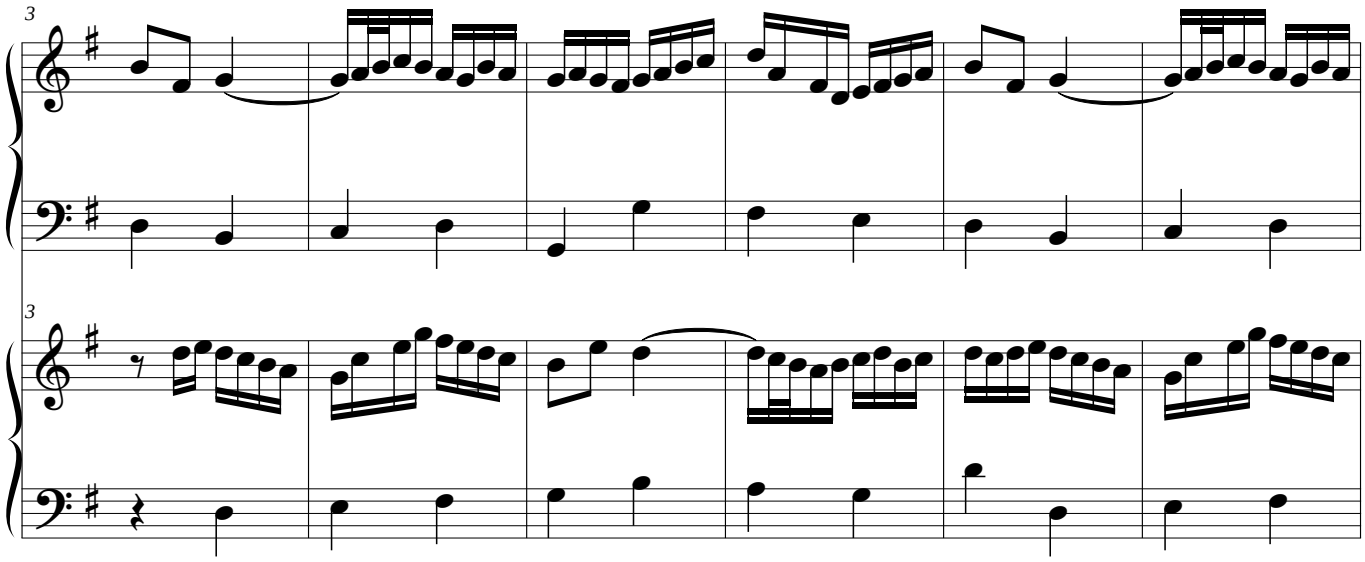
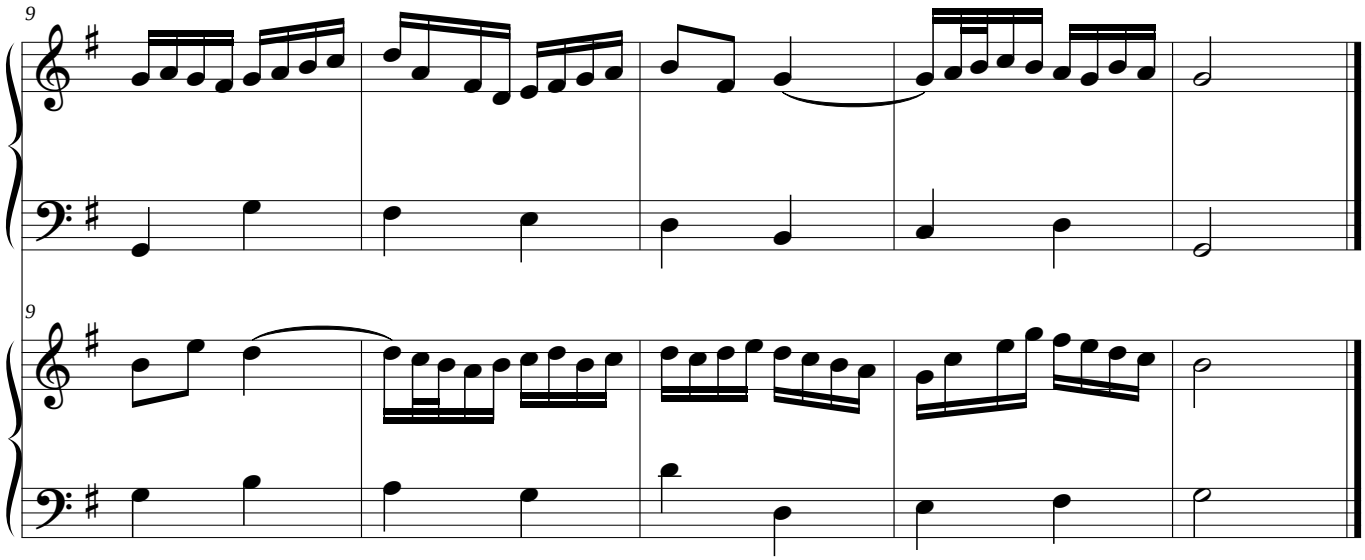
5.Canon duplex a 4 voci



Bach ripete il soggetto come e' stato esposto canonicamente al n° 3, sopra cui aggiunge un secondo canone in movimento contrario.







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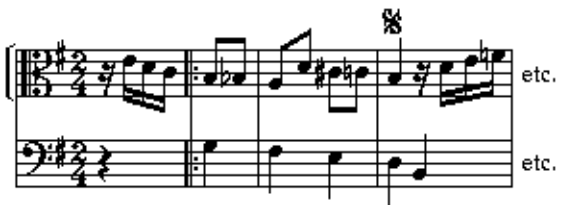
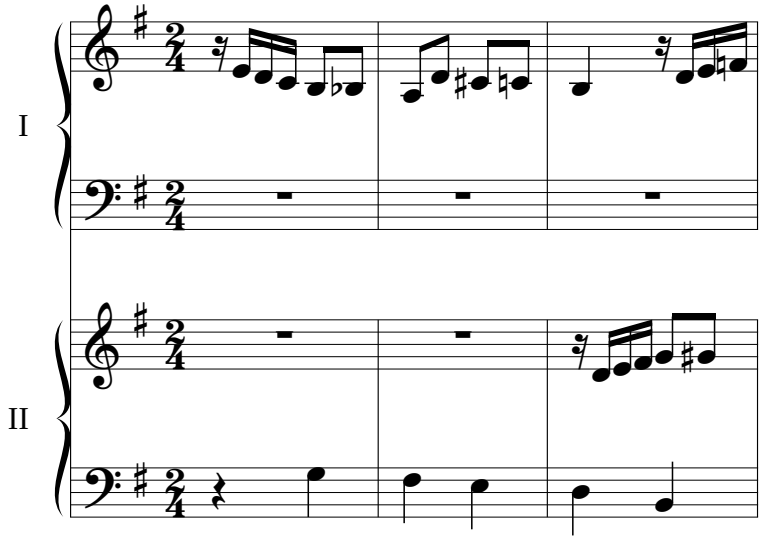
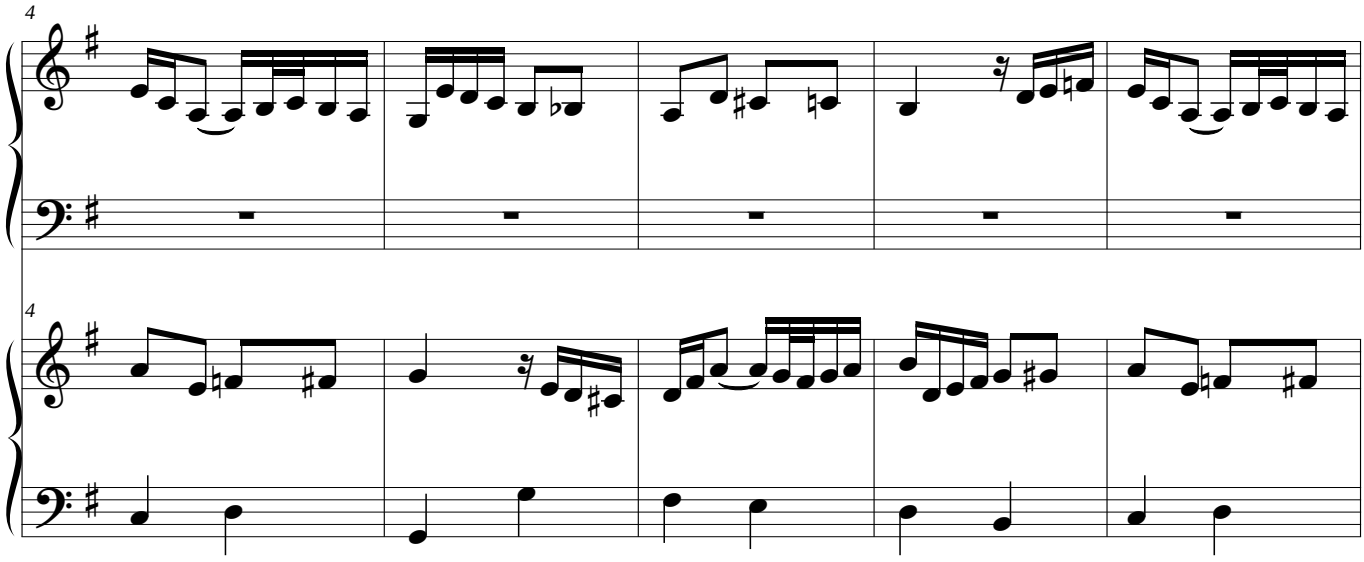
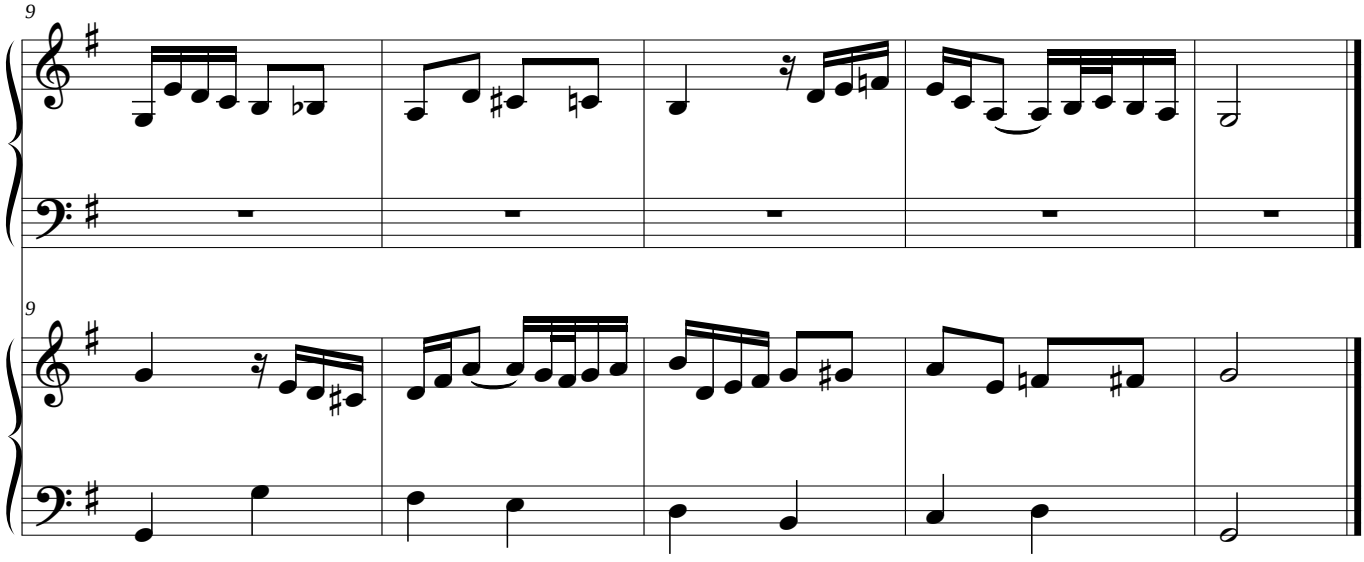
6.Canon simplex über besagtes Fundament a 3 voci



In questo "canone a specchio,"
gli intervalli dell'imitazione sono
esattamente gli stessi di quelli del
soggetto, ma si muovono
nel senso opposto.







