

Six Canons for Two Voices

Wolfgang Amadeus Mozart

in seconda

The first canon is in G major and 3/4 time. The right hand begins with a melody of eighth and sixteenth notes, while the left hand provides a bass line of eighth notes. The piece concludes with a final cadence.

in terza

The second canon is in G major and 3/4 time. The right hand features a more complex rhythmic pattern with sixteenth notes, and the left hand has a steady eighth-note accompaniment. The piece ends with a final cadence.

The third canon is in G major and 3/4 time. The right hand has a melodic line with some grace notes, and the left hand has a rhythmic accompaniment of eighth notes. The piece concludes with a final cadence.

in quarta

The fourth canon is in G major and 3/4 time. The right hand has a melodic line with some grace notes, and the left hand has a rhythmic accompaniment of eighth notes. The piece concludes with a final cadence.

in quinta

The fifth canon is in G major and 3/4 time. The right hand has a melodic line with some grace notes, and the left hand has a rhythmic accompaniment of eighth notes. The piece concludes with a final cadence.

First system of musical notation, consisting of two staves (treble and bass clef) in G major. The music features a melodic line in the treble clef and a supporting bass line in the bass clef, with various rhythmic values and phrasing.

Second system of musical notation, consisting of two staves. A text box labeled "in sesta" is positioned above the first staff. The notation continues with melodic and bass lines.

Third system of musical notation, consisting of two staves. The notation continues with melodic and bass lines.

Fourth system of musical notation, consisting of two staves. A text box labeled "in settima" is positioned above the first staff. The notation continues with melodic and bass lines.

Fifth system of musical notation, consisting of two staves. The notation continues with melodic and bass lines.