

JOHANN SEBASTIAN BACH
(1685 – 1750)

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Aria mit 30 Veränderungen
(Goldberg-Variationen)

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Aria with 30 Alterations
(Goldberg-Variations)

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Air with 30 variations

The Purpose of this Edition

The Passacaglia for Organ, the Ciaconna for Violin, and the 30 Variations are the three great examples of Bach's art of Variation. Of the three, the Passacaglia appears to me to be the most perfect, but the 30 Variations are certainly both the most copious and the most ingenious. — Among the Piano forte works of the master, they hold an important place, between the "Welltempered Clavichord" (The 48 Preludes) and Fugues and the Chromatic Fantasy, without, however, equalling the one exuberant variety, or the other in poetic freedom.

A comparison with Beethoven's "Diabelli Variations", — apart from the similarity of the two Adagio movements, which have a close resemblance, — appears to me unjustifiable; in so far as here, it is more the Thinker than the Poet who makes himself heard.

The 30 Variations divide up into "pianistic" and "imitatory", — (Piano studies, and contrapunctal studies) —, intersected by four "detached": a Gigue, an Andante, an Overture after the French model, ("french Overture" (which consists of two kinds of Variations in succession), and an Adagio; this last, the most remarkable, and most beautiful piece of the collection, being the one which invites the comparison with Beethoven alluded to; — this, with two other "imitative" Variations, forms a subdivision of three movements in the minor mode. —

The "pianistic" Variations, mostly two-part, are written, in general, with a view to velocity, and rapid crossing of the hands; the larger number of the "imitatory" Variations is cast in the form of the Canon. — These Canons being of ascending importance succeed each other in an interrupted series and in the following order:

Air avec 30 variations

Justification de cette édition

La Passacaille pour orgue, la Chaconne pour violon et les Trente variations sont les trois exemples-types de l'art de Bach dans ce genre. Je tiens la passacaille pour la pièce la plus parfaite; mais les 30 variations sont certes les plus importantes et les plus artistiques — ces pièces occupent dans les œuvres du Maître une place importante — avec le Clavecin bien tempéré et la Fantaisie chromatique, sans pour cela atténuer de l'un la stupéfiante diversité, de l'autre la liberté poétique. Il me semble aussi que la comparaison avec les Variations de Diabelli de Beethoven ne se justifie pas, exceptée peut-être une certaine parallèle entre les deux Adagio qui se ressemblent assez, en ce sens surtout qu'ici le penseur a le pas sur le poète.

Ces 30 variations sont en partie «pianistiques», en partie «imitantes» — (Etudes pianistiques et études contrepointiques). Entre ces deux genres d'études se trouvent quatre pièces «à part», une Gigue, un Andante, une «ouverture française» (composée d'une succession de deux variations) ainsi qu'un Adagio, la pièce la plus importante et la plus riche en beautés de la collection, celle précisément qui incite à la comparaison avec Beethoven; cette pièce, avec ses deux variations «imitantes», constitue un sous-genre de trois mouvements mineurs.

Les variations «pianistiques», en majeure partie à deux voix, visent à la vitesse et au croisement des mains; des variations «imitantes» la plupart sont en forme de canon. Ces canons d'importance ascendante se succèdent en ligne interrompue et dans l'ordre suivant:

Aria con 30 variazioni

Motivi della presente edizione

La Passacaglia per organo, la Ciaconna per violino e le 30 Variazioni sono i tre grandi campioni dell'arte di variare un tema esercitata dal Bach. Tra essi la Passacaglia mi sembra essere la più perfetta; ma certamente le 30 Variazioni tra tutti e tre mostrano l'arte più ricca e l'estensione più grande. — Fra le opere scritte dal maestro per il pianoforte esse occupano — accanto al Clavicembalo ben temperato e la Fantasia cromatica — un posto eminente, senza però raggiungere né l'esuberante multiformità dell'uno né la libertà poetica dell'altra. Un confronto colle 30 Variazioni scritte dal Beethoven sopra un tema di Diabelli mi sembra — a parte un paragone tra i due Adagi che si toccano molto da vicino — ingiustificabile, imperocchè qui si fa sentire, dopo tutto, piuttosto il pensatore che il poeta.

Le 30 Variazioni si dividono in „pianistiche“ ed „imitatorie“ (studi di tecnica e studi di contrappunto); fra esse sono collocate quattro „isolati“: una Giga, un Andante, una „Ouverture alla francese“ (formata da due generi di variazioni che si seguono) ed un Adagio; quest'ultimo, pezzo più importante, più bello, più suggestivo di tutta la raccolta, invita proprio a quel confronto con Beethoven; unito a due altre variazioni „imitatorie“, esso forma un gruppo separato di tre tempi in minore.

Le variazioni pianistiche, quasi tutte a due parti, richiedono in genere l'agilità e l'incrocio delle due mani; fra le metamorfosi „imitatorie“ il più gran numero è tenuto in forma canonica. Queste ultime, messe in un ordine periodicamente interrotto e caratterizzate da un'importanza progressiva, si seguono come viene indicato appresso:

Variation 2.	Free imitation, three-part	2^{me} variation, imitation libre, à trois voix	variazione 2^{da}: libera imitazione, a tre parti
• 3.	Canon at the unison	3 ^{me} • , canon à l'unisson	» 3 ^{ra} : canone all' unisono
• 4.	Free imitation, four-part	4 ^{me} • , imitation libre, à quatre voix	» 4 ^{ta} : libera imitazione, a quattro
• 6.	Canon at the second	6 ^{me} • , canon à la seconde	» 6 ^{ta} : canone alla seconda
• 9.	Canon at the third	9 ^{me} • , canon à la tierce	» 9 ^{na} : » » terza
• 10.	Fughetta I	10 ^{me} • , fughetta I	» 10 ^{ma} : fughetta I ^{ma}
• 12.	Canon at the fourth (in contrary motion)	12 ^{me} • , canon à la quarte (mouvement contraire)	» 12 ^{ma} : canone alla quarta (al rovescio)
• 15.	Canon at the fifth (in contrary motion, and in minor)	15 ^{me} • , canon à la quinte (mouvement contraire et en mineur)	» 15 ^{ma} : » » quinta (al rovescio, ed in minore)
• 16.	Fughetta II (Allegro of the Overture)	16 ^{me} • , fughetta II (Allegro de l'ouverture)	» 16 ^{ma} : fughetta II ^{da} (Allegro dell'Ouverture)
• 18.	Canon at the sixth	18 ^{me} • , canon à la sixte	» 18 ^{ma} : canone alla sesta
• 19.	Free imitation, three-part	19 ^{me} • , imitation libre, à trois voix	» 19 ^{ma} : imitazione libera, a tre
• 21.	Canon at the seventh (and in minor)	21 ^{me} • , canon à la 7 ^{me} (et en mineur)	» 21 ^{ma} : canone alla settima (e in minore)
• 22.	Fugato, four-part	22 ^{me} • , fugato, à 4 voix	» 22 ^{ma} : fugato, a quattro
• 24.	Canon at the octave	24 ^{me} • , canon à l'octave	» 24 ^{ma} : canone all' ottava
• 27.	Canon at the ninth two-part	27 ^{me} • , canon à la neuvième, à 2 voix	» 27 ^{ma} : » alla nona, a due
• 30.	"Quodlibet" (Compare the Explanation)	30 ^{me} • , quolibet (voyez l'explication).	» 30 ^{ma} : Quodlibet (si veda la spiegazione).

The "comprehension" of the bass, upon which the theme is constructed, appears to the Editor of the greatest importance, for this it is, which forms the unchanging foundation of the entire work. Reduced to its simplest form, the bass reads as follows:

Nous tenons pour essentiel le fait de «reconnaître» la basse qui porte le thème, puisque c'est là l'élément fondamental de toute l'œuvre. En sa forme primitive, la basse se présente ainsi:

Importante sembra all' editore che si riconosca bene il basso che porta il tema, formando questo il costante fondamento di tutta la composizione. Nella sua forma primaria e più semplice, egli si presenta così:



Together with the theme, it consists of 2 parts, each of which contains two portions of eight bars; this structural plan remains unchanged throughout all the pieces, except in one or two cases, where the time-signature demands that the number should be doubled or halved.

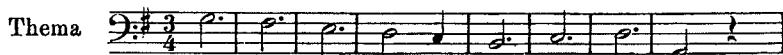
Some of the transformations of the bass:

Le thème compris, elle se compose de 2 périodes de 8 mesures chacune; ce plan ne subit aucune altération sauf dans quelques rares pièces où le genre de mesure exige soit le redoublement soit la section des temps.

Voici quelques modifications de la basse:

Esso consiste, col tema, in due periodi contenenti ognuna due gruppi di otto battute; questo schema rimane invariabile per tutti i pezzi, a meno che — in alcuni isolati fra essi — il genere della misura non richieda la moltiplicazione o divisione del numero per due.

