

JOHANN SEBASTIAN BACH  
(1685 – 1750)

Klavierwerke  
Busoni-Ausgabe  
Band XV

Aria mit 30 Veränderungen  
(Goldberg-Variationen)  
BWV 988

herausgegeben von Ferruccio Busoni



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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 *Pianoforte* works of the master, they hold an important place, between the "Welltempered Clavichord". The 48 Preludes<sup>3</sup> 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 da Beethoven sopra un tema di Diabelli mi sembra — a parte un paragone tra i due Adagi che si toccano molto da vicino — ingiustificabile, imperocché 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 «isolate»: 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'incrociamiento delle due mani; fra le meta morfosi «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  
 , 3. Canon at the unison  
 , 4. Free imitation, four part  
 , 6. Canon at the second  
 , 9. Canon at the third  
 , 10. Fughetta I  
 , 12. Canon at the fourth (in contrary motion)  
 , 15. Canon at the fifth (in contrary motion, and in minor)  
 , 16. Fughetta II (Allegro of the Overture)  
 , 18. Canon at the sixth  
 , 19. Free imitation, three-part  
 , 21. Canon at the seventh (and in minor)  
 , 22. Fugato, four-part  
 , 24. Canon at the octave  
 , 27. Canon at the ninth two-part  
 , 30 "Quodlibet" Compare the Explanation

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:

- 2<sup>me</sup>** variation, imitation libre, à trois voix  
**3<sup>me</sup>** , canon à l'unisson  
**4<sup>me</sup>** , imitation libre, à quatre voix  
**6<sup>me</sup>** , canon à la seconde  
**9<sup>me</sup>** , canon à la tierce  
**10<sup>me</sup>** , fughette I  
**12<sup>me</sup>** , canon à la quarte (mouvement contraire)  
**15<sup>me</sup>** , canon à la quinte (mouvement contraire et en mineur)  
**16<sup>me</sup>** , fughette II (Allegro de l'ouverture)  
**18<sup>me</sup>** , canon à la sixte  
**19<sup>me</sup>** , imitation libre, à trois voix  
**21<sup>me</sup>** , canon à la 7<sup>me</sup> (et en mineur)  
**22<sup>me</sup>** , fugato, à 4 voix  
**24<sup>me</sup>** , canon à l'octave  
**27<sup>me</sup>** , canon à la neuvième, à 2 voix  
**30<sup>me</sup>** , quolibet (voyez l'explication).

Nous tenons pour essentiel le fait de «reconnaitre» 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:

- variazione 2<sup>da</sup>**: libera imitazione, a tre parti  
 » 3<sup>ra</sup>: canone all'unisono  
 » 4<sup>ta</sup>: libera imitazione a quattro  
 » 6<sup>ta</sup>: canone alla seconda  
 » 9<sup>ra</sup>: » » terza  
 » 10<sup>ma</sup>: fughetta I<sup>ma</sup>  
 » 12<sup>ma</sup>: canone alla quarta (al rovescio)  
 » 15<sup>ma</sup>: » » quinta (al rovescio, ed in minore)  
 » 16<sup>ma</sup>: fughetta II<sup>da</sup> (Allegro dell'Ouverture)  
 » 18<sup>ma</sup>: canone alla sesta  
 » 19<sup>ma</sup>: imitazione libera, a tre  
 » 21<sup>ma</sup>: canone alla settima (e in minore)  
 » 22<sup>ma</sup>: fugato, a quattro  
 » 24<sup>ma</sup>: canone all'ottava  
 » 27<sup>ma</sup>: » alla nona, a due  
 » 30<sup>ma</sup>: Quodlibet (si veda la spiegazione).

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:

Thema

Var. 2

Var. 7

The musical score consists of seven staves of piano music. Staff 1 (Var. 8) shows a treble clef, common time, and a key signature of one sharp. Staff 2 (Var. 10) shows a treble clef, common time, and a key signature of one sharp. Staff 3 (Var. 13) shows a treble clef, common time, and a key signature of one sharp. Staff 4 (Var. 15) shows a bass clef, common time, and a key signature of one sharp. Staff 5 (Var. 21) shows a treble clef, common time, and a key signature of one sharp. Staff 6 (Var. 24) shows a treble clef, common time, and a key signature of one sharp. Staff 7 (Var. 26) shows a treble clef, common time, and a key signature of one sharp.

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 3<sup>rd</sup> Variation (which makes great demands on a thorough mastery of touch), is sufficiently expressed in the 2<sup>nd</sup> Var., so that the omission of the 3<sup>rd</sup> 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<sup>me</sup> variation par exemple (et qui exige une grande maîtrise d'exécution) est déjà suffisamment exprimé dans la 2<sup>me</sup> variation, de sorte qu'on pourra aisément passer sous silence la 3<sup>me</sup> 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'importante 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 meta io proporrò 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<sup>a</sup> variazione (la quale richiede un tocco assai elastico e sicuro) trova sufficiente espressione nella 2<sup>a</sup>, di modo che della 3<sup>a</sup> si potrebbe fare a meno, senza causare una troppo grave perdita.