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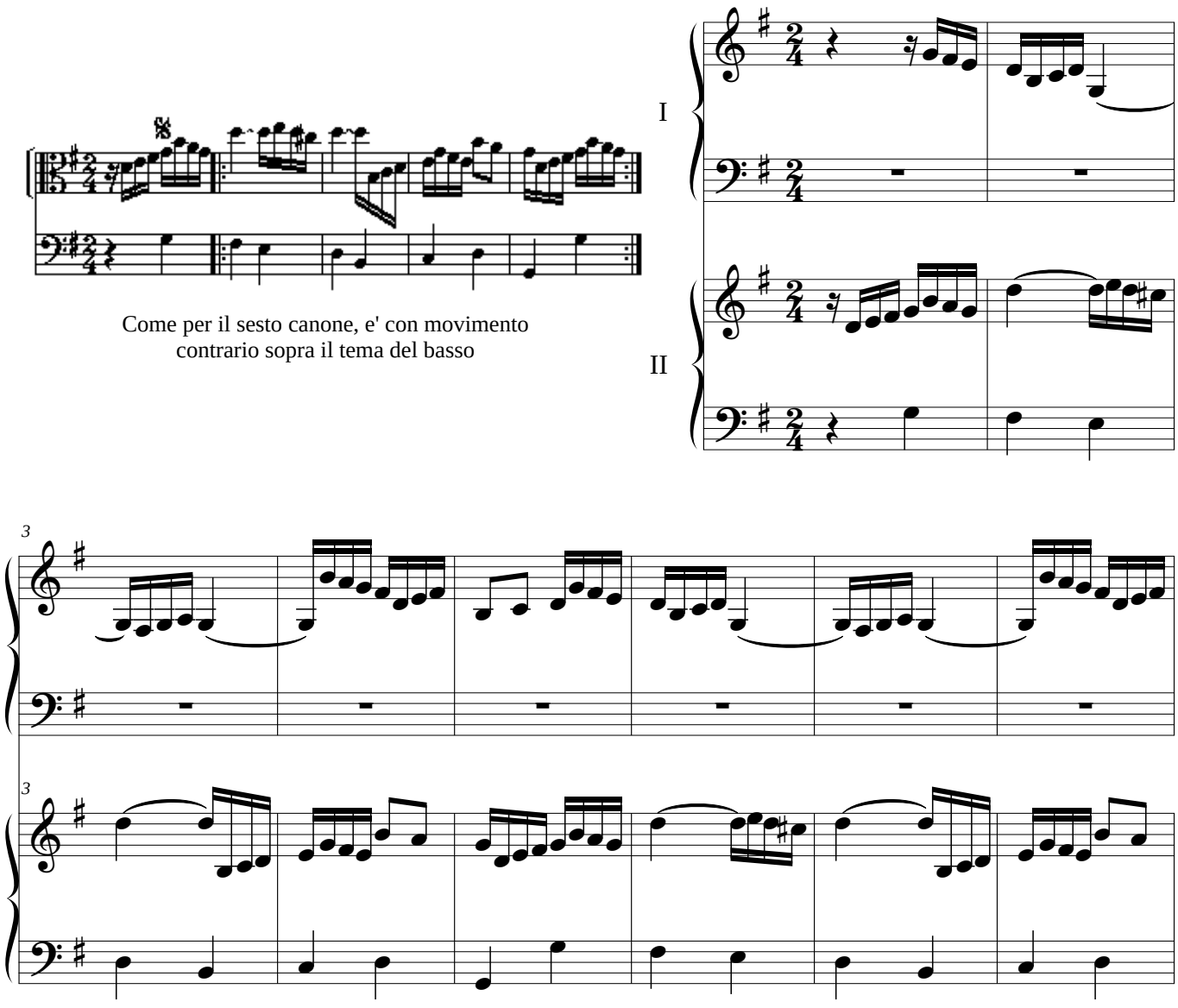
7.Canon simplex uber besagtes
Fundament a 3 voci

Come per il sesto canone, e' con movimento
contrario sopra il tema del basso



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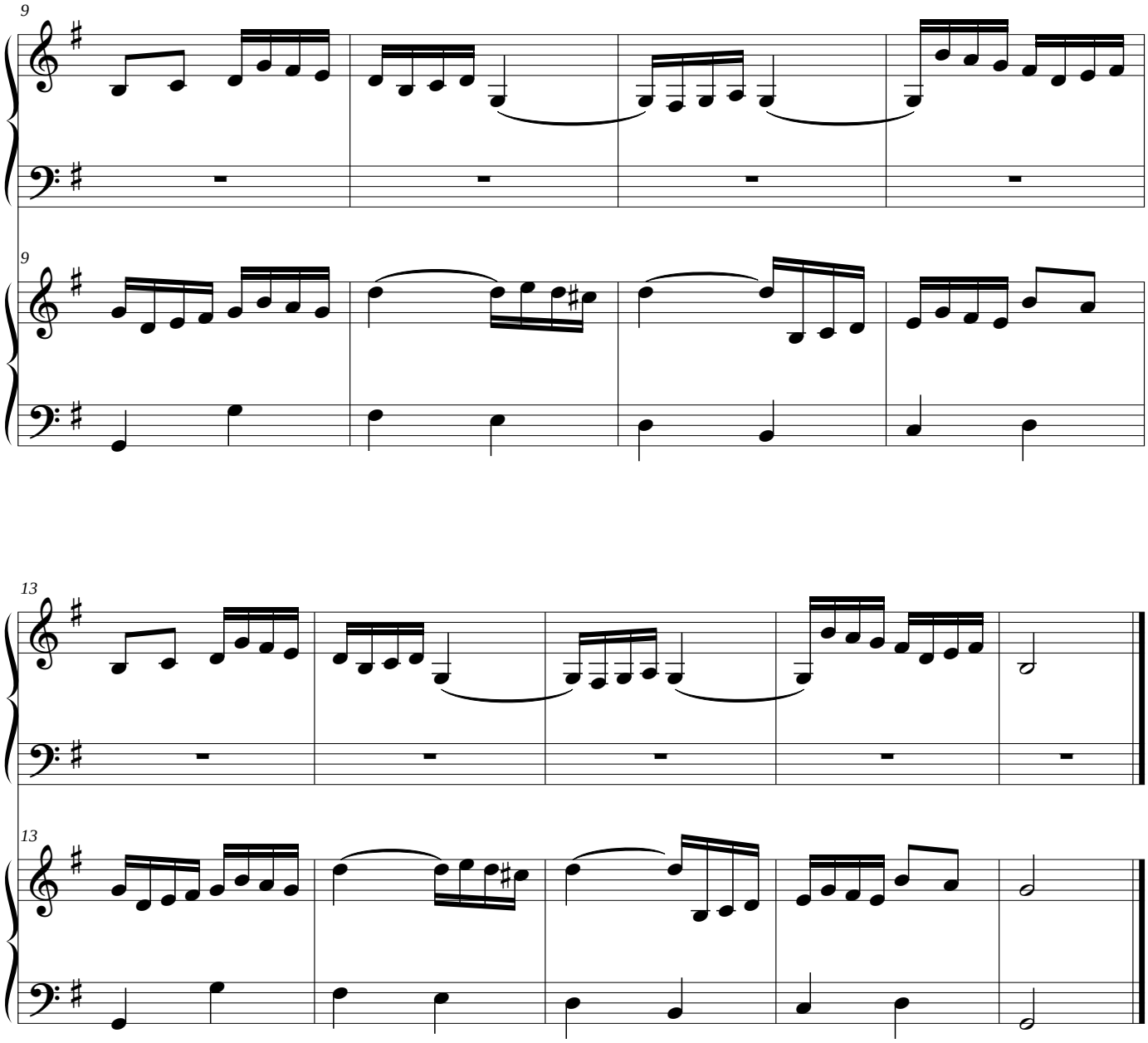

