

original key: C

# Achtundzwanzigstimmiger Raetsel-Canon

(canone enigmatico a 28 voci)

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Moderato (♩ = c. 100)

The score is organized into seven systems, each representing a group of voices (I through VII). Each system contains staves for Violin I, Violin II, Viola, and Cello. The key signature is one flat (B-flat) and the time signature is 3/4. The first system (Group I) contains musical notation with various dynamics and articulations: *p*, *pizz.*, and *arco*. The second system (Group II) is mostly empty. The third system (Group III) is also empty. The fourth system (Group IV) features *fp* and *pizz.* markings. The fifth system (Group V) is empty. The sixth system (Group VI) is empty. The seventh system (Group VII) includes *fp*, *pizz.*, and *pizz.* markings. The score concludes with a final flourish in the Violin I part.

kuhlau canone a 28

2

Vln. I

Vln. II

I

Vla.

Vc.

8

Vln. 1

Vln. 2

II

Vla.

Vc.

8

Vln.

Vln. II

III

Vla.

Vc.

8

Vln. I

Vln. II

IV

Vla.

Vc.

8

Vln. I

Vln. II

V

Vla.

Vc.

8

Vln. I

Vln. II

VI

Vla.

Vc.

8

Vln. I

Vln. II

VII

Vla.

Vc.

15

Vln. I

Vln. II

I

Vla.

Vc.

15

Vln. I

Vln. II

II

Vla.

Vc.

*fp*

pizz.

pizz.

15

Vln.

Vln. II

III

Vla.

Vc.

15

Vln. I

Vln. II

IV

Vla.

Vc.

15

Vln. I

Vln. II

V

Vla.

Vc.

*fp*

pizz!

pizz!

15

Vln. I

Vln. II

VI

Vla.

Vc.

15

Vln. I

Vln. II

VII

Vla.

Vc.

kuhlau canone a 28

42

Vln. I

Vln. II

I

Vla.

Vc.

22

Vln. 1

Vln. 2

II

Vla.

Vc.

22

Vln.

Vln. II

III

Vla.

Vc.

22

Vln. I

Vln. II

IV

Vla.

Vc.

22

Vln. I

Vln. II

V

Vla.

Vc.

22

Vln. I

Vln. II

VI

Vla.

Vc.

22

Vln. I

Vln. II

VII

Vla.

Vc.

29

Vln. I

Vln. II

I

Vla.

Vc.

29

Vln. 1

Vln. 2

II

Vla.

Vlc.

29

Vln.

Vln. II

III

Vla.

Vc.

29

Vln. I

Vln. II

IV

Vla.

Vlc.

29

Vln. I

Vln. II

V

Vla.

Vc.

29

Vln. I

Vln. II

VI

Vla.

Vc.

29

Vln. I

Vln. II

VII

Vla.

Vc.

System 1: Vln. I, Vln. II, Vla. I, Vc.

System 1 contains four staves: Vln. I, Vln. II, Vla. I, and Vc. The Vln. I staff has a melodic line with a slur over measures 36-37 and a fermata over measure 38. The Vln. II staff starts with a *pizz.* and *mf* marking. The Vla. I staff also starts with a *pizz.* marking. The Vc. staff provides a bass line with a slur over measures 36-37 and a fermata over measure 38. The word *arco* appears above the Vln. II staff in measure 38.

System 2: Vln. 1, Vln. 2, Vla., Vc.

System 2 contains four staves: Vln. 1, Vln. 2, Vla., and Vc. The Vln. 1 staff has a melodic line with a slur over measures 36-37 and a fermata over measure 38. The Vln. 2 staff starts with a *pizz.* and *mf* marking. The Vla. staff has a steady accompaniment. The Vc. staff provides a bass line with a slur over measures 36-37 and a fermata over measure 38.

System 3: Vln., Vln. II, Vla., Vc.

System 3 contains four staves: Vln., Vln. II, Vla., and Vc. The Vln. staff has a melodic line with a slur over measures 36-37 and a fermata over measure 38. The Vln. II staff starts with a *mf* marking. The Vla. staff has a steady accompaniment. The Vc. staff provides a bass line with a slur over measures 36-37 and a fermata over measure 38.

System 4: Vln. I, Vln. II, Vla., Vc.

System 4 contains four staves: Vln. I, Vln. II, Vla., and Vc. The Vln. I staff has a melodic line with a slur over measures 36-37 and a fermata over measure 38. The Vln. II staff starts with a *mf* marking. The Vla. staff has a steady accompaniment. The Vc. staff provides a bass line with a slur over measures 36-37 and a fermata over measure 38.

System 5: Vln. I, Vln. II, Vla., Vc.