Ecco alcune metamorfosi del basso:



The musical score consists of eight staves of piano music. Staff 1: Var. 8, 3/4 time, treble clef, key signature of 3 sharps. Staff 2: Var. 10, common time, bass clef, dynamic 'tr'. Staff 3: Var. 13, 3/4 time, bass clef, dynamic 'm'. Staff 4: Var. 15, 2/4 time, bass clef, dynamic 'f'. Staff 5: Var. 21, common time, bass clef. Staff 6: Var. 24, 9/8 time, bass clef. Staff 7: Var. 25, 3/4 time, bass clef. Staff 8: Var. 26, 3/4 time, treble clef.

In order to rescue this remarkable work for the concert hall (that is, to give the thousands, who cannot reproduce it themselves, an opportunity of hearing it), it is necessary — more in this, than in the others of Bach's Pianoforte compositions — either by shortening it, or paraphrasing it, to render it more suitable both for the receptive powers of the hearer, and for the possibilities of the performer. — This latter has been endeavoured in the text as set forth in this edition. In pursuance of the first-mentioned aim, I would suggest, to begin with, a disregard of the repetition marks. Further, I considered it expedient, for public performance, to suppress entirely some of the Variations.

The character of the 3rd Variation (which makes great demands on a thorough mastery of touch), is sufficiently expressed in the 2nd Var., so that the omission of the 3rd Var. need hardly be considered a loss.

The Canon at the third impairs the effect of the entrance of the "Fughetta", which

Afin de maintenir cette œuvre importante aux programmes des Concerts (et pour que les milliers qui ne sauraient la jouer eux-mêmes puissent au moins l'entendre), il nous paraît indiqué, plus que pour les autres compositions pour piano de Bach, soit d'abréger, soit de transcrire, afin de la rendre plus accessible tant à l'auditoire qu'à l'exécutant. C'est ce que nous avons tenté de réaliser dans la présentation du texte musical de cette édition. Pour abréger, il conviendra simplement de ne pas observer les signes de répétition.

Puis, il nous semblerait pratique de supprimer au concert certaines variations.

Le sentiment de la 3^{me} variation par exemple (et qui exige une grande maîtrise d'exécution) est déjà suffisamment exprimé dans la 2^{me} variation, de sorte qu'on pourra aisément passer sous silence la 3^{me} variation.

Le canon à la tierce porte atteinte à l'effet qu'obtiendrait l'entrée de la fugette

Per salvare alle sale dei concerti quest' imponente composizione (cioè perchè le migliaia di persone, che non sono in grado di eseguirla da sè, arrivino a sentirla), è qui necessario — più che nelle altre opere per pianoforte del Bach — sia abbreviando, sia ritoccando qua e là, di renderla più arrendevole tanto alla forza intellettuale dell'uditore quanto alle facoltà del pianista. A quest' ultimo scopo la presente edizione prova di provvedere colla forma che ha dato al testo; per raggiungere poi quell' altra metà io proporrei in prima linea di trascurare le indicazioni dei ritornelli.

Oltre ciò, io ritengo raccomandabile la soppressione totale di alcune variazioni nelle esecuzioni pubbliche.

Lo spirito che vive nella 3^a variazione (la quale richiede un tocco assai elastico e sicuro) trova sufficiente espressione nella 2^{da}, di modo che della 3^a si potrebbe fare a meno, senza causare una troppo grave perdita.

Il canone alla terza indebolisce l'effetto dell' entrata della fugetta, che po-

might come immediately after the buoyant Allegro (8).

The same might be said, respectively, of the Canon at the fourth, preceding the Andante.

The Overture does more to break the chain of the series, than to bring in a change, while the vivacious Allegro (17) forms a happy contrast to the soft minor Variation (15).

The swaying movement of the Allegretto (19) would, however, be a still more natural continuation of the minor Variation, and I should feel no hesitation in omitting the Allegro (17) and the following Canon at the sixth (18), considering that a sufficient number of examples in the style of the Allegro still remains, and that the Canon at the sixth has a more powerful counterpart in the subsequent Fugato (22), which renders the former superfluous.

The broad and profound Adagio (25), might commence immediately after a short pause at the end of the 23rd piece.

Thus, having arrived at the culminating point, all that follows should have the character of a 'wind-up', in the manner of a finale; and therefore the Canon at the ninth (27), with its lingering at the wrong moment, should be omitted.

In the detailed repetition of the Aria prescribed at the end of the entire work, the editor considered it desirable to restore the theme to its original melodic outline, simplified and freed from the elaborate network of ornamentations; — thus, — giving the conclusion something hymn-like in effect, and increasing the volume of tone, by transferring it to the lower octave, — the first appearance of this same theme at the beginning, may be considered as its own first Variation.

The division into groups signifies, not only a breathing pause, an arrangement of the sections, a synopsis: it personifies also three distinct conditions of creative production; interplay within the circle; inward penetration; outward exaltation.

qui pourrait succéder de suite à l'Allegro plein de verve (8).

On peut en dire autant du canon à la quarte précédant l'Andante. L'ouverture interrompt plutôt la chaîne qu'elle n'apporte de changement, alors que l'Allegro hardi (17) contraste d'une façon heureuse avec la douce variation en mineur (15).

Une cohésion plus intime encore serait obtenue par le berçant Allegro (19) réuni à la variation en mineur, et je ne verrais aucun inconvénient à supprimer également l'Allegro (17) et le canon à la sixte qui lui succède, étant donné que ce genre d'allegro figure suffisamment déjà dans l'œuvre et que ce canon à la sixte a une réplique vigoureuse dans le fugato (22) qui suit et qui rend le dit canon superflu.

Après un court arrêt à la fin de la 23^{me} pièce, on pourrait de suite faire entendre le large et profond Adagio (25). Parvenu ici au point culminant, ce qui suit encore, doit être traité en «final»; il faut alors supprimer également le canon à la 9^{me} (27) comme retenant le mouvement.

Dans la répétition de l'Aria, intégrale et exigée (à la fin de l'œuvre), il nous a paru bon de ramener le thème (débarrassé des ornements) dans la forme simple et mélodique du début, résonnant alors comme un hymne et acquérant encore plus de sonorité par la transcription à l'octave inférieure; ainsi, la première exposition du thème, au début, aura déjà le caractère d'une première variation.

Cette division par groupes indique non seulement l'élan, la disposition, une vue générale: elle personnifie les trois phases du travail: la variété dans l'unité, le recueillement intime, l'élévation extérieure.

trebbe seguire immediatamente il brioso Allegro.

Lo stesso si può dire, relativamente, del canone alla quarta che precede l' Andante.

L' Ouverture lacera piuttosto l' ordine della fila, invece d' introdurvi un elemento di varietà; invece l' Allegro (17) colla sua franca disinvolta si stacca felicemente dalla dolce variazione no. 15, scritta in minore.

Ancora più stretto però sarebbe il nesso sonoro tra l' Allegretto dondolante (19) e la variazione in minore, ed io non esiterei di saltare anche l' Allegro (17) ed il successivo canone alla sesta (18), visto che del genere dell' Allegro ci rimangono sempre abbastanza numerosi esempi e che il canone alla sesta trova un riscontro assai più potente nel successivo Fugato che rende il canone superfluo.

Dopo una breve pausa alla fine del pezzo no. 23 potrebbe subito entrare l' Adagio no. 25, tanto largo e profondo.

Raggiunto con questo il punto di culminazione, tutto ciò che segue dovrebbe sfilarsi nel modo d' un 'finale'; quindi l' imitazione alla nona (27) che rallenta in un momento poco opportuno questo movimento, verrebbe cancellato.

Prescrivendo la completa ripetizione dell' Aria alla fine dell' opera totale, l' editore trovò giusto di ridurre il tema ai suoi contorni melodici originali, semplificati, liberati da tutti i tralci ornamentali; la inelodia espira come un inno, e per la trasposizione all' ottava più bassa ella assume una sonorità più poderosa, di modo che la prima apparizione dello stesso tema veramente può essere percepita come la prima variazione del medesimo.

La divisione per diversi gruppi significa non solo una serie di respiri, un' organizzazione per periodi, un prospetto sinottico: oltretutto essa personifica tre differenti stati dell'anima produttrice: il vario giuoco dentro un giro; l' immergersi nel mondo interno; il rialzarsi nel mondo concreto e reale.

The Order of the Series for Concert Performance

ARIA

Variations. FIRST GROUP:

1. Allegro (1)
2. Andantino (2)
3. Lo stesso movimento (4)
4. Allegro non troppo (5)
5. Canone alla Seconda (6) (Canon at the second)
6. Allegro Scherzando (7)
7. Allegro (8)
8. Fughetta (10)
9. Più vivace (11)
10. Andante con grazia (13)

SECOND GROUP:

11. Allegro ritenuto (14, or, instead, Allegro slanciato 17.)
12. Canone alla Quinta (15) (Canon at the fifth)
13. Allegretto piacevole (19)
14. Allegretto vivace (20)
15. Fugato (22)
16. Non allegro (23)
17. Adagio (25)

THIRD GROUP:

18. Allegro corrente (26)
19. Andante brillante (28)
20. Allegro finale (29) Quodlibet (30) e Ripresa.

Disposition pour le Concert

ARIA

Variations. PREMIER GROUPE:

1. Allegro (1.)
2. Andantino (2.)
3. Même mouvement (4.)
4. Allegro non troppe (5.)
5. Canon à la seconde (6.)
6. Allegro scherzando (7.)
7. Allegro (8.)
8. Fughetta (10.)
9. Più vivace (11.)
10. Andante con grazia (13.)