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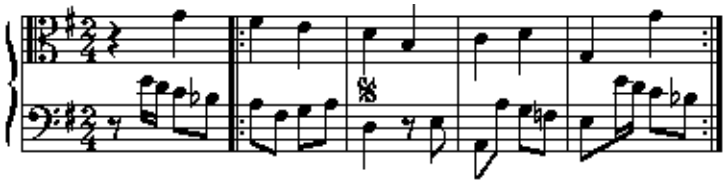
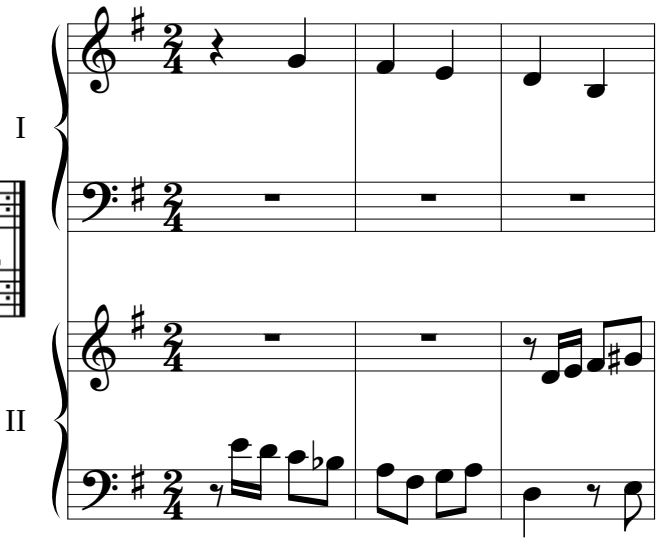
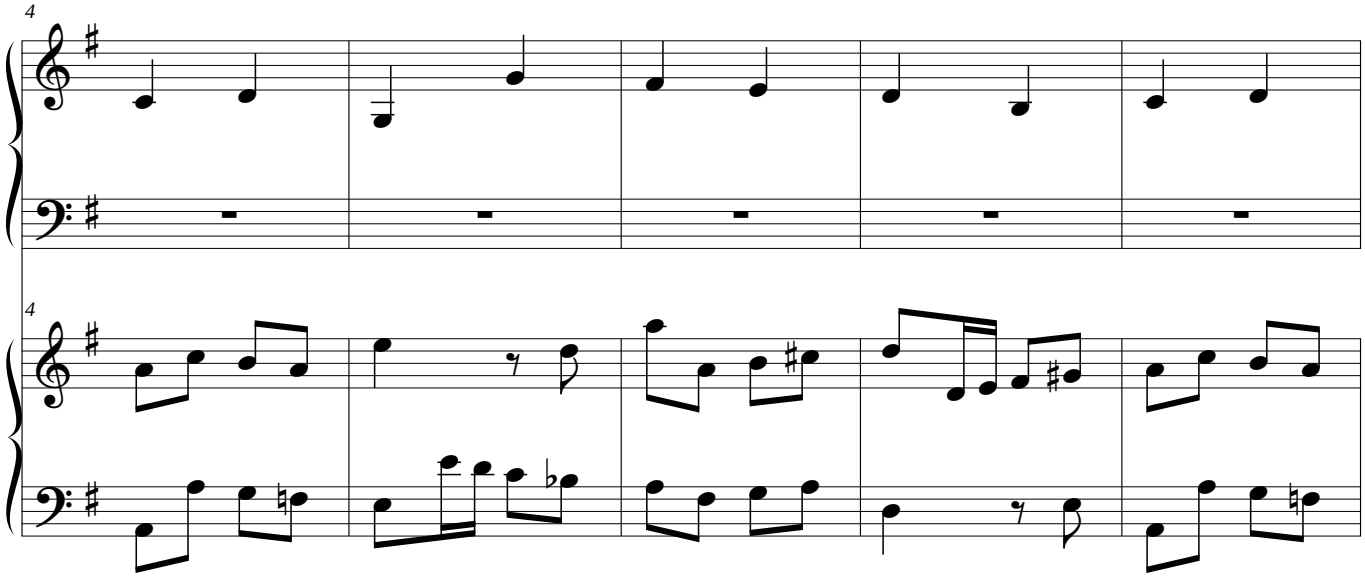
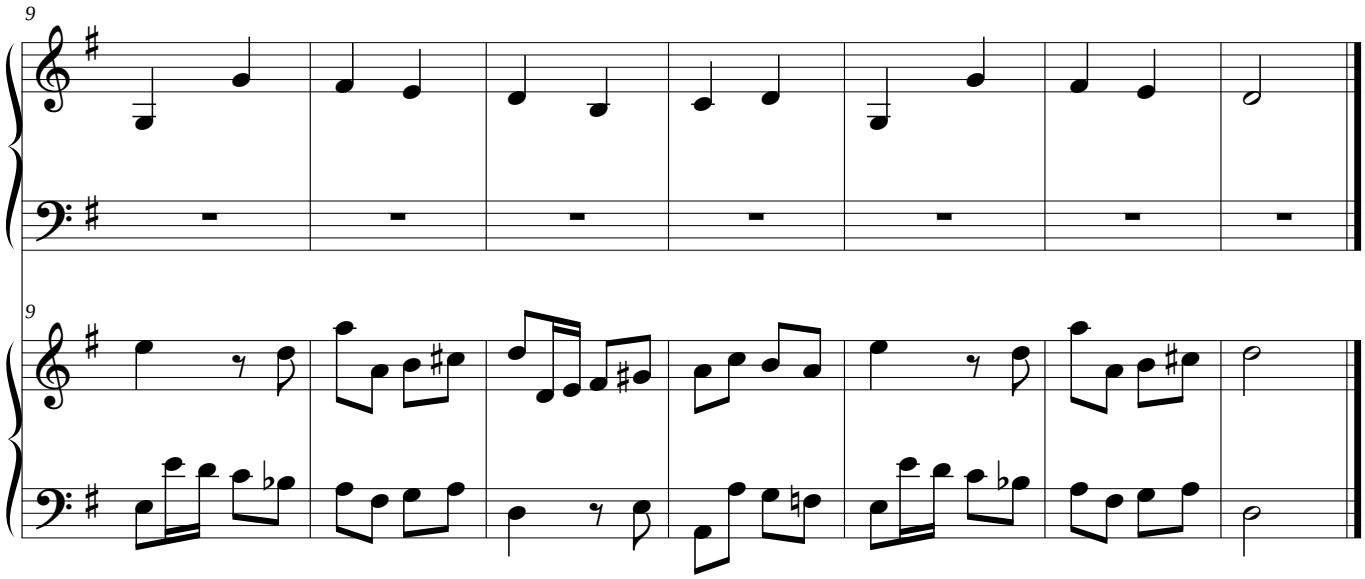
8.Canon simplex a 3 voci,
il soggetto in Alto



In questo canone, il basso e' posto nella voce centrale







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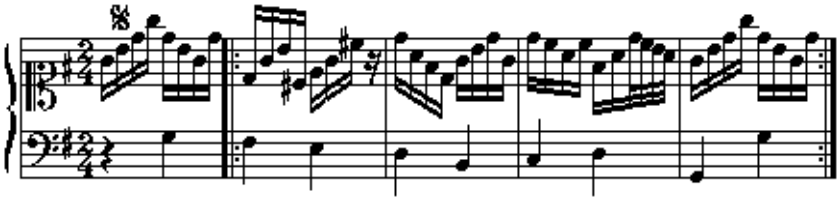
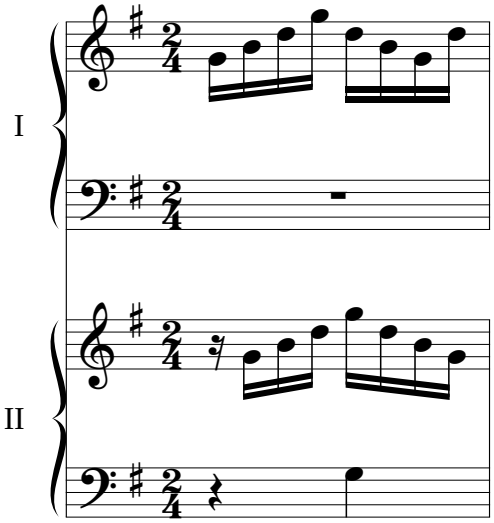
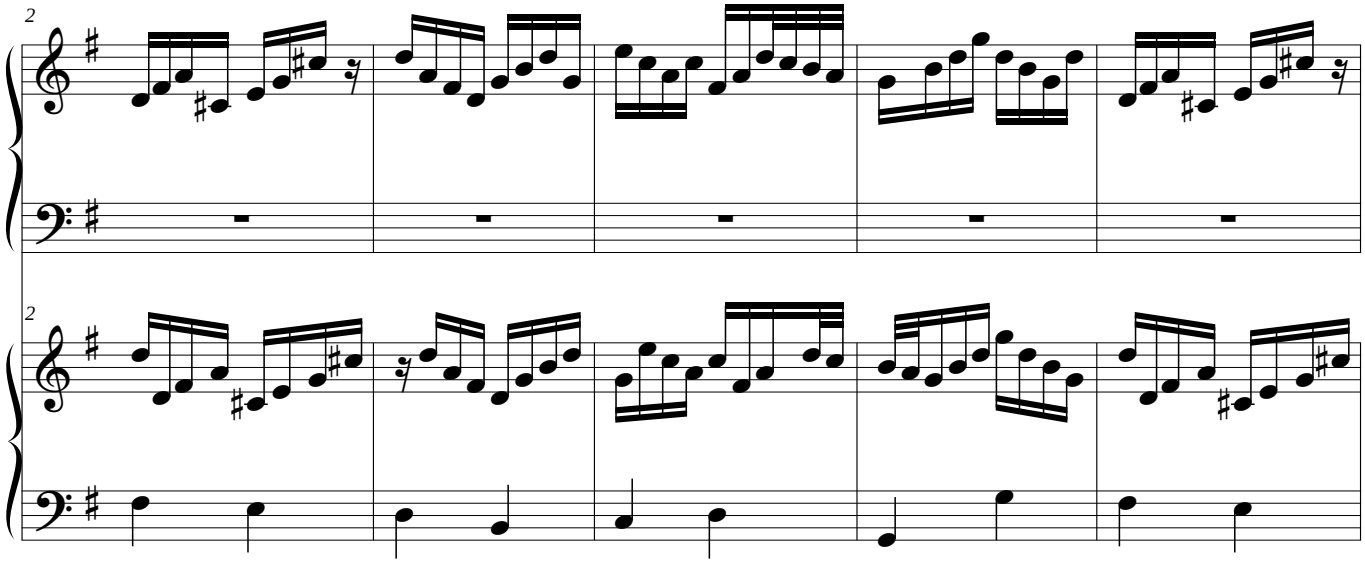


Canone all'unisono con intervallo
brevissimo tra il tema e l'imitazione.

9.Canon in unisono post semifusam a 3 voci





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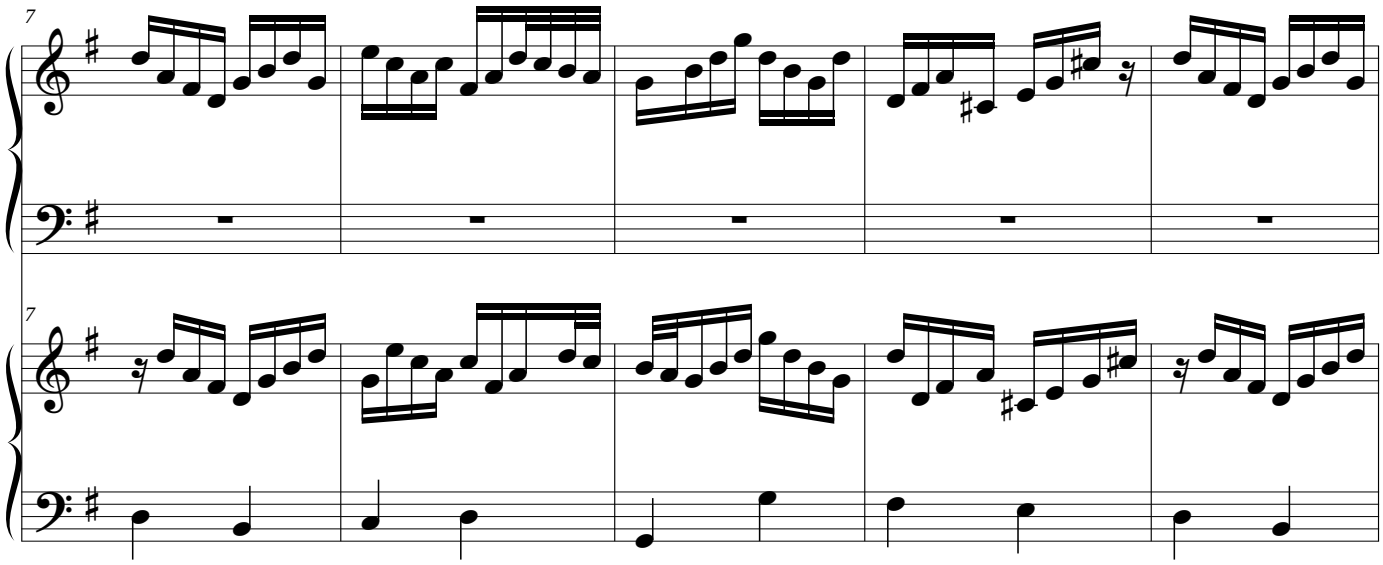

