

JOHANN SEBASTIAN BACH

KLAVIERWERKE

Unter Mitwirkung von Egon Petri und Bruno Mugellini
herausgegeben von
FERRUCCIO BUSONI

XV

Aria mit 30 Veränderungen
(Goldberg-Variationen)

BWV 988

Herausgegeben von Ferruccio Busoni



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Aria mit 30 Veränderungen

Die Passacaglia für Orgel, die Chaconne für Geige und die 30 Veränderungen sind die drei großen Beispiele Bachscher Variationskunst. Von ihnen erscheint mir die Passacaglia als das vollkommenste: sicherlich aber sind die 30 Veränderungen, unter allen, das kunst- und umfangreichste. — Unter den Klavierwerken des Meisters nehmen sie — zwischen dem Wohltemperierten Klavier und der Chromatischen Fantasie — einen hervorragenden Platz ein, ohne jedoch dem einen an quellender Mannigfaltigkeit, der anderen an poetischer Freiheit gleichzukommen. Ein Vergleich mit Beethovens „Diabelli-Veränderungen“ dünkt mir — von einer Parallele der beiden einander nahe berührenden Adagio-Sätzen abgesehen — ungerechtfertigt; insofern als hier doch mehr der Denker als der Dichter sich vernehmen lässt.

Die 30 Veränderungen teilen sich ein in „pianistische“ und in „imitatorische“ — Klavierstudien und Kontrapunkt-Studien —; dazwischen sind vier „gesonderte“ gestellt: eine Gigue, ein Andante, eine „französische Ouvertüre“ (die aus zwei aufeinander folgenden Variationsarten geformt ist) und ein Adagio, welches letzte, das bedeutendste und schönheitsvollste Stück der Sammlung, eben jenen Vergleich mit Beethoven herausforderte; dieses bildet, mit zwei anderen „imitatorischen“ Variationen eine Untergruppe von drei Moll-Sätzen.

Die „pianistischen“ Variationen, meist zweistimmig, sind im allgemeinen auf Geläufigkeit und Kreuzung der Hände angelegt; von den „imitatorischen“ Verwandlungen ist die größere Zahl in kanonischer Form gehalten. Letztere, in unterbrochener Reihe und in aufschreitender Bedeutung, folgen aufeinander wie hier verzeichnet wird:

2. Variation, Freie Imitation, dreistimmig
3. „ Canone all' Unisono
4. „ Freie Imitation, vierstimmig
6. „ Canone alla Seconda
9. „ Canone alla Terza
10. „ Fughetta I
12. „ Canone alla Quarta (in der Gegenbewegung)
15. „ Canone alla Quinta (in der Gegenbewegung und in Moll)
16. „ Fughetta II (allegro der Ouvertüre)
18. „ Canone alla Sesta
19. „ Freie Imitation, dreistimmig
21. „ Canone alla Settima (und in Moll)
22. „ Fugato, vierstimmig
24. „ Canone all' Ottava
27. „ Canone alla Nona, zweistimmig
30. „ „Quodlibet“ (vergleiche die Erläuterung).

Wichtig erscheint dem Herausgeber das „Erkennen“ des Basses, der das Thema trägt; da dieser das beharrende Fundament des gesamten Werkes bildet. In seiner einfachsten Grundform dargestellt lautet der Baß:

Er besteht mit dem Thema aus 2 Teilen von je zwei mal acht Takten; dieses Schema verbleibt unveränderlich durch alle Stücke, es sei denn, daß — bei vereinzelten von ihnen — die Taktart die Verdoppelung oder die Verhalbung der Zahl erfordere.