System 5 contains four staves: Vln. I, Vln. II, Vla., and Vc. The Vln. I staff has a melodic line with a slur over measures 36-37 and a fermata over measure 38. The Vln. II staff starts with a *mf* marking. The Vla. staff has a steady accompaniment. The Vc. staff provides a bass line with a slur over measures 36-37 and a fermata over measure 38.

System 6: Vln. I, Vln. II, Vla., Vc.

System 6 contains four staves: Vln. I, Vln. II, Vla., and Vc. The Vln. I staff has a melodic line with a slur over measures 36-37 and a fermata over measure 38. The Vln. II staff starts with a *mf* marking. The Vla. staff has a steady accompaniment. The Vc. staff provides a bass line with a slur over measures 36-37 and a fermata over measure 38.

System 7: Vln. I, Vln. II, Vla., Vc.

System 7 contains four staves: Vln. I, Vln. II, Vla., and Vc. The Vln. I staff has a melodic line with a slur over measures 36-37 and a fermata over measure 38. The Vln. II staff starts with a *mf* marking. The Vla. staff has a steady accompaniment. The Vc. staff provides a bass line with a slur over measures 36-37 and a fermata over measure 38.

43  
Vln. I *mp* pizz. arco  
Vln. II  
I Vla.  
Vc.

43  
Vln. 1  
Vln. 2 *p*  
II Vla. pizz.  
Vc.

43  
Vln.  
Vln. II  
III Vla.  
Vc.

43  
Vln. I  
Vln. II  
IV Vla. pizz.  
Vc.

43  
Vln. I  
Vln. II  
V Vla. *p*  
Vc.

43  
Vln. I  
Vln. II  
VI Vla.  
Vc.

43  
Vln. I  
Vln. II *p*  
VII Vla.  
Vc.

50

Vln. I

Vln. II

I

Vla.

Vc.

50

Vln. 1

Vln. 2

II

Vla.

Vlc.

*p*

pizz.

50

Vln.

Vln. II

III

Vla.

Vc.

50

Vln. I

Vln. II

IV

Vla.

Vlc.

50

Vln. I

Vln. II

V

Vla.

Vc.

50

Vln. I

Vln. II

VI

Vla.

Vc.

50

Vln. I

Vln. II

VII

Vla.

Vc.



57 *pp*

Vln. I  
Vln. II  
I  
Vla.  
Vc.

57

Vln. 1  
Vln. 2  
II  
Vla.  
Vlc.

57

Vln.  
Vln. II  
III  
Vla.  
Vc.

57

Vln. I  
Vln. II  
IV  
Vla.  
Vlc.

57

Vln. I  
Vln. II  
V  
Vla.  
Vc.

57

Vln. I  
Vln. II  
VI  
Vla.  
Vc.

57

Vln. I  
Vln. II  
VII  
Vla.  
Vc.

64  
Vln. I  
Vln. II  
I  
Vla.  
Vc.

This system contains measures 64 through 70. It features four staves: Violin I, Violin II, Viola I, and Violoncello. The Violin I and II parts have a *pizz.* marking at the beginning. The Viola I part has a *pizz.* marking. The Violoncello part has a *pizz.* marking. The music is in a key with one flat and a 3/4 time signature.

64  
Vln. 1  
Vln. 2  
II  
Vla.  
Vlc.

This system contains measures 64 through 70. It features four staves: Violin 1, Violin 2, Viola II, and Violoncello. The Violin 1 part has a *mp* marking. The Viola II part has a *pizz.* marking. The Violoncello part has a *pizz.* marking. The music is in a key with one flat and a 3/4 time signature.

64  
Vln.  
Vln. II  
III  
Vla.  
Vc.

This system contains measures 64 through 70. It features four staves: Violin, Violin II, Viola III, and Violoncello. The music is in a key with one flat and a 3/4 time signature.

64  
Vln. I  
Vln. II  
IV  
Vla.  
Vlc.

This system contains measures 64 through 70. It features four staves: Violin I, Violin II, Viola IV, and Violoncello. The Violin I part has a *mp* marking. The Viola IV part has a *pizz.* marking. The Violoncello part has a *pizz.* marking. The music is in a key with one flat and a 3/4 time signature.

64  
Vln. I  
Vln. II  
V  
Vla.  
Vc.

This system contains measures 64 through 70. It features four staves: Violin I, Violin II, Viola V, and Violoncello. The music is in a key with one flat and a 3/4 time signature.

64  
Vln. I  
Vln. II  
VI  
Vla.  
Vc.

This system contains measures 64 through 70. It features four staves: Violin I, Violin II, Viola VI, and Violoncello. The Violin I part has a *mf* marking. The music is in a key with one flat and a 3/4 time signature.

64  
Vln. I  
Vln. II  
VII  
Vla.  
Vc.

This system contains measures 64 through 70. It features four staves: Violin I, Violin II, Viola VII, and Violoncello. The Violin I part has a *mf* marking. The music is in a key with one flat and a 3/4 time signature.