DEUXIÈME GROUPE:

11. Allegro ritenuto (14. ou, à sa place Allegro slanciato [avec élan] 17.)
12. Canon à la quinte (15.)
13. Allegretto piacevole (plaisant) (19.)
14. Allegretto vivace (20.)
15. Fugato (22.)
16. Non allegro (23.)
17. Adagio (25.)

TROISIÈME GROUPE:

18. Allegro corrente (26.)
19. Andante brillante (28.)
20. Allegro finale (29.) Quolibet (30.) et Reprise.

Ordine delle variazioni nell' esecuzione pubblica

ARIA

Variazioni. PRIMO GRUPPO:

1. Allegro (1.)
2. Andantino (2.)
3. Lo stesso movimento (4.)
4. Allegro non troppo (5.)
5. Canone alla Seconda (6.)
6. Allegro Scherzando (7.)
7. Allegro (8.)
8. Fughetta (10.)
9. Più vivace (11.)
10. Andante con grazia (13.)

SECONDO GRUPPO:

11. Allegro ritenuto (14. oppure Allegro slanciato 17.)
12. Canone alla Quinta (15.)
13. Allegretto piacevole (19.)
14. Allegretto vivace (20.)
15. Fugato (22.)
16. Non allegro (23.)
17. Adagio (25.)

TERZO GRUPPO:

18. Allegro corrente (26.)
19. Andante brillante (28.)
20. Allegro finale (29.) Quodlibet (30.) e Ripresa.

Page 6. For concert performance the 3rd piece should, if possible, be omitted.

Compare the preface.

22. Within the several groups, one Variation should grow out of the preceding one. The constructional relationship of that Variation with the Fughetta is evident from the possibility of placing the motives of both, one over the other.

28. The 17th Variation might, if necessary, take the place of this one. (Following the programme for concert performance.)

30. The inner part louder than the upper part.

Play the notes with the stems upward with the right hand, those with the stems downward, with the left.

To be accurate, either the imitation should read thus:



or the leading voice should enunciate



In the eighth bar, the answer should occur on the trill, and further, in contrary motion, viz.:



Finally, according to the strict form of the canon, the end of the last bar would be:



31. For concert performance: from here, proceed to Var. 19.

33. The editor suggests the amalgamation of the last bar of the Grave with the first of the Allegro, whereby the inser-

Page 6. Dans une audition publique on peut supprimer, le cas échéant, le 3^{me} morceau. Qu'on veuille bien se reporter à l'avant propos.

22. Dans les limites de certains groupes, une variation devrait naître de la variation précédente. Le lien entre cette variation et la fughetta ressort de la possibilité avec laquelle les deux motifs sont superposés.

28. On pourrait remplacer la présente variation par la 17^{me} (si l'on voulait se conformer au programme de concert).

30. La partie intermédiaire plus en dehors que la partie supérieure.

Les notes à cauda relevée sont à exécuter par la droite, celles à cauda baissée par la gauche.

En matière de correction l'imitation devrait être présentée ainsi:



ou alors la voix conductrice devrait annoncer:



A la 8^{me} mesure la réponse devrait débuter sur le trille, et en mouvement contraire, comme suit:



Enfin, rigoureusement canonique, la dernière mesure devrait se terminer ainsi:



31. Au concert: passer d'ici à la 19^{me} variation.

33. Nous proposons de fusionner la dernière mesure du Grave avec la première mesure de l'Allegro, ce qui supprime la

Pagina 6. Nelle esecuzioni pubbliche il 3^o pezzo eventualmente può essere saltato. Si veda la prefazione.

22. Nei limiti dei singoli gruppi ogni variazione dovrebbe nascere dalla precedente. Il connesso costruttivo di questa variazione colla Fughetta si può rilevare dalla possibilità di riunire, sovrapponendoli, i motivi di tutte e due:

28. Al posto di questa variazione si potrebbe seguendo il programma dell'esecuzione pubblica, all'occasione mettere la 17^{esima}.

30. La parte media deve essere più forte di quella superiore.

Le note col gambo diretto in alto devono essere eseguite dalla mano destra, quelle in basso dalla sinistra.

Se l'imitazione fosse assolutamente esatta, o ella dovrebbe avere questa forma, o la



parte conduttrice dovrebbe indicare questa:



Nell'ottava battuta dovrebbe entrare la risposta al trillo, e precisamente nel movimento contrario, cioè:



Finalmente la severità canonica esigerebbe che l'ultima misura si dileguasse così:



31. Nei concerti si passi di qui alla 19^{esima} variazione.

33. Noi proponiamo di fondere in uno l'ultima battuta del Grave colla prima dell'Allegro; così si elimina la battuta $\frac{3}{8}$

ted bar in $\frac{4}{4}$ time would be eliminated, and the tempo of the following movement established.

mesure interpolée à $\frac{3}{8}$ et donne l'indication du mouvement suivant:

anorganicamente inserita, e si ottiene la giusta misura pel movimento che segue:



34. The rhythm remains (despite all disarrangements of the periods), throughout, strictly 4-barred, the first bar considered as the up-beat.

40. The first four bars of the Canon are formed from the bass of the subject.

45. To avoid lessening the effect of the entrance of the Adagio (25), it would perhaps be advisable for concert performance, to omit also the following minor variation, the more so, as there is a strong resemblance, both in mood and movement, between it and the preceding one (15).

The middle part somewhat louder than the upper part.

The same bass as that in the 3-part Invention in F-minor.

46. The theme does not begin until the second half of the bar.

51. For concert performance: after a short pause, straight on to the Adagio (25).

52. The Canon is interrupted here to allow the middle voice to become leader in the conclusion. The same example — reversed-may be found in the second part.

54. The original superscription, "a 2 clav." indicates for us that a noticeable difference in tone in the two hands is intended.

The editor would like the application of this instruction so extended, that even in the two voices of the left hand, distinct gradations of tone should be audible.

In contrast to the more delicate and graceful "Andante" (13), this Adagio should rather give utterance to grandeur in its expression.

58. The lower voice in the left hand, which is in reality the fundamental voice, is a Variation of the bass of the theme.

59. For concert performance: straight on to Variation 28, without a pause.

34. Le rythme demeure rigoureusement à quatre mesures, nonobstant les déplacements de périodes, la 1^{re} mesure étant ressentie comme une sorte de temps levé.

40. Les 4 premières mesures du canon sont tirées de la basse.

45. Afin de ne pas atténuer l'effet de l'entrée de l'Adagio (25) il paraît indiqué de supprimer, au Concert, également la variation suivante en mineur, et ce d'autant plus que le sentiment et le mouvement ont une grande analogie avec les éléments de la précédente (15).

La voix intermédiaire plus en dehors que la partie supérieure.

Même basse que celle de l'Invention à 3 voix en fa mineur.

46. Le thème ne commence qu'à la moitié de la 2^{me} mesure.

51. Au concert: après un court arrêt tout de suite l'Adagio (25).

52. Ici interruption du canon, afin que dans la 2^{me} période la voix intermédiaire devienne conductrice. Le même procédé a lieu — en renversement — dans la seconde partie.

54. Le titre original «à 2 clav.» signifie là une intention latente de produire une différence de sonorité entre les deux mains.

Nous aimerais étendre cette prescription jusqu'à obtenir le même résultat pour les deux parties confiées à la main gauche.

Par contraste avec l'Andante (13) tendre et gracieux, cet Adagio vise plutôt à la grandeur d'expression.

58. La 2^{me} partie de la main gauche, basse effective, est une variation de la basse du thème.

59. Au Concert: passez sans arrêt à la 28^{me} variation.

34. Il ritmo, malgrado tanti spostamenti dei periodi, rimane sempre rigorosamente disposto per quattro battute; la prima battuta deve sentirsi come un levare.

40. Le prime quattro battute del canone sono formate dal basso del tema:

45. Per non indebolire l'effetto dell'entrata dell'Adagio, sarebbe forse indicato di omettere, nell'esecuzione pubblica, anche la seguente variazione scritta in minore, tanto più perchè essa nello spirito e nel movimento ha molta rassomiglianza con quell'altera no. 15.

La parte media deve essere un poco più forte di quella superiore.

Il basso è lo stesso che nell'invenzione a 3 parti in fa minore.

46. Il tema comincia soltanto nella metà della seconda battuta.

51. Nei concerti si passi, dopo una breve pausa, subito all'Adagio (no. 25).

52. Qui il canone viene interrotto, affinchè nel periodo posteriore la parte media prenda la direzione. La stessa procedura si effettua — in senso opposto — nella seconda parte.