Einige Verwandlungen des Basses:

Um das bedeutsame Werk für den Konzert-Saal zu retten (nämlich, damit die Tausende, die es selbst nicht wiedergeben können, dazu gelangen, es zu hören), ist es bei diesem — mehr als bei den übrigen Klavierkompositionen Bachs — geboten, sei es durch Kürzung, sei es durch Umschreibung, es der Aufnahmekraft des Hörers und den Möglichkeiten des Spielers entgegenkommender zu machen. Letzteres ist bei der Darstellung des Textes in dieser Ausgabe versucht worden; für die Erstrebung des erstgenannten Ziels würde ich zunächst vorschlagen, die Wiederholungszeichen nicht zu berücksichtigen.

Ferner hielte ich es für zweckmäßig, einige der Variationen beim öffentlichen Vortrag ganz zu unterdrücken.

Die Stimmung der 3. Var. (die große Anforderungen an die Beherrschung des Anschlages stellt) ist in der 2. Var. in genügendem Maße ausgesprochen, so daß die 3. Var. leichter vermißt würde.

Der Terz-Kanon beeinträchtigt die Wirkung von dem Eintritte der „Fugette“, welche auf das schwungvolle Allegro (8) unmittelbar folgen könnte.

Das gleiche ist beziehungsweise zu sagen von dem, dem Andante vorausgeschickte Quart-Kanon.

Die Ouvertüre zerreißt mehr die Reihen-Kette, als daß sie Abwechslung brächte, während das kecke Allegro (17) sich glücklich von der weichen Moll-Var. (15) abhebt.

Noch zusammenhängender aber würde das wiegende Allegretto (19) gegen die Moll-Variation klingen, und ich trüge kein Bedenken, auch das Allegro 17 und dazu folgenden Sext-Kanon (18) zu streichen, angesichts der Tatsache, daß von der Art des Allegro genügend viele Beispiele übrig bleiben und daß der Sext-Kanon ein mächtigeres Seitenstück in dem späteren Fugato (22) findet, das den Kanon entbehrlich macht.

Nach einer kurzen Pause am Ende des 23. Stückes dürfte sogleich das breite und tiefe Adagio (25) einsetzen.

Hiermit an den Höhepunkt gelangt, müßte alles Folgende „finale-mäßig“ sich abrollen, und die zur unrechten Zeit zögernde Nonen-Nachahmung (27) deshalb übergangen werden.

Bei der vorgeschriebenen ausführlichen Wiederholung der Aria am Schlusse des Gesamt-Werkes, fand es der Herausgeber für angebracht, das Thema auf seine ursprünglichen (vereinfachten, von Verzierungsgarne befreiten) melodischen Umrisse zurückzubilden; — hymnenartig ausklingend und durch Verlegung in die tiefere Oktave mächtiger an Klang geworden; — derart, daß das anfängliche Auftreten desselben Themas eigentlich bereits als dessen erste Variation angehört werden kann.

Die Gruppenteilung bedeutet nicht allein ein Atemholen, eine Gliederung, eine Übersicht: sie personifiziert überdies drei gesonderte Zustände des Schaffens; Wechselspiel innerhalb des Kreises; innere Vertiefung; äußere Erhebung.

Ferruccio Busoni

Reihenfolge für den Konzertvortrag

Aria

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)

