



Johann Pachelbel

Canon
(over a Basso Ostinato)

for Piano Solo

Arranged by Denes Agay

Theodore Presser Company
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Johann Pachelbel (1653-1706), outstanding South German composer-organist of the pre-Bach era, composed this canon for three violins with keyboard accompaniment. As was the general practice of the period the accompaniment was notated only with a bass line (*basso continuo*). This continually recurring eight-note bass part (*basso ostinato*) also indicated the harmonic texture which the performer filled in in a freely improvised manner.

In this piano version all the thematic materials are from the original, the accompaniment patterns (broken chords, etc.) are by the transcriber. Dynamic and phrasing marks are also editorial additions. All this is well within the boundaries of stylistic baroque performance practices which allowed the performer considerable latitudes.

One final suggestion for the player of today. Contrapuntal forms and textures are not incompatible with expressive interpretation. Romantic sentimentality is, of course, out of the question, but deep feeling, even passion are not.

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CANON

(over a Basso Ostinato)
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Duration: c. 3'

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Andantino (♩=72)

The musical score is written for piano solo in G major (one sharp) and 3/4 time. It begins with a tempo marking of 'Andantino' and a quarter note equal to 72 beats per minute. The first system shows the initial piano introduction with a dynamic of *p*. The second system features a 'p espr.' (piano esprimo) marking. The third system includes a mezzo-piano (*mp*) marking. The score is characterized by a repeating bass line (ostinato) and five canon entries, each marked with a boxed number (1-5) indicating their entrance. Fingerings and articulation marks are provided throughout the score.

*Numbers in boxes indicates the canonic theme entrances.

6 *mf*

7 *f*

8 *mf*

9

10 *f*

10 *espr.* *p*

11 *mf* *poco rit.*

12 *Poco meno mosso* *f* *cantando*

rit.

13 *Tempo I^o* *mf* *cresc. sempre*

14 *f* *ff grandioso*

allargando *molto*