54. L'indicazione originale ,a 2 clav. (cioè a 2 tastiere) ci indica che le due mani devono suonare con una sensibile differenza di sonorità. L'editore vorrebbe estendere questo precezzo in tale senso che anche tra le due parti eseguite dalla mano sinistra ci sia una differente sonorità.

Contrastando coll'Andante, assai tenero e grazioso (no. 13), quest'Adagio deve mostrare piuttosto il carattere d'una certa grandezza.

58. La parte della mano sinistra, questa vera e propria parte fondamentale, è una variazione del basso del tema.

59. Nei concerti si passi di qui alla 28^{esima} variazione, senza pausa.

60. In this Variation, forming an exception, strict adherence to the harmonic scheme is not carried out.

62. For concert performance: the following Version of the editor.

66. For concert performance, the Version of the editor (*Allegro finale, Quodlibet, e Ripresa*) should be employed from here on.

69. The Quodlibet interweaves two folksongs over the figured bass of the Aria; a contrapuntal fancy of happy mood, presented with consummate artistic skill.

In the representation in score, which follows here, the editor has given an analytical plan, and has endeavoured to carry out the motive of the bass, as it appears in the first four bars. This necessitated the addition of a fifth voice, involving the need of occasionally supplementing the 4-part movement woven above it.

Folk-song I = V. L. I.

 , II = V. L. II.

Basso obligato = B. O.

71. In case of a repetition of the 1st Part:



English Translation by Mevanwy Roberts.

60. L'armature harmonique, exceptionnellement, n'est pas fidèlement observée dans la présente variation.

62. Au concert: nous proposons la version suivante.

66. Au concert nous conseillons de jouer notre version (*Allegro finale, Quolibet et Reprise*).

69. Dans le Quolibet deux chansons populaires sont utilisées sur une basse chiffrée: manifestation contrepointique pleine de bonne humeur, écrite de main de maître.

Dans la partition telle que nous la présentons, nous nous sommes astreints à suivre un plan analytique et nous avons tenté de développer le motif de la basse, tel qu'il figure pendant les 4 premières mesures. Cela n'allait pas sans une cinquième voix, l'ensemble écrit à quatre parties exigeant un complément occasionnel.

Chant populaire I = V. L. I.

 , II = V. L. II.

Basso obligato = B. O.

71. Au cas où l'on répéterait la 1^{re} partie.



Traduction française de Gaston Knosp.

60. In questa variazione — caso eccezionale — lo schema armonico non è fedelmente conservato.

62. Nei concerti si eseguisca la seguente versione dell'editore.

66. Nei concerti si adoperi la versione dell' editore, cioè *Allegro finale, Quodlibet e ripresa*.

69. Il Quodlibet intreccia sopra il basso numerato dell' Aria due canzoni popolari: ecco un' idea di buon umore contrappuntistico, offertaci dalla mano d' un grande artista.

Nella forma grafica fatta qui a modo di partitura l'editore ha voluto dare una specie di pianta analitica ed ha provato di sviluppare il motivo del basso, quale entra nelle prime quattro battute. Questa procedura esigeva l' aggiunta d' una quinta parte e imponeva la condizione che la tessitura delle quattro parti sovrapposte ognitanto fosse completata.

1^a Canzone popolare = V. L. I.

2^a , = V. L. II.

Basso obligato = B. O.

71. Volendo ripetere la prima parte.



Traduzione italiana di F. Spiro.

An J. Philipp

Aria mit 30 Veränderungen (Goldberg-Variationen)

für das Klavier

Aria

Largamente e cantato

Johann Sebastian Bach BWV 988
herausgegeben von Ferruccio Busoni

The musical score consists of four staves of piano music. The top two staves are for the treble clef (G-clef) voice, and the bottom two staves are for the bass clef (F-clef) voice. The key signature is one sharp (F#). The time signature is common time (indicated by '4'). The tempo is marked 'Largamente e cantato'. The first staff begins with a forte dynamic (F) followed by a eighth-note pattern. The second staff starts with a eighth-note pattern. The third staff begins with a eighth-note pattern. The fourth staff begins with a eighth-note pattern. The music features various note values including eighth notes, sixteenth notes, and thirty-second notes. There are several grace notes and slurs. The first variation ends with a repeat sign (double bar line with 'Re.') at the end of the fourth staff.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and A major (indicated by a sharp sign). Measure 11 begins with a sixteenth-note pattern in the treble staff, followed by eighth-note pairs in the bass staff. Measure 12 continues with eighth-note pairs in both staves, separated by rests.

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one sharp. It contains measures 11 and 12, which include various note heads, stems, and beams. The bottom staff uses a bass clef and has a key signature of one sharp. It contains measures 11 and 12, with a dynamic marking 'tr' (trill) over the first measure of measure 12.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and key signature of one sharp. Measure 11 begins with a eighth note followed by a sixteenth-note grace followed by a eighth note. This is followed by a sixteenth-note grace followed by an eighth note. Measure 12 begins with a eighth note followed by a sixteenth-note grace followed by an eighth note. The piano accompaniment consists of eighth-note chords.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and G major (indicated by a sharp symbol). Measure 11 begins with eighth-note pairs in the treble staff, followed by sixteenth-note patterns and a dynamic marking *p*. The bass staff provides harmonic support with sustained notes and eighth-note chords. Measure 12 continues with eighth-note pairs in the treble staff and sustained notes in the bass staff.

più largamente

(lunga)

con 8a.

Allegro con freschezza, e deciso

Frisch

Variatio 1

The sheet music consists of six staves of musical notation for two voices. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. The third staff begins with a treble clef, a key signature of one sharp, and a common time signature. The fourth staff begins with a bass clef, a key signature of one sharp, and a common time signature. The fifth staff begins with a treble clef, a key signature of one sharp, and a common time signature. The sixth staff begins with a bass clef, a key signature of one sharp, and a common time signature.

Ossia 2 3 5 1

Ossia

non legato

Ossia

non legato

Ossia

Sheet music for piano, page 4, featuring five staves of musical notation:

- Staff 1:** Treble clef, key signature of one sharp (F#). Measures show eighth-note patterns.
- Staff 2:** Bass clef, key signature of one sharp (F#). Measures show quarter notes and eighth-note patterns.
- Staff 3:** Treble clef, key signature of one sharp (F#). Measures show sixteenth-note patterns. A dynamic instruction *poco legato* is placed above the staff.
- Staff 4:** Treble clef, key signature of one sharp (F#). Measures show sixteenth-note patterns. An *Ossia* (alternative way) section begins, indicated by a dotted vertical line and a bracket. The first measure of the *Ossia* is labeled *dolce*. Fingerings 1 4 3 1 2 5 are shown above the staff.
- Staff 5:** Bass clef, key signature of one sharp (F#). Measures show eighth-note patterns. An *Ossia* section continues, indicated by a bracket. Fingerings 2 1 are shown above the staff.
- Staff 6:** Treble clef, key signature of one sharp (F#). Measures show sixteenth-note patterns.
- Staff 7:** Bass clef, key signature of one sharp (F#). Measures show eighth-note patterns.
- Staff 8:** Treble clef, key signature of one sharp (F#). Measures show sixteenth-note patterns.
- Staff 9:** Bass clef, key signature of one sharp (F#). Measures show eighth-note patterns.
- Staff 10:** Treble clef, key signature of one sharp (F#). Measures show sixteenth-note patterns.
- Staff 11:** Bass clef, key signature of one sharp (F#). Measures show eighth-note patterns.
- Staff 12:** Treble clef, key signature of one sharp (F#). Measures show sixteenth-note patterns. An *Ossia* section continues, indicated by a bracket.

Andantino, dolce

Variatio 2

The musical score consists of four staves of piano music. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature changes from one sharp in measure 6 to two sharps in measures 7-10. The time signature is common time throughout. Measure 6 begins with a sixteenth-note pattern in the treble staff, followed by eighth-note pairs in the bass staff. Measures 7-9 continue this pattern with variations in note heads and stems. Measure 10 introduces a repeat sign and two endings. Ending 1 continues the established pattern, while Ending 2 provides a contrasting section.

Beim Konzertvortrag ist möglichenfalls das 3. Stück zu überspringen. Man vergleiche die Vorrede

Andante con eleganza e con moto
quasi Oboe

Variatio 3

Canone
all' Unisono

Musical score for Variatio 3, first system. The score consists of three staves. The top staff is treble clef, 12/8 time, dynamic *mf*. It contains two measures of eighth-note patterns. The middle staff is also treble clef, 12/8 time, dynamic *p*, labeled "mano destra" and "Rechte Hand". The bottom staff is bass clef, 12/8 time. The section title "Andante con eleganza e con moto quasi Oboe" is at the top, and "Canone all' Unisono" is on the left.

Musical score for Variatio 3, second system. The score consists of three staves. The top staff is treble clef, 12/8 time. The middle staff is treble clef, 12/8 time, dynamic *sotto voce*. The bottom staff is bass clef, 12/8 time, dynamic *legato*.