Joh. Seb. Bach BWV 988
Herausgegeben von F. Busoni

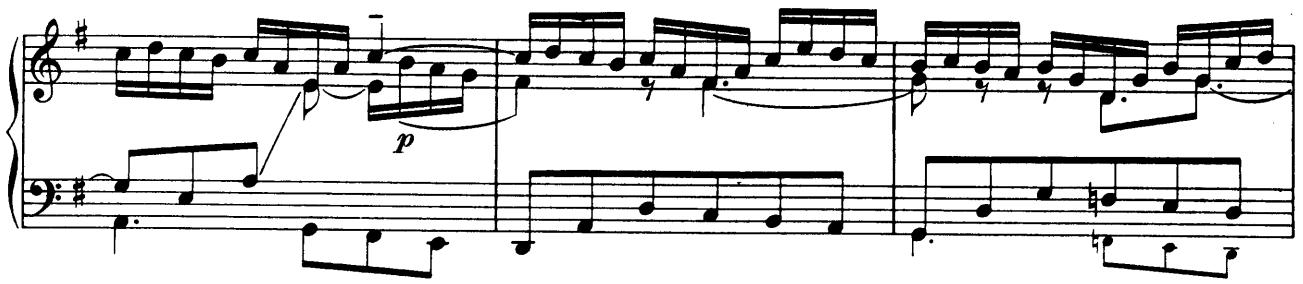
Aria

Largamente e cantato

Musical score for the first variation of the Goldberg Variations, featuring two staves. The top staff is treble clef and the bottom staff is bass clef, both in 3/4 time with a key signature of one sharp. The music consists of eighth-note patterns with various slurs and grace notes.

Musical score for the second variation of the Goldberg Variations, featuring two staves. The top staff is treble clef and the bottom staff is bass clef, both in 3/4 time with a key signature of one sharp. The music includes a dynamic marking 'tr' (trill) and a crescendo dynamic '(mm)'.

Musical score for the third variation of the Goldberg Variations, featuring two staves. The top staff is treble clef and the bottom staff is bass clef, both in 3/4 time with a key signature of one sharp. The music includes a dynamic marking 'sostenuto' and a repeat sign with 'Rd.' below it.



con 8^a

Allegro con freschezza, e deciso
Frisch

Variatio 1

Ossia

non legato

Ossia

non legato

non legato

Ossia

non legato

poco legato

dolce

Ossia

Ossia

Ossia

Variatio 2

Andantino, dolce

Ossia.

p

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 is one sharp throughout. The music is divided into measures by vertical bar lines. Measure 6 starts with a treble staff note followed by a bass staff note. Measures 7 and 8 show complex patterns of eighth and sixteenth notes. Measure 9 begins with a bass staff note. Measure 10 concludes with a bass staff note. Measure 11 starts with a treble staff note. Measures 12 and 13 show eighth-note patterns. Measure 14 begins with a bass staff note. Measures 15 and 16 conclude with bass staff notes.

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

Variatio 3
Canone
all' Unisono

Andante con eleganza e con moto
quasi Oboe

mf
mano destra
Rechte Hand

p
quasi Flauto

sotto voce
legato

Musical score page 8, measures 1-4. The score consists of three staves: Treble, Treble, and Bass. The key signature is one sharp (F#). Measure 1: Treble staff has a sixteenth-note pattern with grace notes. 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 a sixteenth-note pattern with grace notes. Bass staff has eighth-note pairs. Measure 4: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Musical score page 8, measures 5-8. The score consists of three staves: Treble, Treble, and Bass. The key signature is one sharp (F#). 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. 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.

Musical score page 8, measures 9-12. The score consists of three staves: Treble, Treble, and Bass. The key signature is one sharp (F#). Measure 9: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. Measure 10: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs. 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 8, measures 13-16. The score consists of three staves: Treble, Treble, and Bass. 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. Measure 16: Treble staff has eighth-note pairs. Bass staff has eighth-note pairs.

Variatio 4 { **Lo stesso movimento**

mf

1.

2.

Ossia
attacca

Allegro, non troppo

Variatio 5

kräftig (robustamente)

legg.

Ossia

Musical score page 11, measures 1-5. The score consists of two staves. The top staff is in common time, treble clef, and key signature of one sharp. It features a series of eighth-note patterns. The bottom staff is in common time, bass clef, and key signature of one sharp. It includes sixteenth-note patterns and a section labeled "Ossia" with numbered fingering (1, 2, 3, 4, 5) under a bracket.

Musical score page 11, measures 6-10. The top staff continues with eighth-note patterns. The bottom staff begins with a sixteenth-note pattern followed by a dynamic marking "tr" (trill).

Musical score page 11, measures 11-15. The top staff shows eighth-note patterns. The bottom staff features sixteenth-note patterns and a dynamic marking "f" (fortissimo).