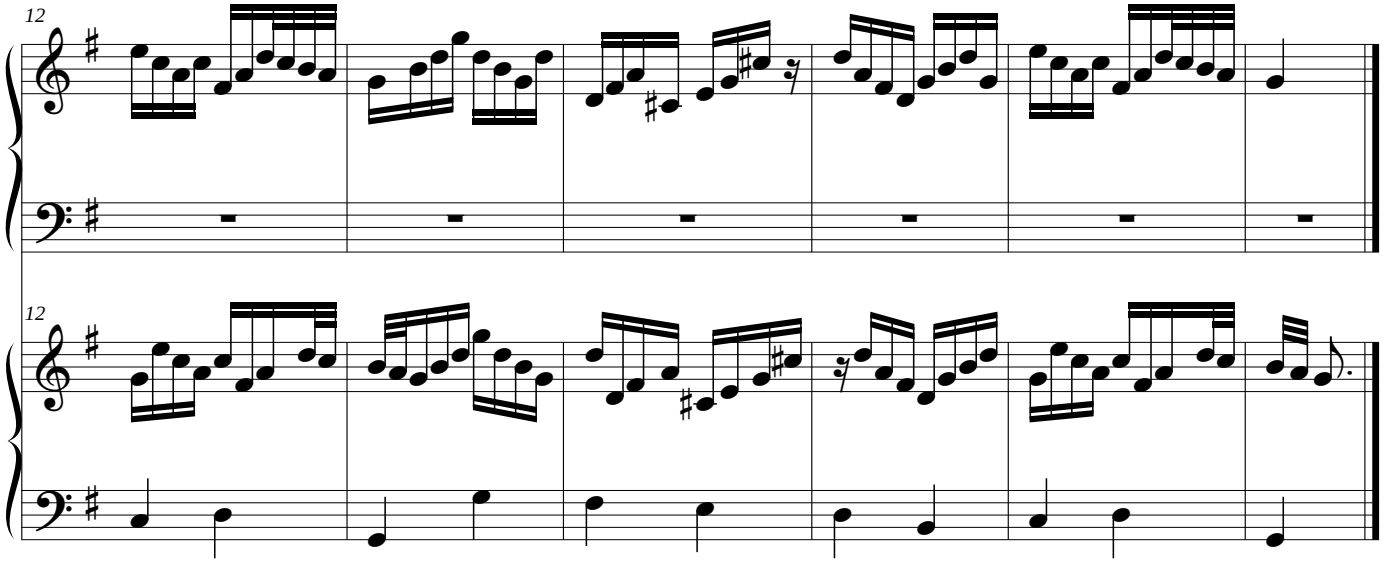

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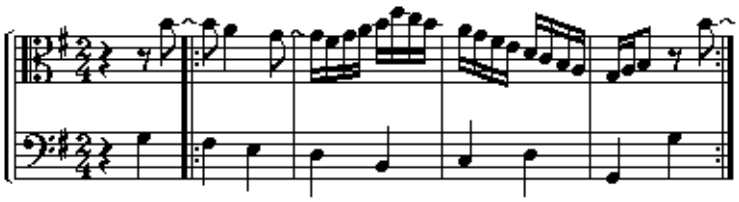
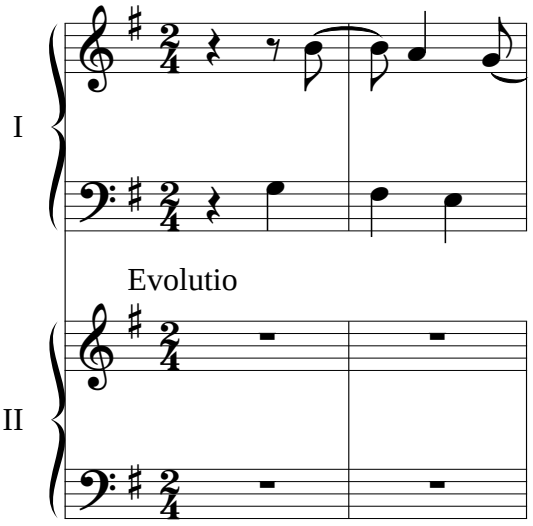
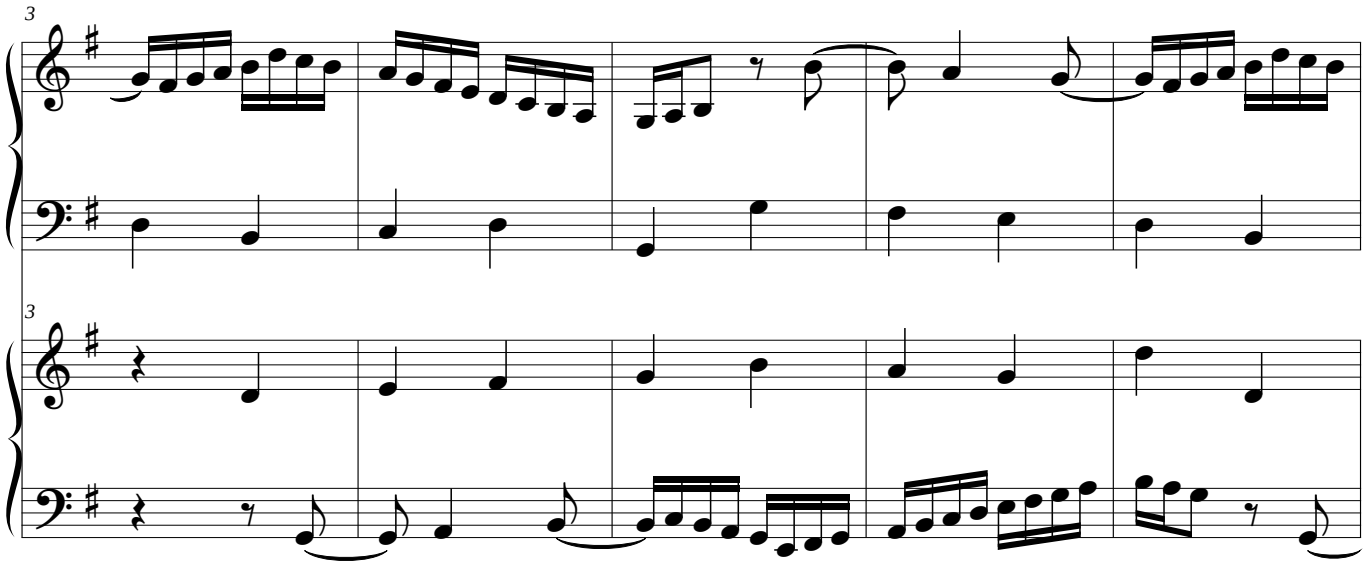


Bach compone un countrappunto
sopra il basso per sincopi e per legature

10.Canon alio modo,
per sincopationes
et per ligaturas a 2 voci





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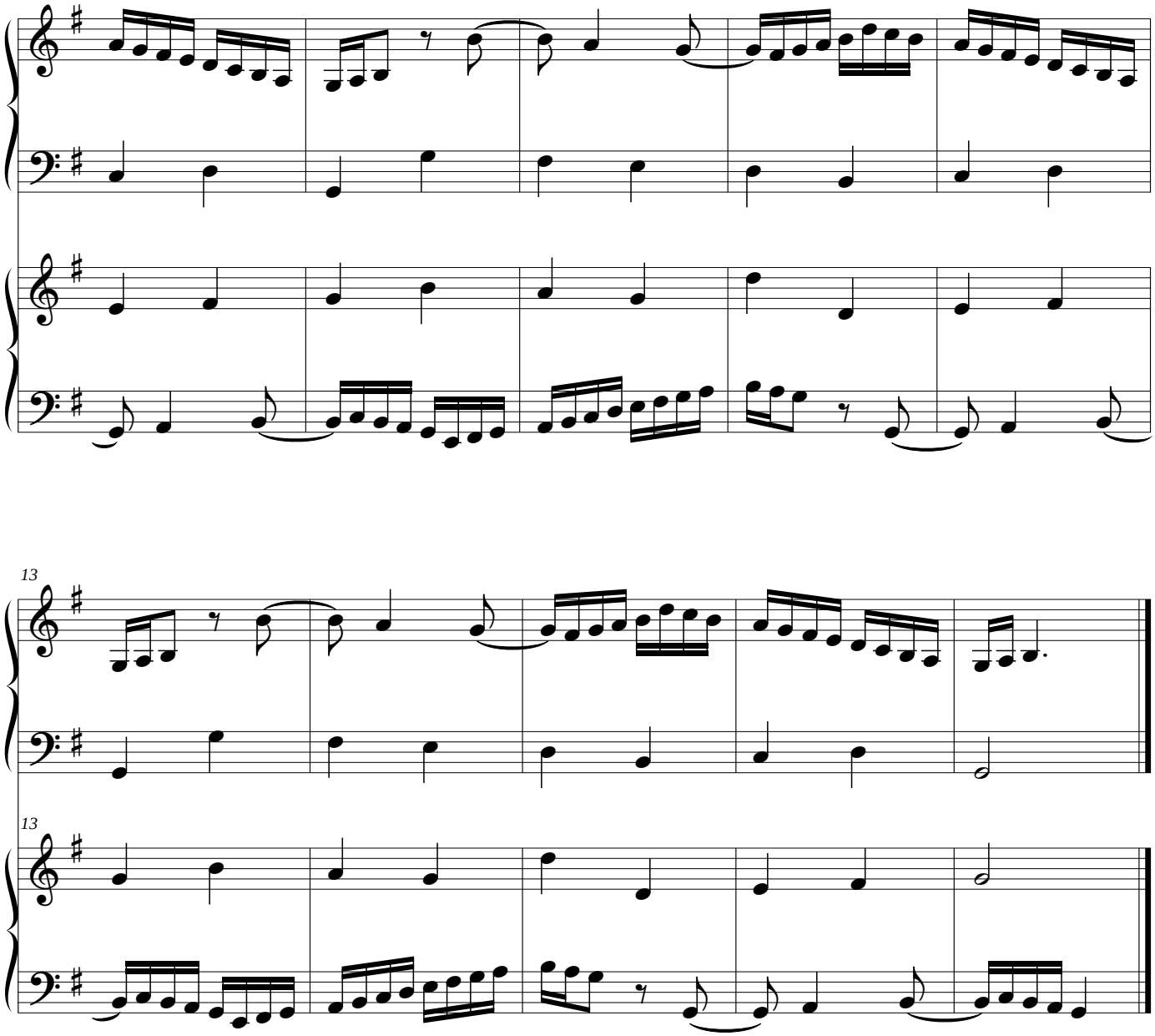