Musical score for Variatio 3, third system. The score consists of three staves. The top staff is treble clef, 12/8 time. The middle staff is treble clef, 12/8 time. The bottom staff is bass clef, 12/8 time.

Musical score for Variatio 3, fourth system. The score consists of three staves. The top staff is treble clef, 12/8 time. The middle staff is treble clef, 12/8 time. The bottom staff is bass clef, 12/8 time.

Musical score page 8, measures 1-4. The score consists of three staves: Treble, Treble, and Bass. The first two measures show eighth-note patterns with grace notes. The third measure features sixteenth-note patterns. The fourth measure concludes with a bass line consisting of eighth-note pairs.

Musical score page 8, measures 5-8. The score continues with eighth-note patterns. The fifth measure includes a dynamic instruction *f*. The sixth measure shows eighth-note pairs. The seventh measure contains sixteenth-note patterns. The eighth measure concludes with a bass line consisting of eighth-note pairs.

Musical score page 8, measures 9-12. The score continues with eighth-note patterns. Measure 9 includes a dynamic instruction *m.s.* (mezzo-forte). Measure 10 includes a dynamic instruction *m.d.* (mezzo-dolce). The eleventh measure concludes with a bass line consisting of eighth-note pairs.

Musical score page 8, measures 13-16. The score continues with eighth-note patterns. Measures 13 and 14 conclude with bass lines consisting of eighth-note pairs. Measures 15 and 16 conclude with bass lines consisting of eighth-note pairs. Measure 16 includes a dynamic instruction *p.* (pianissimo).

Variatio 4

Lo stesso movimento

mf

p

1.

2.

Ossia attacca

Edition Breitkopf

27461

Ossia
attacca

Allegro, non troppo

Variatio 5

kräftig (robustamente)

Ossia

2 3 4 5 2 1

Musical score page 11, measures 1-5. The top staff shows a treble clef, a key signature of one sharp, and a bassoon part with sixteenth-note patterns. The bottom staff shows a treble clef, a key signature of one sharp, and a piano part with sixteenth-note patterns. Measure 5 includes a 'Ossia' section with numbered fingering (1, 2, 3, 4, 5).

Musical score page 11, measures 6-10. The top staff continues the bassoon part with sixteenth-note patterns. The bottom staff continues the piano part with sixteenth-note patterns, featuring dynamic markings 'tr' (trill) and 'tr.' (trill).

Musical score page 11, measures 11-15. The top staff shows a treble clef, a key signature of one sharp, and a bassoon part with sixteenth-note patterns. The bottom staff shows a bass clef, a key signature of one sharp, and a piano part with sixteenth-note patterns.

Musical score page 11, measures 16-20. The top staff shows a treble clef, a key signature of one sharp, and a bassoon part with sixteenth-note patterns. The bottom staff shows a bass clef, a key signature of one sharp, and a piano part with sixteenth-note patterns. A label 'ossia (8...)' is present above the bassoon staff.

Musical score page 11, measures 21-25. The top staff shows a treble clef, a key signature of one sharp, and a bassoon part with sixteenth-note patterns. The bottom staff shows a bass clef, a key signature of one sharp, and a piano part with sixteenth-note patterns. An 'Ossia' section is indicated above the piano staff.

Allegretto tranquillo

Variatio 6
Canone
alla Seconda

p

mf

p sotto voce, legato

Ossia 3 2 1 2 4 3

Ossia 4 5 3 5 1 2

Ossia 1 2 3 4 5 3

Ossia 5 4 3

1. 2.

1. 2.

1. 2.

1. 2.

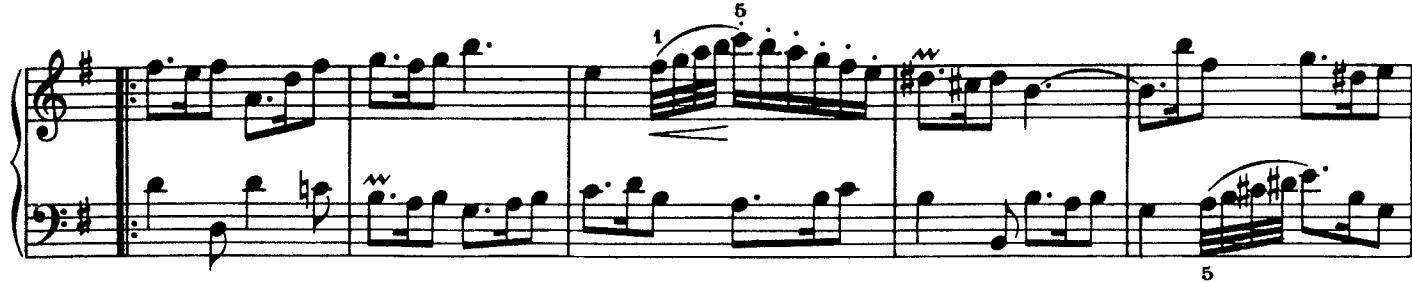
1. 2.

1. 2.

attacca

Allegro scherzando

Variatio 7



Variatio 8
a 2 Clav.
Original

Musical score for Variatio 8 Original, two staves in G major, 3/4 time. The top staff shows eighth-note patterns, and the bottom staff shows quarter-note patterns.

Variatio 8
Bearbeitung

Musical score for Variatio 8 Bearbeitung, Allegro, two staves in G major, 3/4 time. The top staff starts with eighth-note patterns and transitions to sixteenth-note patterns. The bottom staff features sustained notes with grace notes. Dynamics include 'ten.' (tempo) markings.

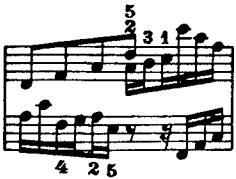
Continuation of Variatio 8 Bearbeitung, two staves in G major, 3/4 time. The top staff continues eighth-note patterns. The bottom staff features sustained notes with grace notes and dynamics including 'ten.'

Continuation of Variatio 8 Bearbeitung, two staves in G major, 3/4 time. The top staff shows eighth-note patterns. The bottom staff features sustained notes with grace notes and dynamics including 'ten.'

*)

V

*) Ausführung:



Musical score for two staves (treble and bass) in G major. The music consists of five measures. Measure 1: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs; Bass staff has eighth-note pairs.

Musical score for two staves (treble and bass) in G major. The music consists of five measures. Measure 6: Treble staff has sixteenth-note pairs; Bass staff has eighth-note pairs. Measure 7: Treble staff has sixteenth-note pairs; Bass staff has eighth-note pairs. Measure 8: Treble staff has sixteenth-note pairs; Bass staff has eighth-note pairs. Measure 9: Treble staff has sixteenth-note pairs; Bass staff has eighth-note pairs. Measure 10: Treble staff has sixteenth-note pairs; Bass staff has eighth-note pairs. Measure numbers 1 and 5 are indicated below the staff.

Musical score for two staves (treble and bass) in G major. The music consists of five measures. Measure 11: Treble staff has sixteenth-note pairs; Bass staff has eighth-note pairs. Measure 12: Treble staff has sixteenth-note pairs; Bass staff has eighth-note pairs. Measure 13: Treble staff has sixteenth-note pairs; Bass staff has eighth-note pairs. Measure 14: Treble staff has sixteenth-note pairs; Bass staff has eighth-note pairs. Measure 15: Treble staff has sixteenth-note pairs; Bass staff has eighth-note pairs. Measure numbers 2, 5, 3, 4, 1, 2, 5, 3 are indicated above the staff.



Musical score page 17, measures 5-8. Treble and bass staves in G major. Measure 8 includes a performance instruction with fingerings: 3 1 2 4 1, >, 3 1, and a fermata over the bass staff.

Musical score page 17, measures 9-12. Treble and bass staves in G major. Measure 11 has a dynamic instruction 'f' above the treble staff. Measure 12 includes a performance instruction with fingerings: 2 1 4 3 1.

Musical score page 17, measures 13-14. Treble and bass staves in G major.

Musical score page 17, measures 15-16. Treble and bass staves in G major. Measure 16 includes a performance instruction with fingerings: 5 and 2.

beim Konzert-
Vortrag: attacca
la Fugetta (10)

Variatio 9
Canone
alla Terza

Moderato

Variatio 11
a 2 Clav.
Original

Two staves of musical notation for two keyboards. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eighth-note patterns.

Lostesso tempo, più vivace

Variatio 11
(Bearbeitung)

Two staves of musical notation for two keyboards. The top staff uses a treble clef and the bottom staff uses a bass clef. The music includes dynamics like *sotto* and *sopra*, and includes a grace note in the bass line.

Two staves of musical notation for two keyboards. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eighth-note patterns.

Two staves of musical notation for two keyboards. The top staff uses a treble clef and the bottom staff uses a bass clef. The music includes a dynamic marking *Ossia.* and fingerings above the notes.

Two staves of musical notation for two keyboards. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of eighth-note patterns.

Two staves of musical notation for two keyboards. The top staff uses a treble clef and the bottom staff uses a bass clef. The music includes fingerings like 1, 2, 3, 4, 5, and dynamic markings like >, *, and Ped.