Musical score page 11, measures 16-20. The top staff contains eighth-note patterns. The bottom staff includes sixteenth-note patterns and a section labeled "ossia (8...)" with a dotted line extending across the measure.

Musical score page 11, measures 21-25. The top staff shows eighth-note patterns. The bottom staff features sixteenth-note patterns. A section labeled "Ossia" with a bracket and numbered fingering (1, 2, 3, 4, 5) appears above the staff.

Allegretto tranquillo

Variatio 6
Canone
alla Seconda

attacca

Allegro scherzando

Variatio 7

mf

poco cresc.

poco più f

5

dim.

5 2

Variatio 8
a 2 Clav.
Original



Variatio 8
Bearbeitung

Allegro

Musical score for Variatio 8 Bearbeitung, two staves in 3/4 time, treble and bass clefs, key signature of one sharp. Includes dynamic markings "ten.".

Continuation of the musical score for Variatio 8 Bearbeitung, two staves in 3/4 time, treble and bass clefs, key signature of one sharp. Includes dynamic markings "ten.".

Continuation of the musical score for Variatio 8 Bearbeitung, two staves in 3/4 time, treble and bass clefs, key signature of one sharp.

Continuation of the musical score for Variatio 8 Bearbeitung, two staves in 3/4 time, treble and bass clefs, key signature of one sharp.

*) Ausführung

5
2 3 1
4 2 5

Musical score page 16, measures 1-2. The score consists of two staves: treble and bass. The key signature is one sharp (F#). Measure 1 starts with eighth-note patterns in the treble staff, followed by sixteenth-note patterns in the bass staff. Measure 2 continues with eighth-note patterns in the treble staff and sixteenth-note patterns in the bass staff.

Musical score page 16, measures 3-4. The score continues with two staves. Measure 3 shows eighth-note patterns in the treble staff and sixteenth-note patterns in the bass staff. Measure 4 begins with a treble clef, a key signature of two sharps (G major), and a tempo marking of $\frac{1}{16}$. It features eighth-note patterns in the treble staff and sixteenth-note patterns in the bass staff.

Musical score page 16, measures 5-6. The score continues with two staves. Measure 5 shows eighth-note patterns in the treble staff and sixteenth-note patterns in the bass staff. Measure 6 begins with a treble clef, a key signature of two sharps (G major), and a tempo marking of $\frac{1}{16}$. It features eighth-note patterns in the treble staff and sixteenth-note patterns in the bass staff.

beim Konzert-Vortrag: attacca la Fughetta (10)

Moderato

Variatio 9
Canone
alla Terza

Ossia

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 "Well tempered 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 Ciaconne 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 «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'incrociamento 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
 . . . 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^{me} variation, imitation libre, à trois voix
 3^{me} , canon à l'unisson
 4^{me} , imitation libre, à quatre voix
 6^{me} , canon à la seconde
 9^{me} , canon à la tierce
 10^{me} , fughetta I
 12^{me} , canon à la quarte (mouvement contraire)
 15^{me} , canon à la quinte (mouvement contraire et en mineur)
 16^{me} , fughetta II (Allegro de l'ouverture)
 18^{me} , canon à la sixte
 19^{me} , imitation libre, à trois voix
 21^{me} , canon à la 7^{me} (et en mineur)
 22^{me} , fugato, à 4 voix
 24^{me} , canon à l'octave
 27^{me} , canon à la neuvième, à 2 voix
 30^{me} , quolibet (voyez l'explication).

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:

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

Var. 8

Var. 10

Var. 13

Var. 15

Var. 21

Var. 24

Var. 25

Var. 26

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 "Fugetta", 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'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 metà 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^a variazione (la quale richiede un tocco assai elastico e sicuro) trova sufficiente espressione nella 2^a, 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 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'allegrò 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 disinvoltura 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 melodia respira 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 gioco 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 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, "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^{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 aimeraisons 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 ,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 preccetto 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:



F. Busoni

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 *Quodlibet* 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.