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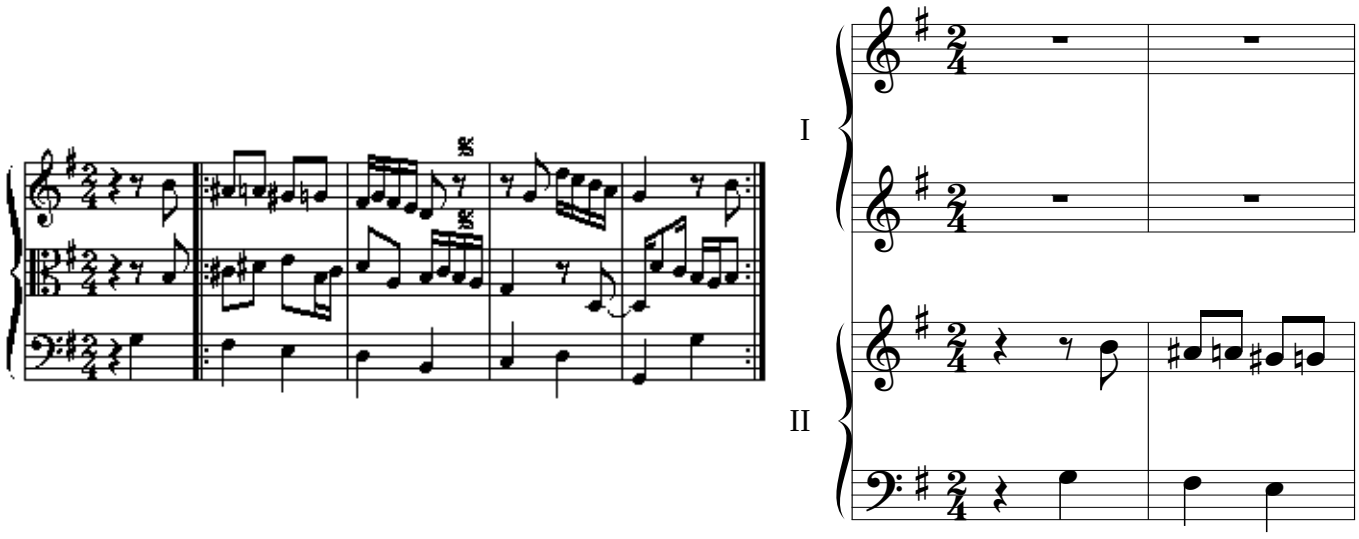
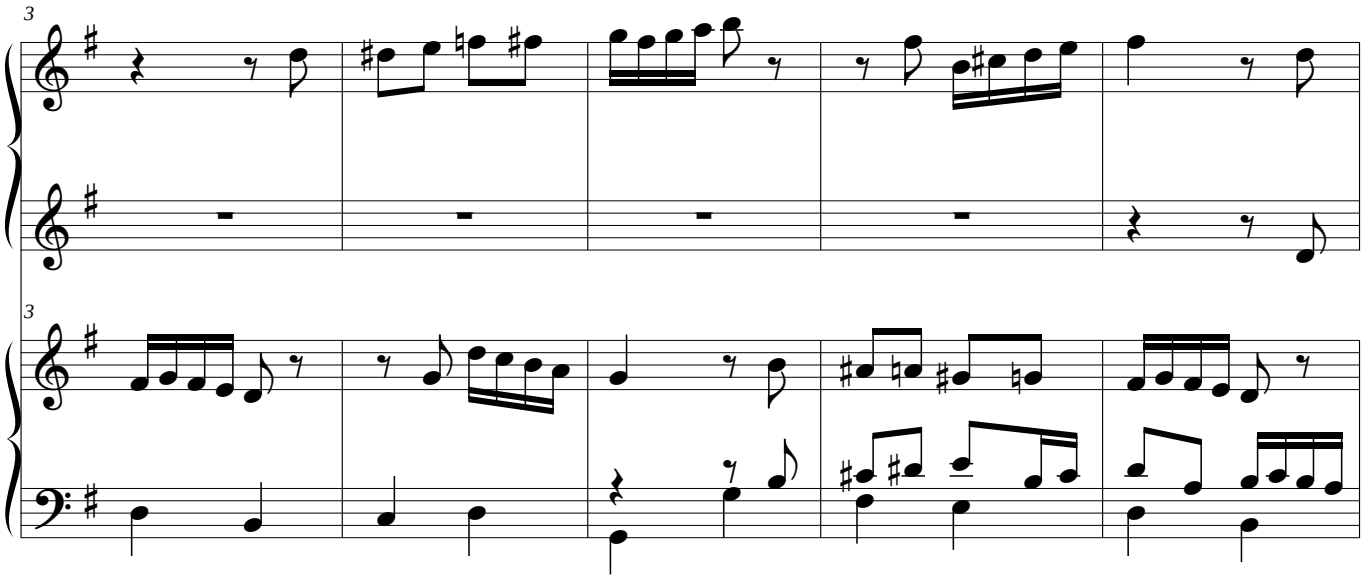
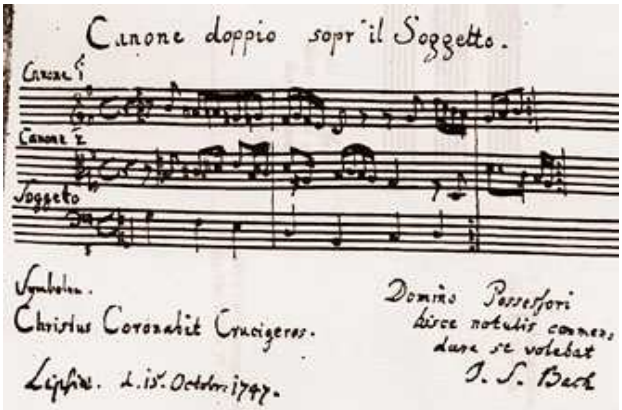
Questo Canone, gia' noto come BWV 1077, ha indubbiamente un grande significato teologico.
Le cinque note discendenti, indicanti nel linguaggio retorico la sofferenza di Cristo,
ricordano le cinque piaghe alle mani, ai piedi e al costato patite durante la crocifissione cosi da costituire un vero e proprio lamento. Di seguito, attraverso l'inversione a specchio della melodia, la dolente caduta si trasforma in una faticosa ascesa, raffigurante il concetto del *Coronabit* ovvero di colui che facendo propria la croce, verra incoronato.
Proseguendo con l'incrocio e l'inversione delle parti si nota la raffigurazione di una X che era una lettera che fin dai tempi piu' remoti della cristianita', indicava il *Christus.*

11.Canon duplex über
Fundament a 5 voci







Il 15 ottobre 1747, Bach annoto' questo canone sul risvolto di un quaderno posseduto da uno studente di teologia di Lipsia, Johann Gottfried Fulda. Il canone e' accompagnato da due iscrizioni criptiche:
Symbolum, Christus Coronabit Crucigeros e *Domino Possessori hisce notulis commendare se volebat J. S. Bach*.

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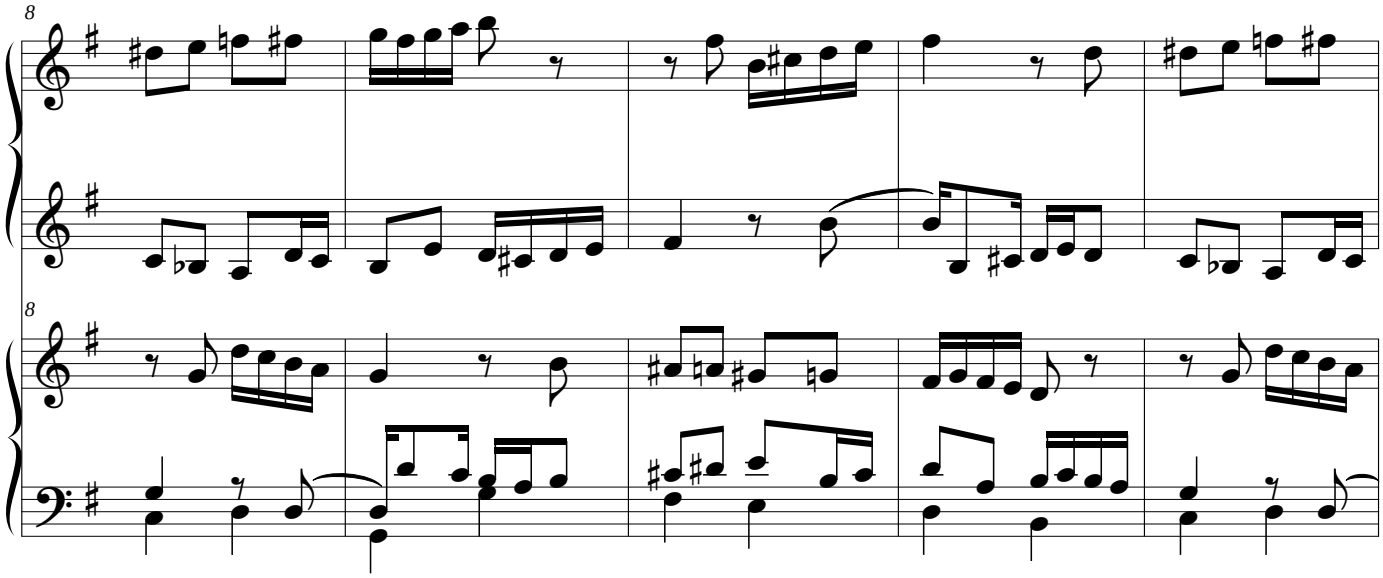