Il canone alla terza indebolisce l'effetto dell'entrata della fughetta, 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 23<sup>rd</sup> 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 bercant 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<sup>me</sup> 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<sup>me</sup> (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'élevation 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'introduvirvi 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 culmine, tutto ciò che segue dovrebbe stendersi 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 melodia 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: oltre ciò 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.

**Page 6.** For concert performance the 3<sup>rd</sup> 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 17<sup>th</sup> 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:



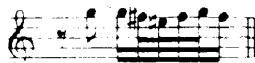
or the leading voice should enunciate:



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<sup>me</sup> 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 fugetta ressort de la possibilité avec laquelle les deux motifs sont superposés.

**28.** On pourrait remplacer la présente variation par la 17<sup>me</sup> (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<sup>me</sup> 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<sup>me</sup> 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<sup>o</sup> 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<sup>esima</sup>.

**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



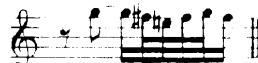
parte conduttrice dovrebbe indicare questa:



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 dilegasse così:



**31.** Nei concerti si passi di qui alla 19<sup>esima</sup> variazione.

**33.** Noi proponiamo di fondere in uno l'ultima battuta del Grave colla prima del l'Allegro; così si elimina la battuta 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 per il 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, "à 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<sup>re</sup> 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<sup>e</sup> mesure.

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

**52.** Ici interruption du canon, afin que dans la 2<sup>me</sup> 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<sup>me</sup> partie de la main gauche, basse effective, est une variation de la basse du thème.

**59.** Au Concert: passez sans arrêt à la 28<sup>me</sup> 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 « à 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 precetto 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 di 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<sup>me</sup> 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 1<sup>st</sup> 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<sup>re</sup> 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<sup>a</sup> Canzone popolare = V. L. I.

2<sup>a</sup> · · II = V. L. II.

Basso obligato = B. O.

**71.** Volendo ripetere la prima parte.



Traduzione italiana di F. Spiro.

# Reihenfolge für den Konzertvortrag

## A R I A

### Veränderungen. ERSTE GRUPPE:

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.)

### ZWEITE GRUPPE:

11. Allegro ritenuto (14. oder, statt dessen: 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.)

### DRITTE GRUPPE:

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

An J. Philipp

# Aria mit 30 Veränderungen (Goldberg-Variationen)

für das Klavier

**Aria**

**Largamente e cantato**

Johann Sebastian Bach BWV 988  
herausgegeben von Fermuccio Busoni

The sheet music consists of five staves of musical notation for piano, arranged vertically. The top two staves are in G major (indicated by a single sharp sign) and the bottom three staves are in F major (indicated by one sharp sign). The music is in common time.

**Staff 1 (Top):** Treble clef. The right hand plays eighth-note patterns with grace notes, while the left hand provides harmonic support with sustained notes and eighth-note chords.

**Staff 2:** Bass clef. The right hand continues the eighth-note patterns, and the left hand provides harmonic support.

**Staff 3:** Treble clef. The right hand plays eighth-note patterns, and the left hand provides harmonic support.

**Staff 4:** Treble clef. The right hand plays eighth-note patterns, and the left hand provides harmonic support.

**Staff 5 (Bottom):** Treble clef. The right hand plays eighth-note patterns, and the left hand provides harmonic support. The dynamic *p* is indicated above the staff. The instruction *più largamente* appears above the right-hand notes in measures 4 and 5. The right-hand notes in measure 5 are marked with slurs and dynamics *(lunga)* and *(lung)*. The instruction *con 8a.* appears below the bass clef at the beginning of the staff.

*Allegro con freschezza, e deciso*

*Frisch*

Variatio 1

*Ossia* 2 3 5 1

*Ossia*

*non legato*

*Ossia*

*non legato*

*Ossia*

*poco legato*

*dolce*

Ossia

1 4 3 1 2 5

Ossia

2 1

Ossia

*Andantino, dolce*

**Variatio 2**

*Ossia* *p*

5

2 3 4 5

1. 2.

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

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*, and includes markings "mano destra" and "Rechte Hand". The middle staff is also treble clef, 12/8 time, dynamic *p*. The bottom staff is bass clef, 12/8 time. The music features eighth-note patterns and sixteenth-note figures.

Musical score for Variatio 3, second system. The score continues with three staves. The top staff has a dynamic marking "sotto voce". The middle staff has a dynamic marking "legato". The bottom staff is bass clef. The music maintains the 12/8 time signature and eighth-note patterns.