F. Busoni

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.



F. Busoni

Traduzione italiana di F. Spiro

Variatio 10
Fughetta I

Alla breve.

quasi f, tenuto

tr.

(tr.)

tr.

Ossia

poco più f

dolce

**) Ossia*

**) Ausführung*

1 5 5
2 5 4

Variatio 11
a 2 Clav.
Original

Musical score for Variatio 11, Original version, in 12/16 time. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#). The bass staff has a key signature of one sharp (F#).

Variatio 11
(Bearbeitung)

Lostesso tempo, più vivace

Musical score for Variatio 11, Bearbeitung version, in common time. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#). The bass staff has a key signature of one sharp (F#). The score includes dynamic markings: (sotto) over the bass staff and (sopra) over the treble staff.

Musical score for Variatio 11, Bearbeitung version, in common time. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#). The bass staff has a key signature of one sharp (F#).

Musical score for Variatio 11, Bearbeitung version, in common time. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#). The bass staff has a key signature of one sharp (F#). The score includes an "Ossia" section starting at measure 5.

Musical score for Variatio 11, Bearbeitung version, in common time. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#). The bass staff has a key signature of one sharp (F#).

Musical score for Variatio 11, Bearbeitung version, in common time. The score consists of two staves: treble and bass. The treble staff has a key signature of one sharp (F#). The bass staff has a key signature of one sharp (F#). The score includes performance instructions: 5, 4, 3, 1, 2, 1, 4, 1, 5, >, 4, 2, 3, >, 3, * over the bass staff, and >, 3, 2, 3, >, 3, 2, 3, * over the treble staff.

21

22

23

24

25

Ossia

Ossia 1a

Ossia

NB

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 three staves of piano music. The top two staves begin with a treble clef, a bass clef, and a key signature of one sharp (F#). The bottom staff begins with a bass clef and a key signature of one sharp (F#). The music is divided into measures by vertical bar lines. Measure 13 starts with a treble clef, a bass clef, and a key signature of one sharp (F#). Measure 14 starts with a bass clef and a key signature of one sharp (F#). Measure 15 starts with a bass clef and a key signature of one sharp (F#). Measure 16 starts with a bass clef and a key signature of one sharp (F#). Measure 17 starts with a bass clef and a key signature of one sharp (F#). Measure 18 starts with a bass clef and a key signature of one sharp (F#).

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 two hands playing eighth-note patterns. The second staff starts with a bass note followed by eighth-note pairs. The third staff features a bass line with eighth-note pairs. The fourth staff begins with a bass note followed by eighth-note pairs. The fifth staff continues the bass line with eighth-note pairs. Various dynamics are indicated, such as 'dolce' and 'quasi p'. A section labeled 'Ossia' provides an alternative bass line. The music is in common time, with treble and bass clefs.

(Inversio)

quasi f (sempre)

quasi p (sempre)

Ossia

espress.

The sheet music consists of five staves of musical notation for piano. The first staff begins with a dynamic of *f* (fortissimo) and a tempo of *sempre*. The second staff begins with a dynamic of *p* (pianissimo) and a tempo of *sempre*. The third staff begins with a dynamic of *p* (pianissimo) and a tempo of *sempre*. The fourth staff begins with a dynamic of *p* (pianissimo) and a tempo of *sempre*. The fifth staff begins with a dynamic of *p* (pianissimo) and a tempo of *sempre*. The music includes various dynamics such as *f*, *p*, *p*, *p*, and *p*, and tempos such as *sempre* and *espress.* The notation includes eighth and sixteenth note patterns, as well as sustained notes and grace notes. The music is divided into measures by vertical bar lines.

Variatio 13

Andante con grazia

mezza voce

Rit. * *Rit.* *

delicatamente

Ossia

Freie Stimme

1 5 2

1 5 2 5 1 4

ten.

Freie Stimme

più legato

Red. *

Red. *

Ossia

poco rit.

dimin.