71

Vln. I

Vln. II

I

Vla.

Vc.

71

Vln. 1

Vln. 2

II

Vla.

Vlc.

71

Vln.

Vln. II

III

Vla.

Vc.

71

Vln. I

Vln. II

IV

Vla.

Vc.

71

Vln. I

Vln. II

V

Vla.

Vc.

71

Vln. I

Vln. II

VI

Vla.

Vc.

71

Vln. I

Vln. II

VII

Vla.

Vc.

*pizz.*

*f*

*pizz.*

*f*

*pizz.*

*f*

*sffz*

*pizz.*

*sffz*

*sffz*

*sffz*

78  
Vln. I  
Vln. II  
I Vla.  
Vc.

78  
Vln. 1  
Vln. 2  
II Vla.  
Vc.

78  
Vln.  
Vln. II  
III Vla.  
Vc.

78  
Vln. I  
Vln. II  
IV Vla.  
Vc.

78  
Vln. I  
Vln. II  
V Vla.  
Vc.

78  
Vln. I  
Vln. II  
VI Vla.  
Vc.

78  
Vln. I  
Vln. II  
VII Vla.  
Vc.

85

Vln. I

Vln. II

I

Vla.

Vc.

85

Vln. 1

Vln. 2

II

Vla.

Vc.

85

Vln.

Vln. II

III

Vla.

Vc.

arco

85

Vln. I

Vln. II

IV

Vla.

Vc.

85

Vln. I

Vln. II

V

Vla.

Vc.

85

Vln. I

Vln. II

VI

Vla.

Vc.

85

Vln. I

Vln. II

VII

Vla.

Vc.

Vln. I  
Vln. II  
I  
Vla.  
Vc.

Vln. 1  
Vln. 2  
II  
Vla.  
Vc.

Vln.  
Vln. II  
III  
Vla.  
Vc.

Vln. I  
Vln. II  
IV  
Vla.  
Vc.

Vln. I  
Vln. II  
V  
Vla.  
Vc.

Vln. I  
Vln. II  
VI  
Vla.  
Vc.

Vln. I  
Vln. II  
VII  
Vla.  
Vc.

99  
Vln. I  
Vln. II  
I  
Vla.  
Vc.

99  
Vln. 1  
Vln. 2  
II  
Vla.  
Vlc.

99  
Vln.  
Vln. II  
III  
Vla.  
Vc.

99  
Vln. I  
Vln. II  
IV  
Vla.  
Vlc.

99  
Vln. I  
Vln. II  
V  
Vla.  
Vc.

99  
Vln. I  
Vln. II  
VI  
Vla.  
Vc.

99  
Vln. I  
Vln. II  
VII  
Vla.  
Vc.

106

Vln. I

Vln. II

I

Vla.

Vc.

106

Vln. 1

Vln. 2

II

Vla.

Vc.

106

Vln.

Vln. II

III

Vla.

Vc.

106

Vln. I

Vln. II

IV

Vla.

Vc.

106

Vln. I

Vln. II

V

Vla.

Vc.

106

Vln. I

Vln. II

VI

Vla.

Vc.

106

Vln. I

Vln. II

VII

Vla.

Vc.



113

Vln. I

Vln. II I

Vla.

Vc.

113

Vln. 1

Vln. 2 II

Vla.

Vc.

113

Vln.

Vln. II III

Vla.

Vc.

113

Vln. I

Vln. II IV

Vla.

Vc.

113

Vln. I

Vln. II V

Vla.

Vc.

113

Vln. I

Vln. II VI

Vla.

Vc.

113

Vln. I

Vln. II VII

Vla.

Vc.

120

Vln. I

Vln. II I

Vla.

Vc.

120

Vln. 1

Vln. 2 II

Vla.

Vc.

120

Vln.

Vln. II III

Vla.

Vc.

120

Vln. I

Vln. II IV

Vla.

Vc.

120

Vln. I

Vln. II V

Vla.

Vc.

120

Vln. I

Vln. II VI

Vla.

Vc.

120

Vln. I

Vln. II VII

Vla.

Vc.

127

Vln. I

Vln. II

I

Vla.

Vc.

*ppp*

*pizz.*

127

Vln. 1

Vln. 2

II

Vla.

Vlc.

*ppp*

127

Vln.

Vln. II

III

Vla.

Vc.

127

Vln. I

Vln. II

IV

Vla.

Vlc.

127

Vln. I

Vln. II

V

Vla.

Vc.

*pp*

*pizz.*

127

Vln. I

Vln. II

VI

Vla.

Vc.

*pp*

*pizz.*

127

Vln. I

Vln. II

VII

Vla.

Vc.

*pp*

*pizz.*