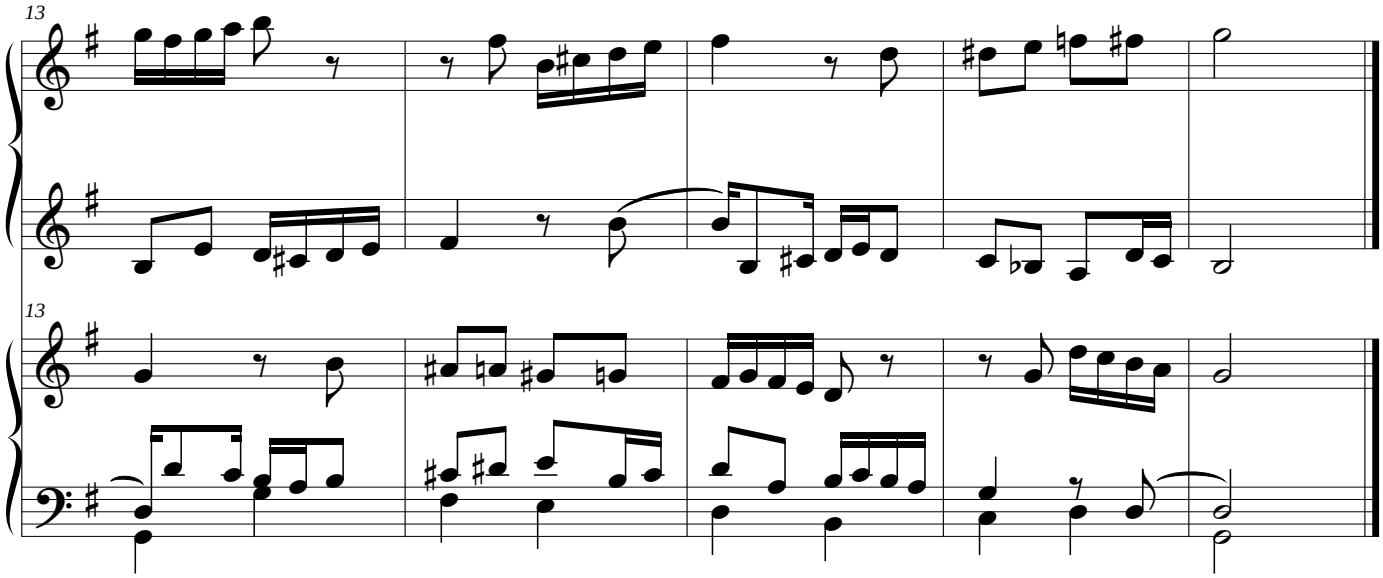

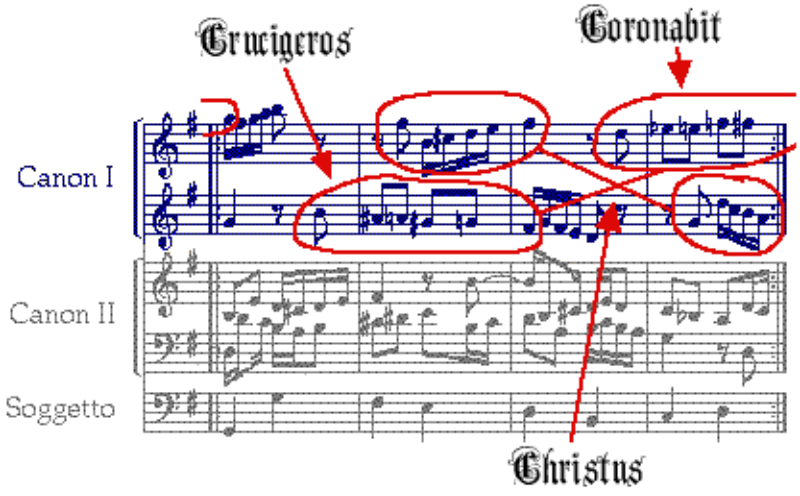

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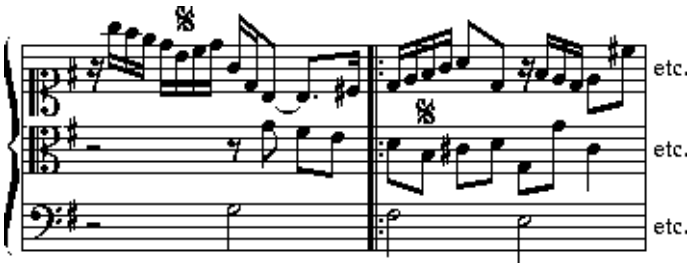
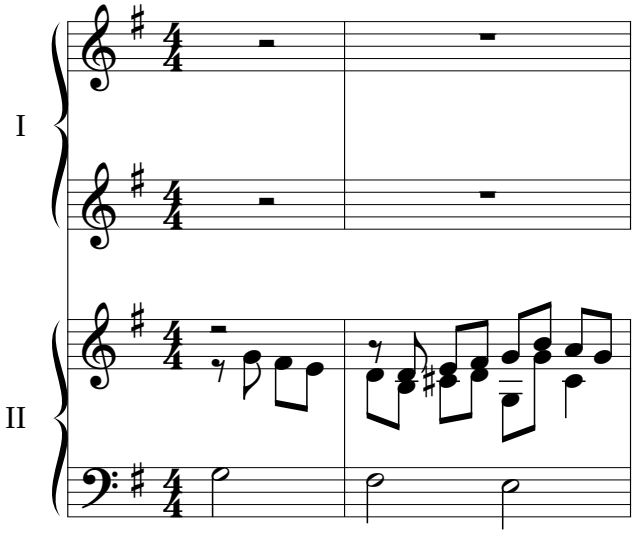
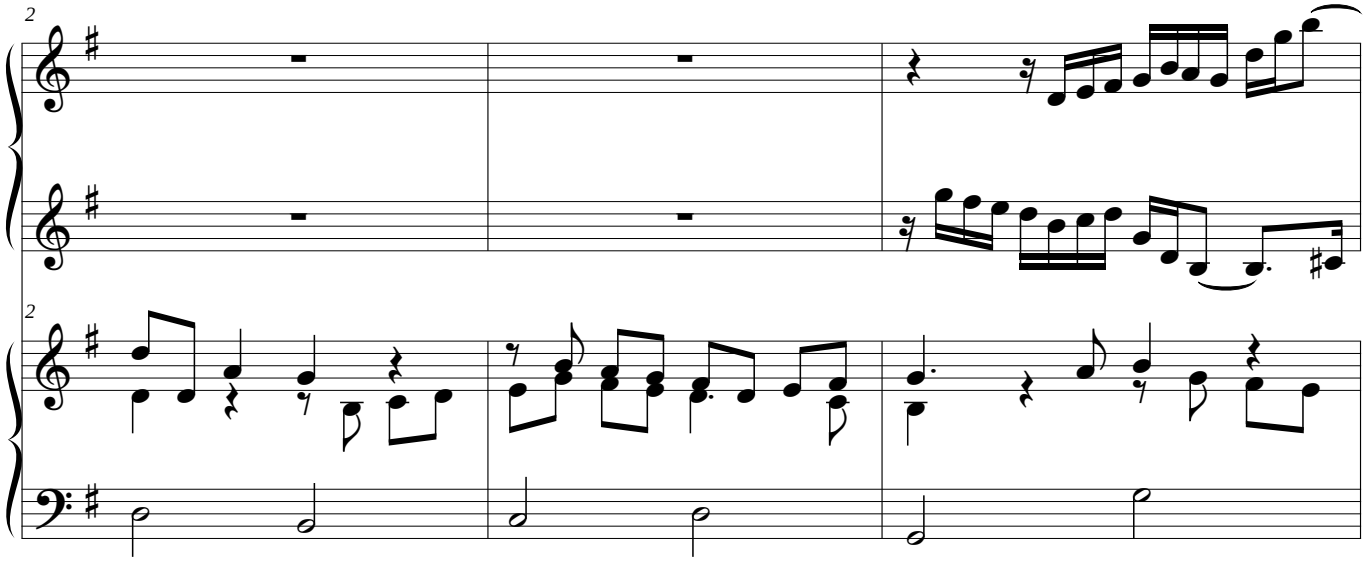
12.Canon duplex uber
Fundamental-Noten a 5 voci



Si tratta di una Canone doppio a 5 voci sopra il Soggetto.





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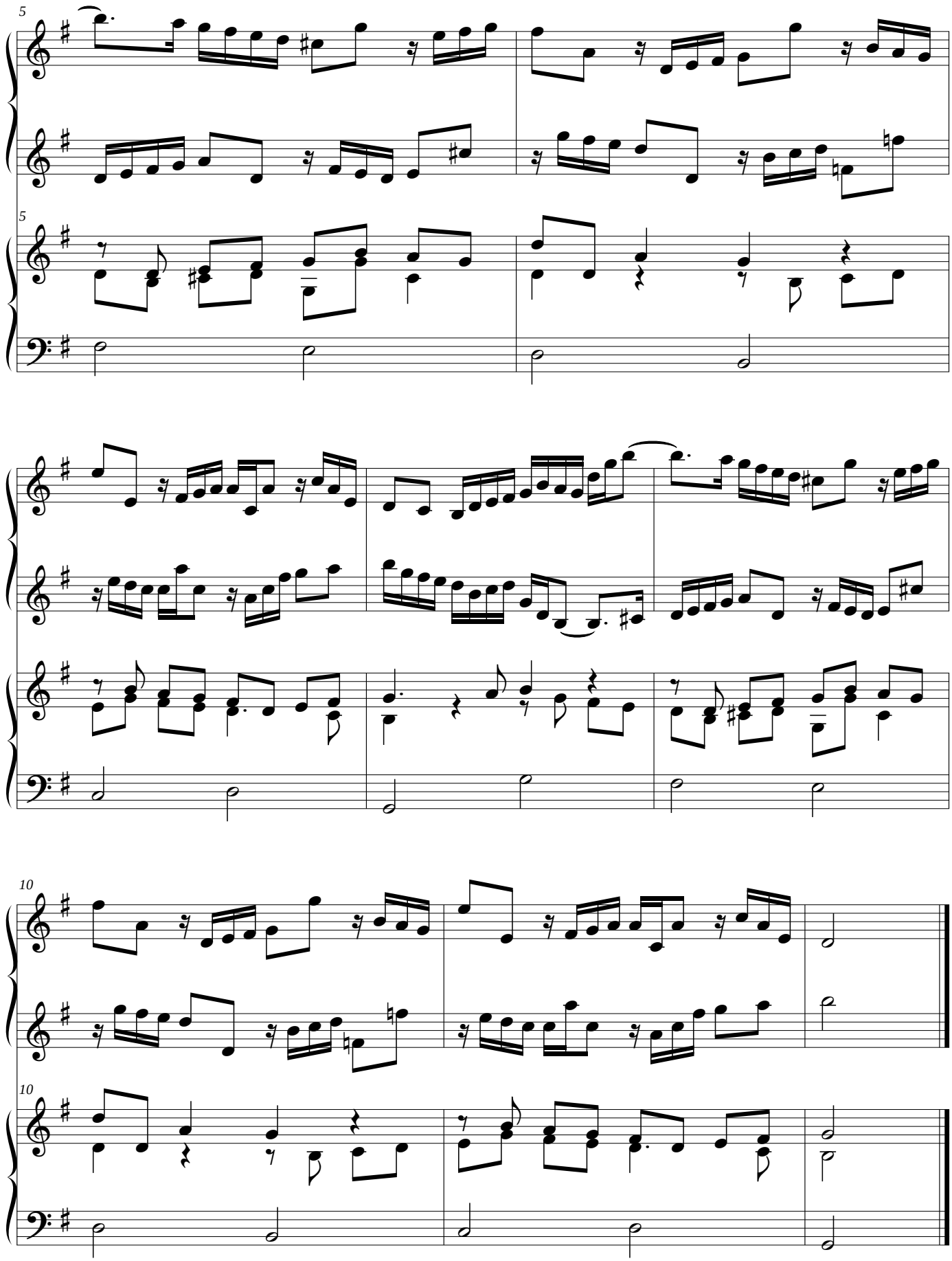