Musical score for Variatio 3, third system. The score continues with three staves. The top staff has a dynamic marking "p". The middle staff has a dynamic marking "*p*". The bottom staff is bass clef. The music maintains the 12/8 time signature and eighth-note patterns.

Musical score for Variatio 3, fourth system. The score continues with three staves. The top staff has a dynamic marking "*p*". The middle staff has a dynamic marking "*p*". The bottom staff is bass clef. The music maintains the 12/8 time signature and eighth-note patterns.

Piano sheet music in G major, four staves, measures 8-12.

Measure 8:

Staff 1: Treble clef, key signature of one sharp. Notes: rest, eighth note, sixteenth-note pattern (A-B-C-B-A-G), eighth note, sixteenth-note pattern (A-B-C-B-A-G).

Staff 2: Treble clef, key signature of one sharp. Notes: rest, eighth note, sixteenth-note pattern (A-B-C-B-A-G), eighth note, sixteenth-note pattern (A-B-C-B-A-G).

Staff 3: Bass clef, key signature of one sharp. Notes: eighth note, sixteenth-note pattern (A-B-C-B-A-G), eighth note, sixteenth-note pattern (A-B-C-B-A-G).

Measure 9:

Staff 1: Treble clef, key signature of one sharp. Notes: eighth note, sixteenth-note pattern (A-B-C-B-A-G), eighth note, sixteenth-note pattern (A-B-C-B-A-G).

Staff 2: Treble clef, key signature of one sharp. Notes: eighth note, sixteenth-note pattern (A-B-C-B-A-G), eighth note, sixteenth-note pattern (A-B-C-B-A-G).

Staff 3: Bass clef, key signature of one sharp. Notes: eighth note, sixteenth-note pattern (A-B-C-B-A-G), eighth note, sixteenth-note pattern (A-B-C-B-A-G).

Measure 10:

Staff 1: Treble clef, key signature of one sharp. Notes: eighth note, sixteenth-note pattern (A-B-C-B-A-G), eighth note, sixteenth-note pattern (A-B-C-B-A-G).

Staff 2: Treble clef, key signature of one sharp. Notes: eighth note, sixteenth-note pattern (A-B-C-B-A-G), eighth note, sixteenth-note pattern (A-B-C-B-A-G).

Staff 3: Bass clef, key signature of one sharp. Notes: eighth note, sixteenth-note pattern (A-B-C-B-A-G), eighth note, sixteenth-note pattern (A-B-C-B-A-G).

Measure 11:

Staff 1: Treble clef, key signature of one sharp. Notes: eighth note, sixteenth-note pattern (A-B-C-B-A-G), eighth note, sixteenth-note pattern (A-B-C-B-A-G).

Staff 2: Treble clef, key signature of one sharp. Notes: eighth note, sixteenth-note pattern (A-B-C-B-A-G), eighth note, sixteenth-note pattern (A-B-C-B-A-G).

Staff 3: Bass clef, key signature of one sharp. Notes: eighth note, sixteenth-note pattern (A-B-C-B-A-G), eighth note, sixteenth-note pattern (A-B-C-B-A-G).

Measure 12:

Staff 1: Treble clef, key signature of one sharp. Notes: eighth note, sixteenth-note pattern (A-B-C-B-A-G), eighth note, sixteenth-note pattern (A-B-C-B-A-G).

Staff 2: Treble clef, key signature of one sharp. Notes: eighth note, sixteenth-note pattern (A-B-C-B-A-G), eighth note, sixteenth-note pattern (A-B-C-B-A-G).

Staff 3: Bass clef, key signature of one sharp. Notes: eighth note, sixteenth-note pattern (A-B-C-B-A-G), eighth note, sixteenth-note pattern (A-B-C-B-A-G).

*Lo stesso movimento*

Variatio 4

*mf*

*p*

*p*

*p*

*p*

Ossia  
attacca

## Allegro, non troppo

## Variatio 5

*kräftig (robustamente)*

*legg.*

Ossia

Piano sheet music in G major. The left hand plays eighth-note chords, and the right hand plays sixteenth-note patterns. Measure 4 ends with an *Ossia* section.

Ossia

Piano sheet music in G major. The left hand provides harmonic support with eighth-note chords, and the right hand continues its sixteenth-note patterns.

Piano sheet music in G major. The left hand provides harmonic support with eighth-note chords, and the right hand continues its sixteenth-note patterns.

Piano sheet music in G major. The left hand provides harmonic support with eighth-note chords, and the right hand continues its sixteenth-note patterns. A bracket labeled "ossia (8)" spans measures 13-16.

Piano sheet music in G major. The left hand provides harmonic support with eighth-note chords, and the right hand continues its sixteenth-note patterns. An *Ossia* section begins in measure 17, indicated by a bracket above the right hand's notes.

## Allegretto tranquillo

Variatio 6  
Canone  
alla Seconda

*p sotto voce, legato*

Ossia

Ossia

1. 2. 3.