1 2 3 4 5 6 7 8 9 10 11 12

Ossia 5a 5b

Ossia

NB. Innerhalb einzelner Gruppen sollte eine Variation aus der vorhergegangenen herauswachsen. Der konstruktive Zusammenhang dieser Veränderung mit der Fughetta ist aus der Möglichkeit ersichtlich, durch welche die Motive der beiden übereinandergestellt werden:

The musical score consists of three staves, each with a treble and bass line. The top two staves are in G major (two sharps) throughout. The bottom staff begins in G major but changes to F major (one sharp) in the fifth measure. The music is divided into six measures. Measures 1 through 4 are identical for all three staves. Measures 5 and 6 show a transition. In measure 5, the bass staff has a different pattern than the others. In measure 6, the bass staff has a different pattern again, indicated by a repeat sign and two endings labeled "Ossia". Measure 6 concludes with a double bar line.

Beim Konzertvortrag: Attacca l'Andante (13.)

Canone alla Quarta e per moto contrario

Moderato
quasi f

Variatio 12

The musical score consists of five staves of piano music. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The second staff shows a bass clef, a key signature of one sharp, and a common time signature. The third staff shows a treble clef, a key signature of one sharp, and a common time signature. The fourth staff shows a bass clef, a key signature of one sharp, and a common time signature. The fifth staff shows a treble clef, a key signature of one sharp, and a common time signature. The score includes dynamics such as *dolce*, *quasi p*, and *(##)*. It also includes performance instructions like *Ossia*. Measure numbers 24 through 29 are indicated at the bottom right.

Andante con grazia

Variatio 13

mezza voce

Rit. * *Rit.* *

poco cresc.

delicatamente

Ossia.

Freie Stimme

1 5 2

1 5 2 5 1 4

27

Freie Stimme

più legato

poco rit.

dimin.

Ossia

Ossia

Allegro ritenuto
non legato

Variatio 14*

con Ped.

con 8^a bassa

Ossia

con 8^a

fz fz

Ossia

* An Stelle dieser Variation könnte (dem Programme für den Konzertvortrag folgend) allenfalls die 17. treten.
Edition Breitkopf

Musical score page 29, featuring six staves of piano music. The score consists of two systems of three staves each. The top system starts with a treble clef, a key signature of one sharp, and common time. It includes a dynamic instruction \nearrow . The bottom system starts with a bass clef, a key signature of one sharp, and common time. It includes a dynamic instruction \nearrow , a measure repeat sign, and a measure of rests. The first staff of the second system contains the text "Ossia". The third staff of the second system contains a dynamic instruction fz . The fourth staff of the second system contains a dynamic instruction fz . The fifth staff of the second system contains a dynamic instruction fz . The sixth staff of the second system contains the text "Ossia".

Quasi Adagio

Variatio 15Canone alla Quinta
in moto contrarioDie Mittelstimme stärker
als die Oberstimme *)

NB.

*) Die nach oben gerichteten Noten mit der rechten Hand, die nach unten mit der linken anzuschlagen.

(quasi canonico)

ten.

NB Korrekterweise müßte die Nachahmung entweder so lauten oder es müßte die führende Stimme ansagen:

Im achten Takte sollte die Antwort auf den Triller erfolgen, und zwar in der Gegenbewegung, nämlich:

Endlich würde, bei kanonischer Strenge, der letzte Takt so ausklingen:



Ossia
mano destra

m.s.

ten.

5 4 1

1 2 3 5

d

ten.

5 4 1

1 2 3 5

d

ten.

5 4 1

1 2 3 5

d

ten.

5 4 1

1 2 3 5

d

ten.

5 4 1

1 2 3 5

d

ten.

5 4 1

1 2 3 5

d

ten.

5 4 1

1 2 3 5

d

ten.

5 4 1

1 2 3 5

d

ten.

5 4 1

1 2 3 5

d

ten.

5 4 1

1 2 3 5

d

ten.

5 4 1

1 2 3 5

d

ten.

5 4 1

1 2 3 5

d

ten.

5 4 1

1 2 3 5

d

ten.

5 4 1

1 2 3 5

d

ten.

5 4 1

1 2 3 5

d

ten.

5 4 1

1 2 3 5

d

ten.

5 4 1

1 2 3 5

d

ten.

5 4 1

1 2 3 5

d

ten.

5 4 1

1 2 3 5

d

ten.

5 4 1

1 2 3 5

d

ten.

5 4 1

1 2 3 5

d

ten.

5 4 1

1 2 3 5

d

ten.

5 4 1

1 2 3 5

d

ten.

5 4 1

1 2 3 5

d

ten.

5 4 1

1 2 3 5

d

ten.

5 4 1

1 2 3 5

d

ten.

5 4 1

1 2 3 5

d

ten.

5 4 1

1 2 3 5

d

ten.

5 4 1

1 2 3 5

d

ten.

5 4 1

1 2 3 5

d

ten.

5 4 1

1 2 3 5

d

ten.

5 4 1

1 2 3 5

d

ten.

5 4 1

1 2 3 5

d

ten.

5 4 1

1 2 3 5

d

ten.

5 4 1

1 2 3 5

d

ten.

5 4 1

1 2 3 5

d

ten.

5 4 1

1 2 3 5

d

ten.

5 4 1

1 2 3 5

d

ten.

5 4 1

1 2 3 5

d

ten.

5 4 1

1 2 3 5

d

ten.

5 4 1

1 2 3 5

d

ten.

5 4 1

1 2 3 5

d

ten.

5 4 1

1 2 3 5

d

ten.

5 4 1

1 2 3 5

d

ten.

Original-Baß:

sem -

-pre

più

so -

ste -

-nu -

-to -

pp

(sfumando)

Beim Konzertvortrag: von hier zur 19. Var. übergehen

Edition Breitkopf

27461

Variatio 16
Ouverture

Grave

The musical score for Variatio 16, Ouverture, is presented in four systems. The score is written for two staves: Treble (G-clef) and Bass (F-clef). The key signature is one sharp (G major). The tempo is indicated as "Grave". The dynamics include "f tenuto" (forte with tenuto) in the bass staff of the first system and "tr" (trill) in the treble staff of the second system. The notation consists of eighth and sixteenth notes, with various slurs and grace marks. The score is divided into systems by vertical bar lines.

5

() ()

*) 3 tr. 1.

*) 8

*) Wir schlagen vor, den letzten Takt des Grave mit dem ersten des Allegro zusammen zu gießen, wodurch der eingeschobene 3/8 Takt ausgemerzt und der Maßstab für die folgende Bewegung gegeben wird:

Allegro moderato scherzoso (Fughetta II)

2.

Ossia

* Der Rhythmus bleibt (ungeachtet aller Perioden-Verschiebungen) durchweg streng vier-taktig, der erste Takt als Auftakt empfunden

The musical score consists of four staves of piano music. The top two staves are in common time (indicated by a 'C') and the bottom two are in 2/4 time (indicated by a '2/4'). The key signature is one sharp (F#). The notation includes various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings like 'f' (fortissimo) and 'p' (pianissimo). The first staff features an 'Ossia' section where the melody is played on a different set of notes. The fourth staff concludes with a repeat sign and two endings, labeled '1.' and '2.'. The 'Ossia' section for ending 2 is provided below the main staff.

Variatio 17
a 2 Clav.
Original



Allegro slanciato

Variatio 17
Bearbeitung



8.....

1 5

p

cresc.

A page of musical notation for piano, consisting of three staves. The top staff uses a treble clef and a bass clef, separated by a brace. The middle staff uses a bass clef. The bottom staff uses a bass clef. The music is in common time, with a key signature of one sharp. The notation includes various note values, rests, and dynamic markings like 'f' (fortissimo). Measure numbers 5, 4, and 3 are indicated below the bottom staff. The page concludes with a repeat sign and a double bar line.

Ossia

1 3 5 4 2
 5 2 . . . 2 1

Tempo giusto, alla breve

Variatio 18
Canone
alla Sesta

quasi f

il basso caratteristicamente

*) Die vier ersten Takte des Canons sind aus dem Basse der Themas gebildet.

Allegretto piacevole

Variatio 19

mp

5 2

Ossia

poco

4 5 3

imitierend:

Ossia.

attacca

Allegretto vivace

Variatio 20

**Variante
des Herausgebers**

A musical score for piano, page 43, featuring four staves of music. The top two staves are in treble clef and G major, while the bottom two are in bass clef and G major. The music consists of six measures. Measure 1: Treble staff has eighth-note pairs (A, C#), (B, D#), (C, E), (D, F#), (E, G). Bass staff has eighth notes (D, F#), (E, G), (F, A), (G, B). Measure 2: Treble staff has eighth-note pairs (A, C#), (B, D#), (C, E), (D, F#), (E, G). Bass staff has eighth notes (D, F#), (E, G), (F, A), (G, B). Measure 3: Treble staff has eighth-note pairs (A, C#), (B, D#), (C, E), (D, F#), (E, G). Bass staff has eighth notes (D, F#), (E, G), (F, A), (G, B). Measure 4: Treble staff has eighth-note pairs (A, C#), (B, D#), (C, E), (D, F#), (E, G). Bass staff has eighth notes (D, F#), (E, G), (F, A), (G, B). Measure 5: Treble staff has eighth-note pairs (A, C#), (B, D#), (C, E), (D, F#), (E, G). Bass staff has eighth notes (D, F#), (E, G), (F, A), (G, B). Measure 6: Treble staff has eighth-note pairs (A, C#), (B, D#), (C, E), (D, F#), (E, G). Bass staff has eighth notes (D, F#), (E, G), (F, A), (G, B).