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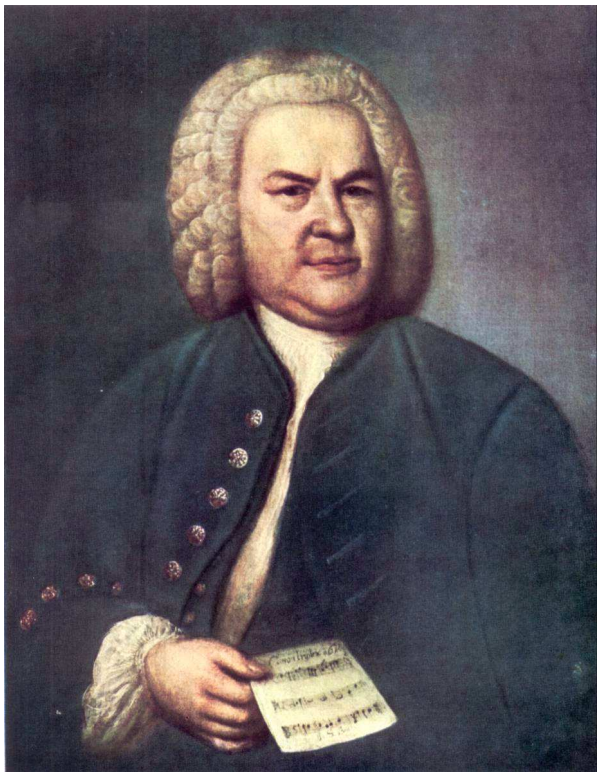
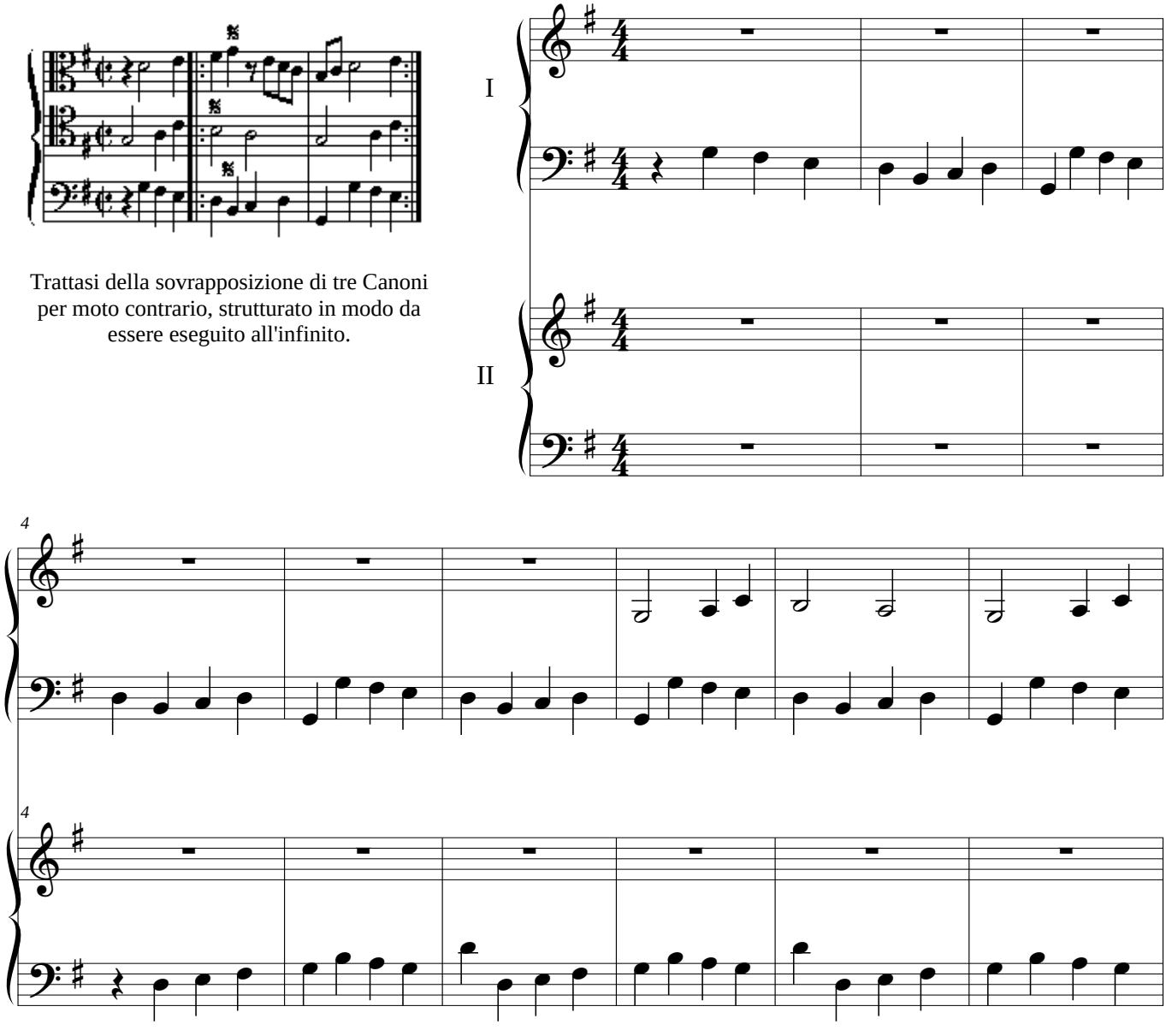


Nel 1738, Lorenz Christoph Mizler (1711-1778), dilettante di musica ed allievo privato di Bach, fondo' a Lipsia la *Correspondierende Societät der Musikalischen Wissenschaften*, cui piu' tardi fecero parte tra gli altri Telemann, Graun, Stölze e Leopold Mozart. Nel 1746 Haendel ne divenne socio onorario; nel 1747, quale quattordicesimo membro, vi aderi' anche Bach.
Secondo lo statuto, al suo ingresso ciascun nuovo membro doveva dar prova della sua bravura attraverso un opera orginale "scientifico-musicale" di natura strumentale o teorica.
Bach si produsse in entrambi i lavori: oltre a comporre le Variazioni Canoniche, il compositore presento' un piccolo canone di tre battute (gia'noto come BWV 1076). L'epigramma e' visibile in un ritratto del musicista, opera di Elias Gottlieb Haussmann dipinto nel 1746.

Trattasi della sovrapposizione di tre Canoni per moto contrario, strutturato in modo da essere eseguito all'infinito.

13.Canon triplex a 6 voci



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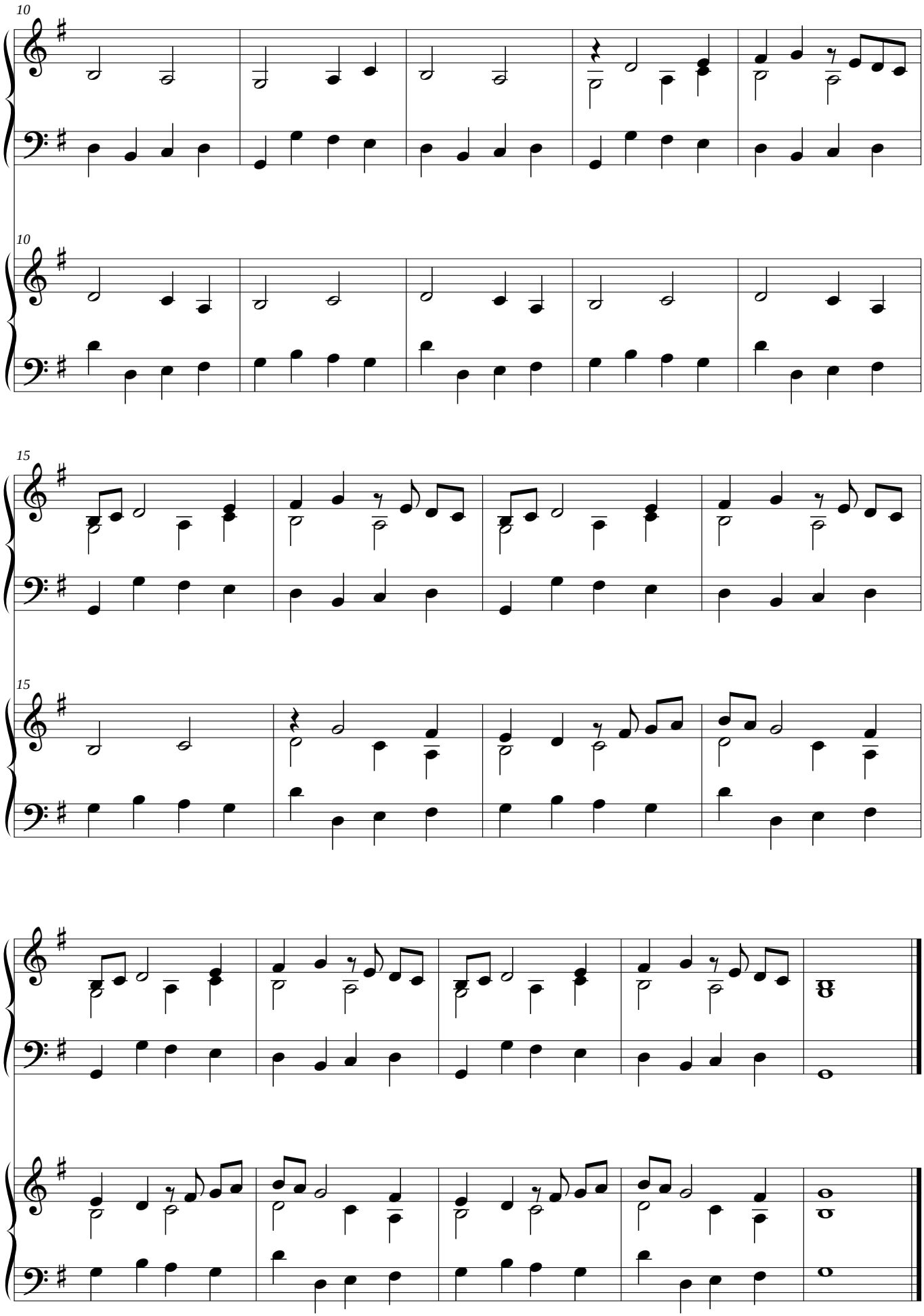