5 4 3

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

attacca

## Allegro scherzando

Variatio 7

*mf*

*poco cresc.*

*poco più f*

*dim.*

*più p*

1 2 3 4 5

**Variatio 8**  
a 2 Clav.  
Original



**Variatio 8**  
Bearbeitung

**Allegro**

Musical score for Variatio 8 Bearbeitung, featuring two staves in 3/4 time. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp. The music includes dynamic markings "ten." and "ten." with arrows pointing to specific notes.

Continuation of the musical score for Variatio 8 Bearbeitung, featuring two staves in 3/4 time. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp. The music consists of eighth-note patterns.

Continuation of the musical score for Variatio 8 Bearbeitung, featuring two staves in 3/4 time. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp. The music includes dynamic markings "ten." and "ten." with arrows pointing to specific notes.

Continuation of the musical score for Variatio 8 Bearbeitung, featuring two staves in 3/4 time. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp. The music consists of eighth-note patterns.

Continuation of the musical score for Variatio 8 Bearbeitung, featuring two staves in 3/4 time. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp. The music consists of eighth-note patterns.

\*) Ausführung:

Diagram illustrating a hand position for the piano, showing fingers 1 through 5.

Musical score for piano, two staves. Treble clef, key signature of one sharp (F#). Measures 1-4 show eighth-note patterns in the treble staff and sixteenth-note patterns in the bass staff.

Measures 5-8 continue the eighth-note and sixteenth-note patterns from the previous measures, maintaining the treble clef and one sharp key signature.

Measures 9-12 show more complex sixteenth-note patterns in the bass staff, with measure 12 ending on a half note. Measure numbers 1, V, and 5 are indicated below the staff.

Measures 13-16 show eighth-note patterns in the treble staff and sixteenth-note patterns in the bass staff, returning to the original key signature of one sharp.

Measures 17-20 conclude the section with sixteenth-note patterns in the bass staff, featuring a descending scale pattern with measure numbers 2 through 5 above the staff.

beim Konzert -  
Vortrag: attacca  
la Fughetta (10)

**Moderato**

**Variatio 9**

Canone  
alla Terza

Ossia.

(m)

Variatio 10 Fughetta I

Alla breve

*quasi f., tenuto*

Ossia

*poco più f.*

\* Ossia

*dolce*

*Ausführung*

5 5      5 4

Variatio 11  
a 2 Clav.  
Original.



Variatio 11  
(Bearbeitung)

Lostesso tempo, più vivace

Sheet music for three staves, measures 21-27. The music is in common time and major key.

**Measure 21:** Treble staff: eighth-note pairs followed by eighth-note pairs. Bass staff: eighth-note pairs followed by eighth-note pairs. Alto staff: eighth-note pairs followed by eighth-note pairs.

**Measure 22:** Treble staff: sixteenth-note pairs followed by eighth-note pairs. Bass staff: sixteenth-note pairs followed by eighth-note pairs. Alto staff: sixteenth-note pairs followed by eighth-note pairs.

**Measure 23:** Treble staff: eighth-note pairs followed by eighth-note pairs. Bass staff: eighth-note pairs followed by eighth-note pairs. Alto staff: eighth-note pairs followed by eighth-note pairs.

**Measure 24:** Treble staff: eighth-note pairs followed by eighth-note pairs. Bass staff: eighth-note pairs followed by eighth-note pairs. Alto staff: eighth-note pairs followed by eighth-note pairs.

**Measure 25:** Treble staff: eighth-note pairs followed by eighth-note pairs. Bass staff: eighth-note pairs followed by eighth-note pairs. Alto staff: eighth-note pairs followed by eighth-note pairs.

**Measure 26:** Treble staff: eighth-note pairs followed by eighth-note pairs. Bass staff: eighth-note pairs followed by eighth-note pairs. Alto staff: eighth-note pairs followed by eighth-note pairs.

**Measure 27:** Treble staff: eighth-note pairs followed by eighth-note pairs. Bass staff: eighth-note pairs followed by eighth-note pairs. Alto staff: eighth-note pairs followed by eighth-note pairs.

**Ossia:** A small section of eighth-note pairs in the bass staff, indicated by the word "Ossia" above it.

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 übereinander gestellt werden:

The musical score consists of six staves of piano music. The top two staves are in treble clef, and the bottom four are in bass clef. The music is divided into measures by vertical bar lines. The first six measures show standard piano playing. The last two measures are labeled "Ossia" and provide an alternative way to play the same section. The music is in common time and uses various note values including eighth and sixteenth notes.

Beim Konzertvortrag: Attacca l'Andante (13.)