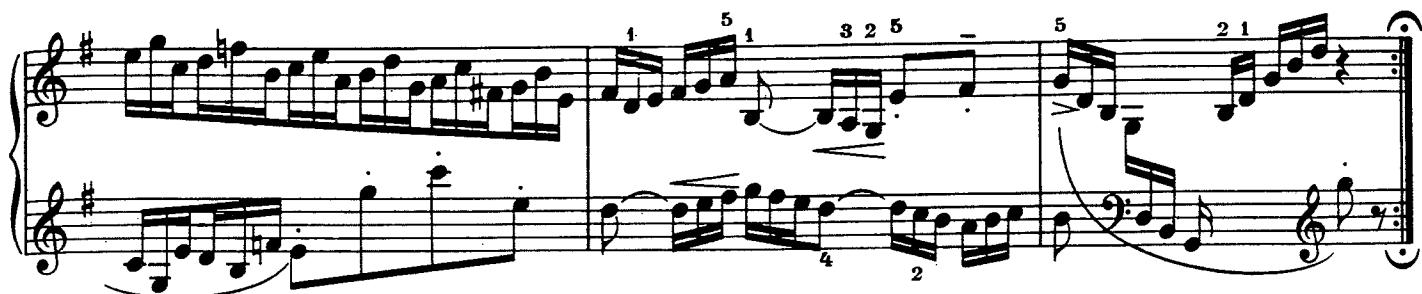
Ossia

p subito

Ossia

4 3 2 1

2 2



N.B. Um die Wirkung von dem Eintritt des Adagio (25) nicht zu schmälern, wäre es vielleicht angezeigt, auch die folgende Moll-Variation beim Konzertvortrag zu übergehen, umso mehr als sie in Stimmung und Bewegung mit der früheren (15) starke Ähnlichkeit hat.

Andante con moto, non troppo dolce

Variatio 21

Canone
alla Settima,
semi cromatico

*) Die Mittelstimme ein wenig lauter als die Oberstimme

**) Derselbe Baß wie bei der dreistimmigen F moll-Invention

The musical score consists of four staves of piano music. The top two staves are in common time (indicated by a 'C') and the bottom two are in 2/4 time (indicated by a '2/4'). The key signature is one flat. The music features various note heads, stems, and bar lines. Measure 1 shows eighth-note patterns in the upper staves. Measures 2-3 show sixteenth-note patterns. Measure 4 begins with a dynamic 'p' (piano) and ends with 'più espress.' (more expressive). Measure 5 starts with 'allarg.' (allegro). Measure 6 concludes with 'Ossia attacca 22' (Ossia, attach to measure 22).

Variatio 22
Fugato

Alla breve

This section of the score is in common time (indicated by a 'C') and major (indicated by a sharp sign). It is labeled 'Alla breve'. The dynamic is 'f non legato'. The bass line is marked 'marcato assai'. The score includes a brace grouping the two staves.

*) Das Thema beginnt erst auf der Hälfte des zweiten Taktes

A musical score for piano, consisting of five staves. The top two staves are standard piano staves (treble and bass). The third staff is labeled "Ossia" and contains a different melodic line. The fourth staff is a bass staff with a treble clef, likely indicating a basso continuo or harmonic bass line. The fifth staff is a bass staff with a bass clef. Various dynamics and performance instructions are included, such as "8", "(m.d.)", "Ossia linke Hand", and "m.s.". Measure numbers 1 through 8 are indicated above the staves.

Variatio 23
a 2 Clav.
Original

Vivace $\text{d} = 100$

The musical score consists of five staves of music for two keyboards (two clavichords). The top staff is the treble clef staff, and the bottom staff is the bass clef staff. The music is in common time, with a key signature of one sharp (F#). The tempo is Vivace, indicated by $\text{d} = 100$. The score is divided into measures by vertical bar lines. The first measure shows eighth-note patterns in both treble and bass staves. The second measure continues with eighth-note patterns. The third measure introduces sixteenth-note patterns in the bass staff. The fourth measure returns to eighth-note patterns. The fifth measure features sixteenth-note patterns in the treble staff. The sixth measure returns to eighth-note patterns. The seventh measure features sixteenth-note patterns in the bass staff. The eighth measure returns to eighth-note patterns. The ninth measure features sixteenth-note patterns in the treble staff. The tenth measure returns to eighth-note patterns. The eleventh measure features sixteenth-note patterns in the bass staff. The twelfth measure returns to eighth-note patterns. The thirteenth measure features sixteenth-note patterns in the treble staff. The fourteenth measure returns to eighth-note patterns. The fifteenth measure features sixteenth-note patterns in the bass staff. The sixteenth measure returns to eighth-note patterns.

A page of musical notation for two voices and basso continuo. The music is divided into six staves by vertical bar lines. The top two staves are soprano and alto voices in treble clef. The bottom four staves are basso continuo parts, each with a bass clef. The notation includes various note heads, stems, and rests. The first three staves show eighth-note patterns. The fourth staff begins with a sixteenth-note pattern. The fifth staff features a continuous eighth-note pattern. The sixth staff shows a mix of eighth and sixteenth notes. The vocal parts have dynamic markings like $\tilde{\tilde{v}}$ and $\tilde{\tilde{v}}$. The basso continuo parts include square note heads and bassoon-like slurs. The soprano part has a melodic line with some grace notes. The alto part follows a similar rhythmic pattern. The basso continuo parts provide harmonic support with sustained notes and chords.

Non Allegro

Variatio 23
(Bearbeitung)

distaccato, mf legg.

(più legg.)

8^a alta ad lib.

p scherzando

8^a ad lib.



sempre p e staccato

poco accelerando

(Beim Konzertvortrag:
nach kurzer Pause sofort
zum Adagio (25) weiter.)

Variatio 24
Canone all' Ottava

Allegretto

*dolce, quasi Clarinetto
non troppo legato, pastorale*

dolce, quasi Fagotto

*)

*) Hier wird der Canon unterbrochen, damit im Nachsatze die Mittelstimme zum Führer werde. Der gleiche Vorgang spielt - umgekehrt - im II. Teile sich ab.

A musical score for piano, consisting of five staves of music. The music is in common time and major key signature. The top staff shows a melodic line with eighth-note patterns and grace notes. The second staff features sixteenth-note patterns with a dynamic instruction 'p' (piano). The third staff contains eighth-note chords and sixteenth-note patterns. The fourth staff includes eighth-note chords and sixteenth-note patterns. The fifth staff concludes the page with eighth-note chords.

Variatio 25

Adagio

quasi f

m.d. (♩) sotto voce

largamente

Die ursprüngliche Überschrift „a 2 Clav.“ bedeutet uns, daß zwischen den beiden Händen ein merklicher Unterschied des Klanges beabsichtigt ist.

Der Herausgeber möchte diese Vorschrift dahin erweitern, daß selbst zwischen den beiden Stimmen der linken Hand noch eine Abstufung hörbar würde.

Im Gegensatz zu dem mehr zarten und graziösen „Andante“ (13) soll dieses Adagio eher Größe im Ausdruck atmen.

A musical score for piano, page 55, featuring four staves of music. The top two staves are in G major (indicated by a treble clef and one sharp) and the bottom two staves are in E major (indicated by a bass clef and one sharp). The music consists of six measures per staff. Measure 1: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth-note pairs. Measure 2: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth-note pairs. Measure 3: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth-note pairs. Measure 5: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth-note pairs. Measures 7-8: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth-note pairs. Measures 9-10: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth-note pairs. Measures 11-12: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth-note pairs. Measures 13-14: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth-note pairs. Measures 15-16: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth-note pairs. Measures 17-18: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth-note pairs. Measures 19-20: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth-note pairs. Measures 21-22: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth-note pairs. Measures 23-24: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth-note pairs. Measures 25-26: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth-note pairs. Measures 27-28: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth-note pairs. Measures 29-30: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth-note pairs. Measures 31-32: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth-note pairs. Measures 33-34: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth-note pairs. Measures 35-36: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth-note pairs. Measures 37-38: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth-note pairs. Measures 39-40: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth-note pairs. Measures 41-42: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth-note pairs. Measures 43-44: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth-note pairs. Measures 45-46: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth-note pairs. Measures 47-48: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth-note pairs. Measures 49-50: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth-note pairs. Measures 51-52: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth-note pairs. Measures 53-54: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth-note pairs. Measures 55-56: Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth-note pairs.