Ossia

Allegro ritenuto
non legato

Variatio 14*

con Ped.

con 8^a bassa

Ossia

fz

fz

Ossia

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

A musical score for piano, page 29, featuring five staves of music. The score consists of two systems of measures.

Staff 1 (Top): Treble clef, key signature of one sharp (F#). Measures 1-2 show eighth-note patterns. Measure 3 begins with a bass note followed by eighth-note patterns. Measure 4 ends with a bass note and a treble note.

Staff 2: Bass clef, key signature of one sharp (F#). Measures 1-2 show eighth-note patterns. Measure 3 begins with a bass note followed by eighth-note patterns. Measure 4 ends with a bass note and a treble note.

Staff 3 (Ossia): Treble clef, key signature of one sharp (F#). Measures 1-2 show eighth-note patterns. Measure 3 begins with a bass note followed by eighth-note patterns. Measure 4 ends with a bass note and a treble note.

Staff 4 (Bottom Left): Bass clef, key signature of one sharp (F#). Measures 1-2 show eighth-note patterns. Measure 3 begins with a bass note followed by eighth-note patterns. Measure 4 ends with a bass note and a treble note.

Staff 5 (Bottom Right): Treble clef, key signature of one sharp (F#). Measures 1-2 show eighth-note patterns. Measure 3 begins with a bass note followed by eighth-note patterns. Measure 4 ends with a bass note and a treble note.

Measure 5: Treble clef, key signature of one sharp (F#). Measures 1-2 show eighth-note patterns. Measure 3 begins with a bass note followed by eighth-note patterns. Measure 4 ends with a bass note and a treble note.

Ossia: Treble clef, key signature of one sharp (F#). Measures 1-2 show eighth-note patterns. Measure 3 begins with a bass note followed by eighth-note patterns. Measure 4 ends with a bass note and a treble note.

Variatio 15
Canone alla Quinta
in moto contrario

Quasi Adagio

Die 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

Original-Baß

sem -

Beim Konzertvortrag: von hier zur 19. Var. übergehen.

Edition Breitkopf

27461

Variatio 16
Ouverture

Grave

f tenuto

The musical score consists of four systems of music for two voices (Soprano and Alto) and piano. The vocal parts are in soprano and alto clefs, with the piano part in bass clef. The score is in common time with a key signature of one sharp. The first system begins with a piano introduction followed by the vocal entries. The second system continues with the vocal parts and piano. The third system introduces a dynamic marking 'tr' (trill) over a sustained note. The fourth system concludes the variation.



*) 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 1

(

Ossia

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

Ossia

1.

2.

Ossia

Variatio 17
a 2 Clav.
Original



Variatio 17
Bearbeitung

Allegro slanciato

f

Musical score for Variatio 17 Bearbeitung, Allegro slanciato, dynamic *f*, two staves in 3/4 time, treble and bass clefs, key signature one sharp.

Continuation of the musical score for Variatio 17 Bearbeitung, showing two staves in 3/4 time, treble and bass clefs, key signature one sharp.

Continuation of the musical score for Variatio 17 Bearbeitung, showing two staves in 3/4 time, treble and bass clefs, key signature one sharp. Fingerings 1-5 are indicated above the treble staff.

8.....

1 5

p

cresc.

Musical score for piano, two staves. Treble staff: eighth-note patterns. Bass staff: eighth-note patterns, dynamic *f*. Measure 1 ends with a repeat sign. Measure 2 begins with a bass note followed by eighth-note patterns.

Musical score for piano, two staves. Treble staff: eighth-note patterns. Bass staff: eighth-note patterns. Measure 3 ends with a repeat sign. Measure 4 begins with a bass note followed by eighth-note patterns.

Musical score for piano, two staves. Treble staff: sixteenth-note patterns. Bass staff: sixteenth-note patterns. Measure 5 ends with a repeat sign. Measure 6 begins with a bass note followed by sixteenth-note patterns.