## Canone alla Quarta e per moto contrario

**Moderato**  
*quasi f*

## Variatio 12

*dolce*

*quasi p*

(\*\*)

Ossia

2 1 1

(Inversio)

*quasi p (sempre)*

*quasi f (sempre)*

Ossia

Ossia

*espress.*

Andante con grazia

Variatio 13

*mezza voce*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

*poco cresc.*

*delicatamente*

Ossia

Freie Stimme

1 5 2

1 5 2 5 1 4

*ten.*

*Freie Stimme*

*più legato* \* *Ped.* \*

*poco rit.* *dimin.*

*Ossia*

**Allegro ritenuto**  
*non legato*

Variatio 14

*con Ped.*

*con 8<sup>a</sup> bassa*

Ossia

*con 8<sup>a</sup>*

*fz*    *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 music for two pianos or four hands. The music is in common time and consists of measures 29 through 35.

**Measures 29-30:** The top staff (treble clef) shows eighth-note patterns. The bottom staff (bass clef) shows eighth-note patterns with a fermata over the first measure and a dynamic instruction  $\downarrow$ .

**Measure 31:** The top staff continues eighth-note patterns. The bottom staff begins a new section with a bass line.

**Ossia:** A bass line alternative (Ossia) is provided for the bottom staff, consisting of eighth-note patterns.

**Measures 32-33:** The top staff shows eighth-note patterns. The bottom staff shows eighth-note patterns.

**Measure 34:** The top staff shows eighth-note patterns. The bottom staff shows eighth-note patterns.

**Measure 35:** The top staff shows eighth-note patterns. The bottom staff shows eighth-note patterns.

**Measures 36-37:** The top staff shows eighth-note patterns. The bottom staff shows eighth-note patterns.

**Measures 38-39:** The top staff shows eighth-note patterns. The bottom staff shows eighth-note patterns.

**Measures 40-41:** The top staff shows eighth-note patterns. The bottom staff shows eighth-note patterns.

**Ossia:** An alternative ending (Ossia) is provided for the bottom staff, consisting of eighth-note patterns.

## Quasi Adagio

**Variatio 15**Canone 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.*



Original-Baß:

*sem*



Beim Konzertvortrag: von hier zur 19. Var. übergehen

Edition Breitkopf

**Variatio 16**  
Ouverture

**Grave**

The musical score consists of five staves of music. The top staff is soprano, the second is alto, the third is bass, and the bottom two are continuo (harpsichord and cello). The key signature is one sharp. The first measure starts with a half note in soprano followed by eighth-note pairs. The second measure begins with a bass note and continues with eighth-note pairs. The third measure starts with a bass note and continues with eighth-note pairs. The fourth measure starts with a bass note and continues with eighth-note pairs. The fifth measure starts with a bass note and continues with eighth-note pairs.

*f tenuto*

*tr*

*tr*

*tr*

*tr*



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

## Allegro moderato scherzoso (Fughetta II)

2. *mf(p)*

*non legato*

*non legato*

*2 3*

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 three staves are in common time (indicated by a 'C') and the bottom staff is in 2/4 time (indicated by a '2'). The key signature is one sharp (F#). The notation includes various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings like crescendo and decrescendo. Measure 1 starts with a forte dynamic. Measures 2-3 show a transition with eighth-note chords and sixteenth-note patterns. Measure 4 concludes with a half note. The 'Ossia' (alternative way) is indicated above the first staff, showing a different melodic line for the right hand.

Ossia

1.

2.

Ossia

Variatio 17  
a 2 Clav  
Original



Allegro slanciato

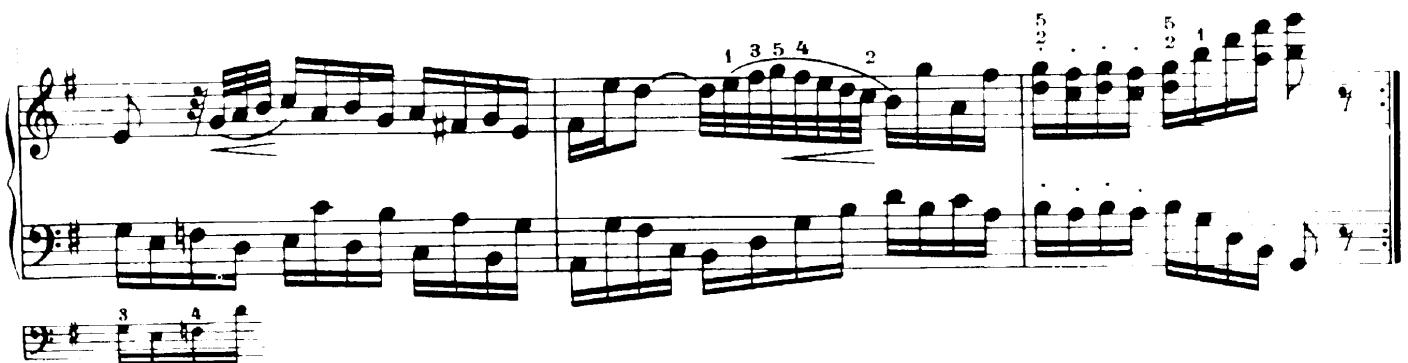
Variatio 17  
Bearbeitung

*f*

The image shows five staves of musical notation for piano, arranged vertically. The top two staves are bass staves, and the bottom three are treble staves. The music consists primarily of eighth-note patterns. Measure numbers 8 and 15 are visible above the staves. Various dynamics are indicated, including a dynamic marking 'p' (piano) in the middle section. The notation uses standard musical symbols like clefs, sharps, and flats. The overall style is characteristic of classical or romantic piano music.