A musical score for piano, page 56, featuring five staves of music. The score consists of two systems separated by a vertical bar line. The first system begins with a dynamic marking *meno f*. The second system begins with a dynamic marking *raddolc.* and a tempo marking *dim.*

The music is written in common time, with a key signature of one flat. The piano part includes both treble and bass staves. Articulation marks such as dots, dashes, and vertical strokes are used throughout the score. The score is published by Edition Breitkopf, with the number 27461 at the bottom right.

piano

(au - - men - tan - do e)

al - - lar - - gan - - do)

rinforz.

Ossia

Allegro corrente

Variatio 26

p e leggiero

dolce

(m)

m.s.

p e legg.

simile

(sopra)

N.B. Die untere Stimme der linken Hand, die eigentliche Grundstimme ist eine Variation von dem Basse des Themas

3 2 1 2 5 3 Ossia Ossia

Ossia

$\begin{matrix} 5 \\ 2 \end{matrix}$ $\begin{matrix} 3 \\ 1 \end{matrix}$ $\begin{matrix} 4 \\ 2 \end{matrix}$ $\begin{matrix} 4 \\ 2 \end{matrix}$ $\begin{matrix} 4 \\ 2 \end{matrix}$

f *p senza Ped.*

Ossia *f* *m. d.*

(Beim Konzertvortrag: zur 28. Variat., ohne Pause)

Variatio 27
Canone alla Nona

Moderato ma vivacemente

Bei dieser Variation ist, ausnahmsweise, das harmonische Schema nicht treu eingehalten
Edition Breitkopf

(Inversio)

Andante brillante

Variatio 28
Original *)

The sheet music consists of six systems of musical notation. Each system begins with a treble clef and a key signature of one sharp (F#). The first system ends with a bass clef. The second system begins with a bass clef. The third system begins with a treble clef. The fourth system begins with a bass clef. The fifth system begins with a treble clef. The sixth system begins with a bass clef. The music is divided into measures by vertical bar lines. The notes are primarily eighth and sixteenth notes, with some quarter notes and half notes. The dynamics are indicated by crescendos and decrescendos.

*) Beim Konzertvortrag: die folgende Version des H. S.

A page of sheet music for piano, consisting of six staves. The music is in common time and major key. The top two staves are treble clef, and the bottom four staves are bass clef. The notation includes various note values, rests, and dynamic markings like *f* (fortissimo) and *p* (pianissimo). The music is divided into measures by vertical bar lines.

This page contains six staves of musical notation for piano, arranged in two columns of three staves each. The music is in common time and consists primarily of eighth-note patterns. Measure 7 starts with a treble clef staff, followed by a bass clef staff, then a treble clef staff. Measure 8 begins with a treble clef staff, followed by a bass clef staff, then a treble clef staff. Measure 9 starts with a treble clef staff, followed by a bass clef staff, then a treble clef staff. Measure 10 begins with a treble clef staff, followed by a bass clef staff, then a treble clef staff. Measure 11 starts with a treble clef staff, followed by a bass clef staff, then a treble clef staff. Measure 12 begins with a treble clef staff, followed by a bass clef staff, then a treble clef staff. Various dynamics and performance instructions are included, such as 'senza Ped.' (without pedal) and 'sempre dim.' (diminuendo always).

Allegro finale (non troppo)

Variatio 29
(Original)*

The musical score for Variatio 29, Allegro finale (non troppo), is presented in six staves. The top two staves represent the voices (Soprano and Bass) and the bottom staff represents the piano. The music is in common time with a key signature of one sharp. The score is divided into measures by vertical bar lines. The piano part features bass notes and chords, while the voices provide harmonic support and melodic lines.

*) Beim Konzertvortrag ist von hier ab die Version des Herausgebers (Allegro finale, Quodlibet e Ripresa) zu benützen



Musical score page 67, measures 3-4. The top staff shows a continuation of eighth-note patterns with grace notes. The bottom staff begins with a bass note followed by eighth-note patterns.

Musical score page 67, measures 5-6. The top staff features eighth-note patterns with grace notes. The bottom staff has a bass line consisting of eighth notes and quarter notes.

Musical score page 67, measures 7-8. The top staff shows eighth-note patterns with grace notes. The bottom staff has a bass line consisting of eighth notes and quarter notes.

Musical score page 67, measures 9-10. The top staff features eighth-note patterns with grace notes. The bottom staff has a bass line consisting of eighth notes and quarter notes.

Musical score page 67, measures 11-12. The top staff shows eighth-note patterns with grace notes. The bottom staff has a bass line consisting of eighth notes and quarter notes.

Variatio 30
Quodlibet

The musical score consists of six staves of music for two voices: Soprano (Treble clef) and Bass (Bass clef). The key signature is one sharp. The time signature is common time. The score is divided into six measures per staff by vertical bar lines. The music features various note values including eighth and sixteenth notes, with some grace notes indicated by small stems. The bass line provides harmonic support, often featuring sustained notes or simple eighth-note patterns.

Aria da Capo e Fine

Das Quodlibet verwebt über dem bezifferten Baß der Aria zwei Volkslieder ein Einfall kontrapunktischer guuter Laune von kunstreicher Hand geboten.

Bei der Partitur-Darstellung, die hier folgt, hat der Herausgeber einen analytischen Plan gegeben und hat versucht das Motiv des Basses, wie es in den ersten 4 Takten auftritt, durchzuführen. Dies erforderte das Hinzutreten einer fünften Stimme und die Bedingung, den darüber gesponnenen 4 stimmigen Satz gelegentlich zu ergänzen.

Volkslied I = V.L.I

Volkslied II = V.L.II

Basso obligato = B.O.

The musical score is divided into four systems, each containing five staves. The parts are labeled as follows:

- V.L.I**: Treble clef, mostly rests or short notes.
- V.L.II**: Treble clef, mostly eighth-note patterns.
- V.L.III**: Bass clef, mostly eighth-note patterns.
- V.L.IV**: Bass clef, mostly eighth-note patterns.
- B.O.**: Bass clef, mostly quarter notes.

The score illustrates a complex counterpoint analysis where the basso obligato part (B.O.) is developed across the four systems to complete the original four-voice setting. The V.L.I and V.L.II parts represent the two folk songs being woven together.

Allegro finale, Quodlibet e Ripresa

Allegro non troppo
quasi Trombe

The musical score consists of five staves of piano music. The first two staves are in treble clef, 3/4 time, and key signature of one sharp. The third staff is in bass clef, 3/4 time, and key signature of one sharp. The fourth staff is in treble clef, 3/4 time, and key signature of one sharp. The fifth staff is in bass clef, 3/4 time, and key signature of one sharp. The score includes dynamic markings such as *f*, *v*, and *V³*, and performance instructions like '^' and *quasi Trombe*. The music features various note patterns, including eighth and sixteenth notes, and rests.

*)

marc.

f

c

*) Im Falle einer Wiederholung des I. Teiles:



Frisch und volkstümlich, doch nicht ohne Würde

Frisch und volkstümlich, doch nicht ohne Würde

Musical score page 73, measures 1-2. The score consists of two staves. The top staff is in common time (indicated by a 'C') and the bottom staff is in common time (indicated by a 'C'). The key signature is one sharp (F#). Measure 1 starts with a forte dynamic (f) followed by eighth-note chords. Measure 2 begins with eighth-note chords, followed by a melodic line with grace notes and a ritardando (rit.). Measure 3 ends with a double bar line.

Largamente (Aria)

Musical score page 73, measures 3-4. The score consists of two staves. The top staff is in common time (indicated by a 'C') and the bottom staff is in common time (indicated by a 'C'). The key signature is one sharp (F#). Measure 3 starts with a dynamic of *f*, followed by eighth-note chords. Measure 4 begins with eighth-note chords, followed by a melodic line with grace notes and a dynamic of *non troppo f*.

Musical score page 73, measures 5-6. The score consists of two staves. The top staff is in common time (indicated by a 'C') and the bottom staff is in common time (indicated by a 'C'). The key signature is one sharp (F#). Measure 5 starts with a dynamic of *p*, followed by eighth-note chords. Measure 6 begins with eighth-note chords, followed by a melodic line with grace notes.

Musical score page 73, measures 7-8. The score consists of two staves. The top staff is in common time (indicated by a 'C') and the bottom staff is in common time (indicated by a 'C'). The key signature is one sharp (F#). Measure 7 starts with a dynamic of *p*, followed by eighth-note chords. Measure 8 begins with eighth-note chords, followed by a melodic line with grace notes.

Musical score page 73, measures 9-10. The score consists of two staves. The top staff is in common time (indicated by a 'C') and the bottom staff is in common time (indicated by a 'C'). The key signature is one sharp (F#). Measure 9 starts with a dynamic of *p*, followed by eighth-note chords. Measure 10 begins with eighth-note chords, followed by a melodic line with grace notes and a dynamic of *f*.

74

Ossia *p*

molto rit.