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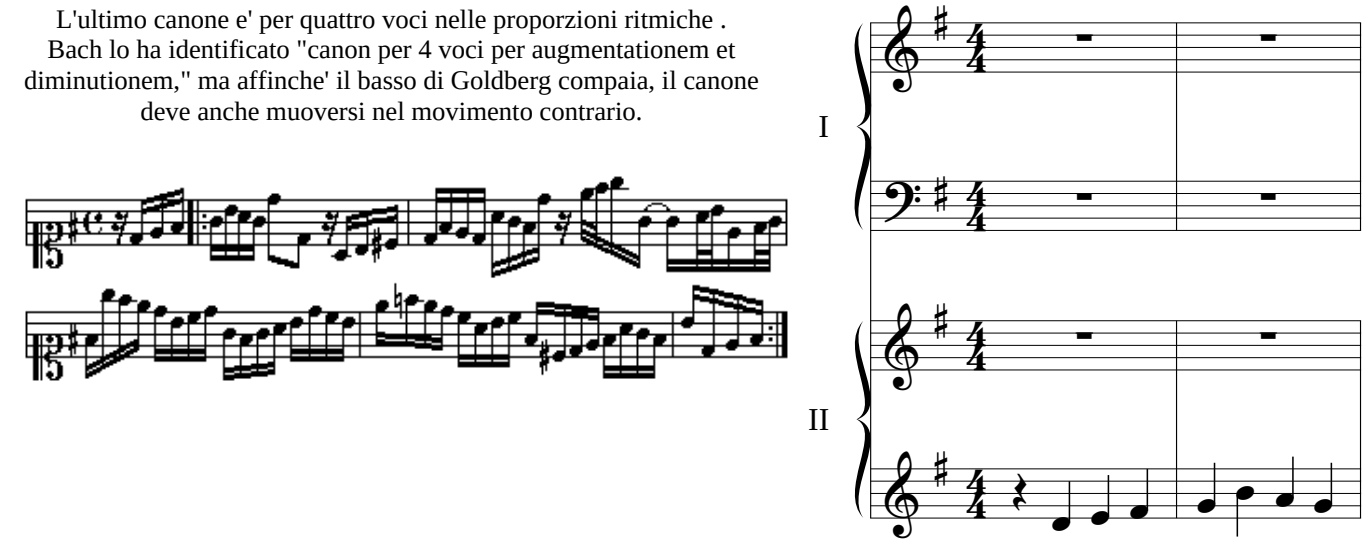
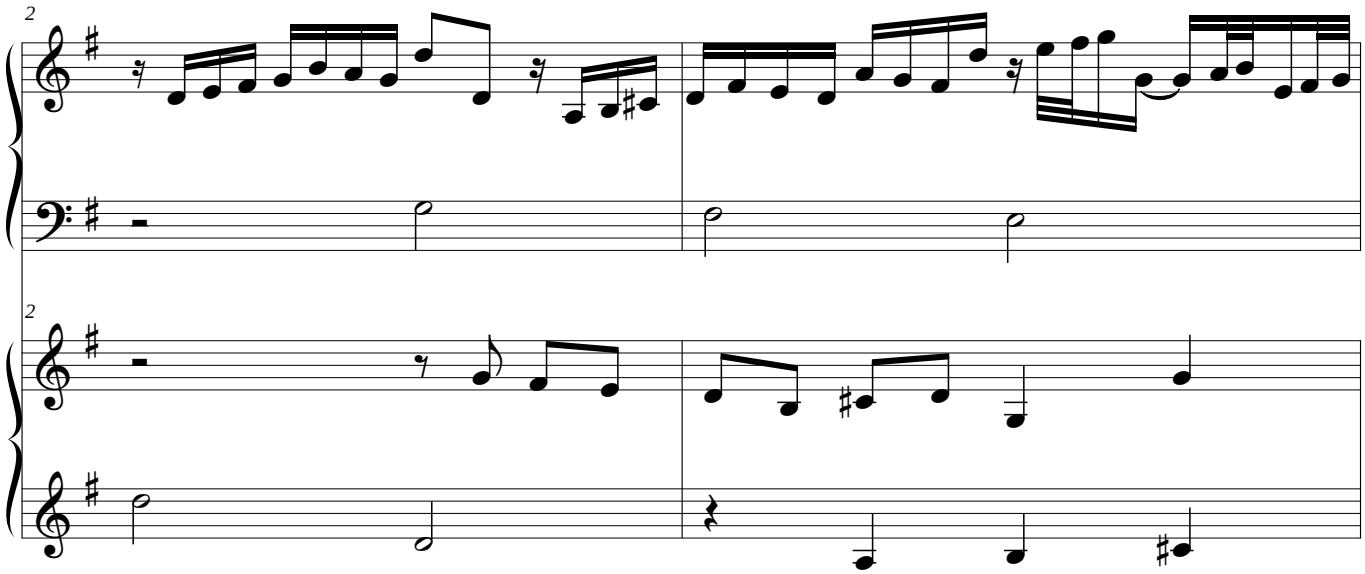
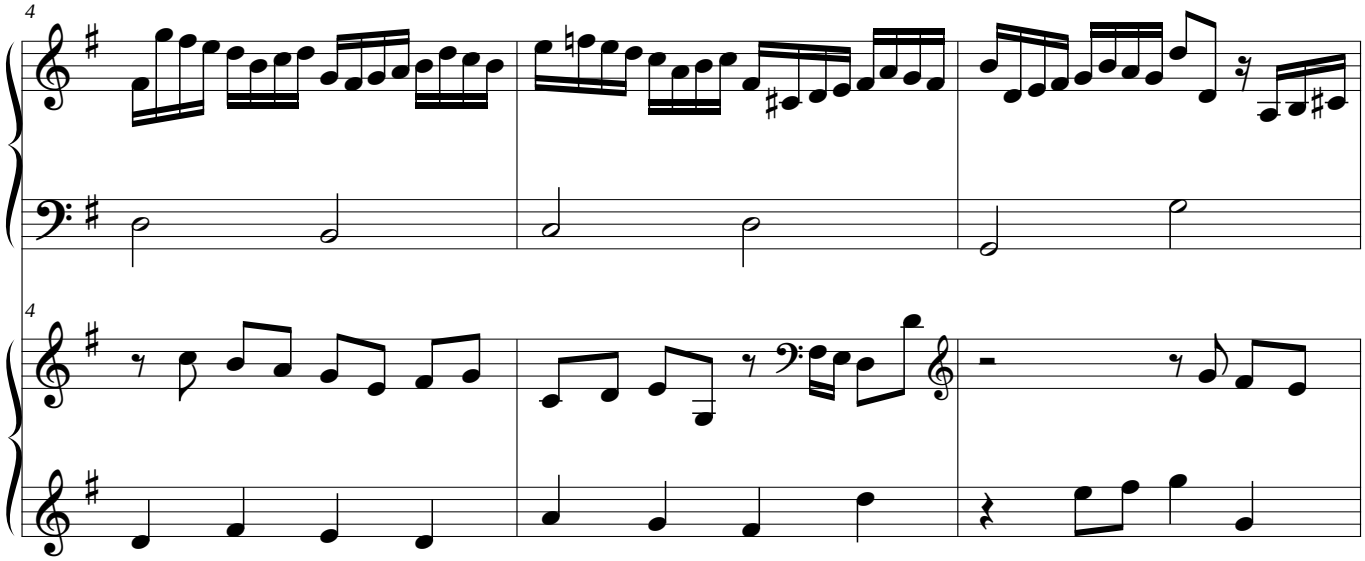
14.Canon a 4 voci per Augmentationem et diminutionem

L'ultimo canone e' per quattro voci nelle proporzioni ritmiche . Bach lo ha identificato "canon per 4 voci per augmentationem et diminutionem," ma affinche' il basso di Goldberg compaia, il canone deve anche muoversi nel movimento contrario.







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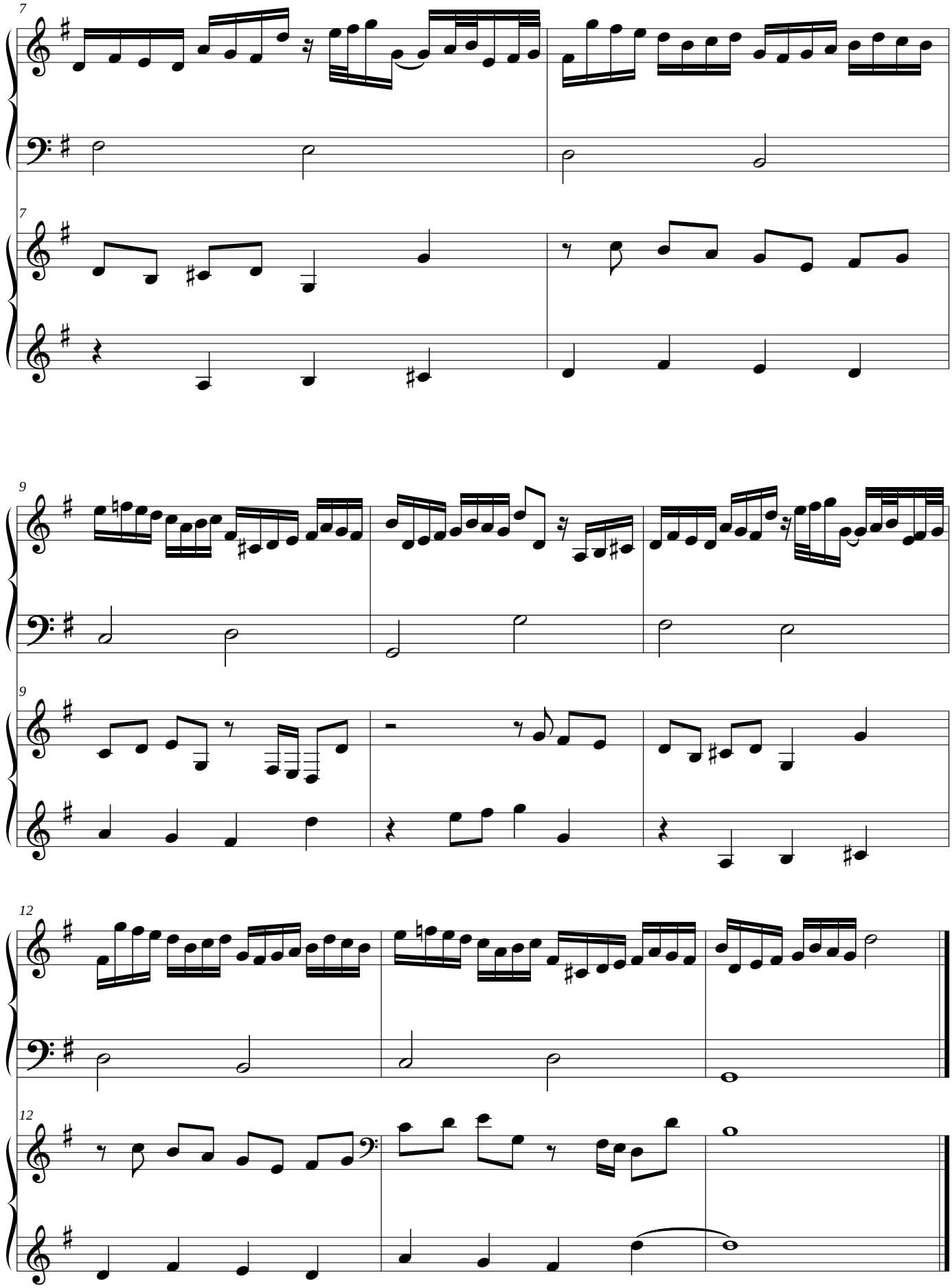

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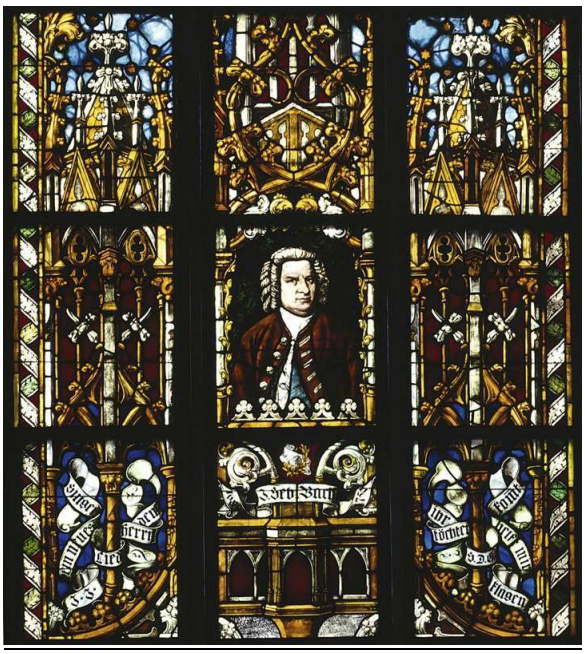
Nel 1975, un manoscritto autografo delle Variazioni Goldberg fu rinvenuto a Strasburgo in una biblioteca privata (oggi custodito presso la Biblioteca nazionale di Francia).

In appendice del manoscritto, furono inaspettatamente rinvenuti 14 canoni chiusi (enigmatici) sopra le prime otto note del basso di dette Variazioni. Dei 14 canoni solo in n.11 e il n.13 erano noti prima del 1975.

La notazione enigmatica dei canoni rappresenta la "mania" di Bach per gli indovinelli musicali e i simboli crittografici. Ad esempio, il numero che rappresenta la sua firma: sarà forse una coincidenza ma che ci siano 14 canoni nell'addenda del Goldberg è, guarda caso, la somma delle lettere formanti il suo nome B (2) A (1) C (3) H (8).

Un altro esempio: l'ultimo capolavoro de "L'Arte della Fuga" che contiene 14 contrappunti, l'ultimo dei quali è una fuga quadrupla (incompiuta) nella quale il terzo soggetto ha per motivo le quattro note di BACH (Sib+La+Do+Si). Evidentemente il numero 14 aveva per il Maestro un significato magico!



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