A musical score for piano, featuring six staves of music. The top two staves are in treble clef, G major, and common time. The bottom four staves are in bass clef, F major, and common time. Measure 38 starts with a treble staff eighth-note pattern. Measure 39 begins with a bass staff eighth-note pattern. Measures 40-41 show a continuation of the treble and bass patterns. Measure 42 starts with a bass staff eighth-note pattern. Measures 43-45 show a continuation of the bass patterns.

The score consists of six staves of music. The top two staves are in treble clef, G major, and common time. The bottom four staves are in bass clef, F major, and common time. Measure 38 starts with a treble staff eighth-note pattern. Measure 39 begins with a bass staff eighth-note pattern. Measures 40-41 show a continuation of the treble and bass patterns. Measure 42 starts with a bass staff eighth-note pattern. Measures 43-45 show a continuation of the bass patterns.



Tempo giusto, alla breve

## Variatio 18

Canone  
alla Sesta

*quasi f*

*il basso caratteristicamente*

Ossia

*Bass* *Treble*

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

## Allegretto piacevole

Variatio 19

*mp*

*poco*

*imitierend:*

*attacca.*

Ossia

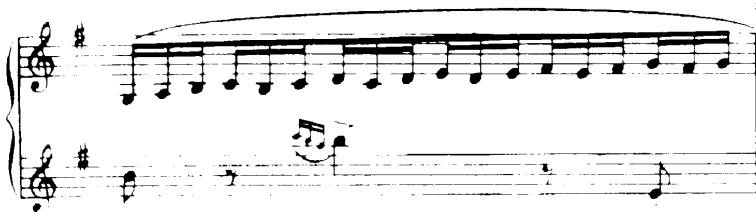
## Allegretto vivace

Variatio 20

*articolato*

*con Pedale*

*Variante  
des Herausgebers*



Musical score page 43, measures 5-6. The top staff shows a melodic line with eighth and sixteenth notes. The bottom staff provides harmonic support with sustained notes and eighth-note chords. Measure 6 ends with a sixteenth-note grace note followed by eighth notes.

Musical score page 43, measures 7-8. The top staff features a melodic line with eighth and sixteenth notes. The bottom staff provides harmonic support with sustained notes and eighth-note chords. Measure 8 ends with a sixteenth-note grace note followed by eighth notes.

Musical score page 43, measures 9-10. The top staff shows a melodic line with eighth and sixteenth notes. The bottom staff provides harmonic support with sustained notes and eighth-note chords. Measure 10 ends with a sixteenth-note grace note followed by eighth notes.

Ossia

*p subito*

Ossia

Ossia

4 3 2 1



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

46

allarg..

Ossia  
attacca 22

Variatio 22 Fugato

Alla breve

*f non legato*

*marcato assai*

*\*) Das Thema beginnt erst auf der Hälften des zweiten Taktes*

\*) Das Thema beginnt erst auf der Hälften des zweiten Taktes

1

2

3

4

5

6

7

8

Ossia

9

10

11

12 m.s.

13

14

15

16

(m.d.)

17

18

19

20

Ossia linke Hand

Vivace  $\text{d} = 100.$ **Variatio 23**

a 2 Clav.

Original

The musical score for Variatio 23 is composed of five staves of music for two clavinets. The key signature is one sharp, and the time signature is common time (indicated by '3'). The tempo is Vivace, with a tempo marking of  $\text{d} = 100$ . The score is divided into five measures. The first measure consists of a continuous eighth-note pattern in the upper staff and a sixteenth-note pattern in the lower staff. The second measure begins with a sixteenth-note pattern in the upper staff, followed by eighth-note patterns with grace notes in the lower staff. The third measure features eighth-note patterns with grace notes in both staves. The fourth measure includes sixteenth-note patterns in the upper staff and eighth-note patterns in the lower staff. The fifth measure concludes the section with eighth-note patterns in both staves.

A musical score for piano and voice, page 49. The score consists of six staves of music. The top two staves are for the piano, showing bass and treble clef parts with various dynamics and note patterns. The third staff is for the voice, labeled "sopra". The fourth and fifth staves are for the piano, featuring dense chords and rhythmic patterns. The bottom two staves are for the piano, with the bass staff showing sustained notes and the treble staff showing eighth-note patterns.

## Non Allegro

Variatio 23  
Bearbeitung

*distaccato, mf legg.*

*piu legg.*

*p scherzando*

*8<sup>a</sup> alta ad lib.*

*8<sup>a</sup> ad lib.*

*sempre p e staccato*

*poco accelerando*

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

## Variatio 24

### Allegretto

*dolce, quasi Clarinetto  
non troppo legato, pastorale*

*dolce, quasi Fagotto*

The image shows four staves of musical notation for a piano, arranged vertically. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#). The music consists of six measures per staff. The first staff begins with a sixteenth-note pattern. The second staff begins with eighth-note pairs. The third staff begins with a sixteenth-note pattern. The fourth staff begins with eighth-note pairs. Measure numbers 11 and 12 are present above the first and second staves respectively. Measure 12 ends with a double bar line and a repeat sign. Measure 13 begins with a sixteenth-note pattern. Measure 14 begins with eighth-note pairs. Measure 15 begins with a sixteenth-note pattern. Measure 16 begins with eighth-note pairs. Measure 17 begins with a sixteenth-note pattern. Measure 18 begins with eighth-note pairs.

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



Musical score page 53, measures 4-6. The score consists of two staves. The top staff is treble clef and the bottom staff is bass clef. Both staves are in common time (indicated by a 'C'). The key signature is one sharp (F#). Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs with a circled '3' above the staff. Measure 5: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 6: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Musical score page 53, measures 7-9. The score consists of two staves. The top staff is treble clef and the bottom staff is bass clef. Both staves are in common time (indicated by a 'C'). The key signature is one sharp (F#). Measure 7: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 8: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 9: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Musical score page 53, measures 10-12. The score consists of two staves. The top staff is treble clef and the bottom staff is bass clef. Both staves are in common time (indicated by a 'C'). The key signature is one sharp (F#). Measure 10: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs with a circled '3' above the staff. Measure 11: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 12: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Musical score page 53, measures 13-15. The score consists of two staves. The top staff is treble clef and the bottom staff is bass clef. Both staves are in common time (indicated by a 'C'). The key signature is one sharp (F#). Measure 13: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 14: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 15: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

**Variatio 25**

Adagio

*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.

The musical score consists of four staves of music for two voices. The top two staves are for voice 1, and the bottom two are for voice 2. The music is in common time, with a key signature of one flat. The notation includes various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings like crescendo and decrescendo. Measure 1 starts with a melodic line in the treble clef, followed by a harmonic bass line. Measure 2 continues with a melodic line in the treble clef, followed by a harmonic bass line. Measure 3 starts with a melodic line in the treble clef, followed by a harmonic bass line. Measure 4 starts with a melodic line in the treble clef, followed by a harmonic bass line. Measure 5 starts with a melodic line in the treble clef, followed by a harmonic bass line. Measure 6 starts with a melodic line in the treble clef, followed by a harmonic bass line. Measure 7 starts with a melodic line in the treble clef, followed by a harmonic bass line. Measure 8 starts with a melodic line in the treble clef, followed by a harmonic bass line. Measure 9 starts with a melodic line in the treble clef, followed by a harmonic bass line. Measure 10 starts with a melodic line in the treble clef, followed by a harmonic bass line. Measure 11 starts with a melodic line in the treble clef, followed by a harmonic bass line. Measure 12 starts with a melodic line in the treble clef, followed by a harmonic bass line. Measure 13 starts with a melodic line in the treble clef, followed by a harmonic bass line. Measure 14 starts with a melodic line in the treble clef, followed by a harmonic bass line. Measure 15 starts with a melodic line in the treble clef, followed by a harmonic bass line. Measure 16 starts with a melodic line in the treble clef, followed by a harmonic bass line. Measure 17 starts with a melodic line in the treble clef, followed by a harmonic bass line. Measure 18 starts with a melodic line in the treble clef, followed by a harmonic bass line. Measure 19 starts with a melodic line in the treble clef, followed by a harmonic bass line. Measure 20 starts with a melodic line in the treble clef, followed by a harmonic bass line.

*meno f*

*raddolc.*

*dim.*

*piano*

*(au - - men - tan - - do e)*

2 1 2 1

*al - - lar - - gan - - do)*

1. 2.

Ossia

rit.

Allegro corrente

**Variatio 26**

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

Ossia

Ossia

Ossia

*f*

*p senza Ped.*

*m.d.*

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

**Moderato ma vivacemente**

**Variatio 27**  
Canone alla Nona

Moderato ma vivacemente

**Variatio 27**  
Canone alla Nona

*non troppo p*

(tr)

(tr.)

(tr.)

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

(Inversio)

A musical score for piano, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp. The first staff has a dynamic instruction 'p' (piano). The second staff has a dynamic instruction 'ff' (fortissimo). The third staff has a dynamic instruction 'tr' (trill). The fourth staff has a dynamic instruction 'ff'. The score includes various musical markings such as slurs, grace notes, and fermatas. The music is divided into measures by vertical bar lines.

## Andante brillante

Variatio 28

Original \*

The musical score for Variatio 28, Andante brillante, is composed for two voices (Soprano and Bass) and piano. The score is divided into eight staves. The top two staves represent the vocal parts, and the bottom two staves represent the piano. The music is in common time, with various key signatures (G major, A major, D major, E major). The piano part provides harmonic support with continuous eighth-note patterns, while the vocal parts provide the melodic line, often featuring eighth-note chords.

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

A musical score for piano, consisting of six staves of music. The top two staves are in treble clef, the bottom two are in bass clef, and the middle two are also in bass clef. The music is in common time and includes various note values such as eighth and sixteenth notes, along with rests and dynamic markings like forte and piano. The score is divided into measures by vertical bar lines.

## Andante brillante

Variatio 28  
Version des  
Herausgebers

8.....

*piano ma  
brillante*

*simile*

*2 Pedali*

8.....

(sopra)

(senza Ped.)

The image shows a page of sheet music for piano, consisting of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time (indicated by a 'C'). The music is primarily composed of eighth-note patterns. Several performance instructions are included: 'senza Ped.' appears twice, once at measure 8 and once at measure 12; '8' is written above the first measure; '3' is written below the first measure; '3 1 2' is written below the second measure; and 'sempr. dim.' is written below the eighth measure. Measure 12 concludes with a dynamic marking of '3 4 1 4'.

## Allegro finale (non troppo)

Variatio 29  
(Original)\*

The sheet music displays six staves of musical notation for two voices: Soprano (top) and Bass (bottom). The music is set in 3/4 time and G major. The notation is dense, featuring various note heads, stems, and bar lines. Some measures include triplet markings (indicated by a '3' above the staff). The vocal parts are separated by a vertical bar line.

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

The image displays six staves of musical notation for a piano, arranged in two columns of three staves each. The top staff in each column is a treble clef staff, and the bottom staff is a bass clef staff. The music consists of various note heads, stems, and bar lines, indicating a rhythmic pattern. The notation includes both common time and 3/4 time sections, as indicated by the time signature changes throughout the staves.

Variatio 30  
Quodlibet

The musical score consists of six systems of music, each starting with a forte dynamic (F or ff). The vocal parts are separated by a brace. The music is written for two voices (Soprano and Bass) in common time, with a key signature of one sharp. The notation includes various note values, rests, and dynamic markings such as triplets and triple forte (fff).

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 er ganzen.

Volkslied I = V.L.I.

Volkslied II = V.L.II.

Basso obligato = B.O.

## Allegro finale, Quodlibet e Ripresa

*Allegro non troppo*  
*quasi Trombe*

(3)

1

2

3

4

5

\*)

*marc.*

\*) Im Falle einer Wiederholung des I. Teiles:

Frisch und volkstümlich, doch nicht ohne Würde

*con 8.....*

*p*

*tr*

*Ossia*

### Largamente (Aria)

The image shows a page from a musical score. The top staff is for the piano, indicated by a treble clef and a bass clef, with a key signature of one sharp and a time signature of 3/4. The dynamic is *f*. The bottom staff is for the voice, indicated by a bass clef, with a key signature of one sharp and a time signature of 3/4. The dynamic is *tenuto* and *non troppo f*. The vocal line consists of eighth-note chords. The piano part includes eighth-note chords and sixteenth-note patterns. The vocal line begins with a sustained note followed by eighth-note chords.

A musical score for piano, featuring two staves. The top staff uses the treble clef and the bottom staff uses the bass clef. Both staves are in common time and A major (indicated by a sharp sign). Measure 11 begins with a half note in the treble staff followed by eighth-note pairs. The bass staff has sustained notes throughout. Measure 12 begins with a half note in the treble staff followed by eighth-note pairs. The bass staff has sustained notes throughout.

A musical score for piano, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in common time (indicated by a 'C'). The key signature is one sharp (F#). The music consists of four measures. Measure 1: Treble staff has eighth notes (one note per measure), bass staff has eighth notes (one note per measure). Measure 2: Treble staff has sixteenth-note patterns (two groups of four notes each), bass staff has eighth notes (one note per measure). Measure 3: Treble staff has eighth notes (one note per measure), bass staff has eighth notes (one note per measure). Measure 4: Treble staff has eighth notes (one note per measure), bass staff has eighth notes (one note per measure).

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (three sharps). Measure 11 begins with a sixteenth-note pattern in the treble staff, followed by eighth-note chords in the bass staff. Measure 12 continues with sixteenth-note patterns in both staves, concluding with a final cadence.

Ossia.

*molto rit.*