Musical score for piano, three staves:

- Staff 1 (Treble Clef):** Contains six measures. The first measure consists of eighth-note pairs. The second measure has eighth-note pairs followed by a sixteenth-note pair. The third measure has eighth-note pairs followed by a sixteenth-note pair. The fourth measure has eighth-note pairs followed by a sixteenth-note pair.
- Staff 2 (Bass Clef):** Contains six measures. The first measure has eighth-note pairs. The second measure has eighth-note pairs followed by a sixteenth-note pair. The third measure has eighth-note pairs followed by a sixteenth-note pair. The fourth measure has eighth-note pairs followed by a sixteenth-note pair.
- Staff 3 (Treble Clef):** Contains six measures. The first measure has eighth-note pairs. The second measure has eighth-note pairs followed by a sixteenth-note pair. The third measure has eighth-note pairs followed by a sixteenth-note pair. The fourth measure has eighth-note pairs followed by a sixteenth-note pair.

Ossia: A section of six measures starting after the end of Staff 2. It features eighth-note pairs in the treble clef staff. Measure 1 ends with a fermata over the eighth note. Measures 2-3 show a melodic line with eighth-note pairs. Measures 4-5 show eighth-note pairs. Measure 6 shows a bass line with eighth-note pairs.

Handwritten markings:

- Measure 1: Above the first measure, there are small numbers 1, 3, 5, 4, 2 above the notes.
- Measure 2: Above the second measure, there are small numbers 1, 3, 5, 4, 2 above the notes.
- Measure 3: Above the third measure, there are small numbers 1, 3, 5, 4, 2 above the notes.
- Measure 4: Above the fourth measure, there are small numbers 1, 3, 5, 4, 2 above the notes.
- Measure 5: Above the fifth measure, there are small numbers 1, 3, 5, 4, 2 above the notes.
- Measure 6: Above the sixth measure, there are small numbers 1, 3, 5, 4, 2 above the notes.

Variatio 18
Canone
alla Sesta

Tempo giusto, alla breve

quasi f

il basso caratteristicamente

Ossia

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

Variatio 19

Allegretto piacevole.

mp

Ossia

poco

imitierend

Ossia

attacca

Allegretto vivace

Variatio 20

**Variante
des Herausgebers**

The score is divided into three systems. Each system contains two staves: a treble staff and a bass staff. The music is in 3/4 time and uses a key signature of one sharp. The first system starts with a treble clef, a sharp sign, and a '3' over a '4'. It features a variety of note heads, including open circles, solid dots, and stems. The bass staff has a bass clef and a '3' over a '4'. The second system begins with a bass clef and a sharp sign. The third system begins with a treble clef and a sharp sign. The music includes dynamic markings such as 'p' (piano), 'f' (forte), and 'con Pedale'. Articulation is indicated by small dots and slurs.

Musical score for piano, two staves. Key signature: one sharp. Measure 1: Top staff has eighth-note pairs. Bottom staff has eighth-note pairs. Measure 2: Top staff has eighth-note pairs. Bottom staff has eighth-note pairs.

Musical score for piano, two staves. Key signature: one sharp. Measure 3: Top staff has eighth-note pairs. Bottom staff has eighth-note pairs. Measure 4: Top staff has eighth-note pairs. Bottom staff has eighth-note pairs. Fingerings: 3 1 4 2.

Musical score for piano, two staves. Key signature: one sharp. Measure 5: Top staff has eighth-note pairs. Bottom staff has eighth-note pairs. Measure 6: Top staff has eighth-note pairs. Bottom staff has eighth-note pairs.

Musical score for piano, two staves. Key signature: one sharp. Measure 7: Top staff has eighth-note pairs. Bottom staff has eighth-note pairs. Measure 8: Top staff has eighth-note pairs. Bottom staff has eighth-note pairs. Fingerings: 2 4 5, 3 5 1 3 4, 5.

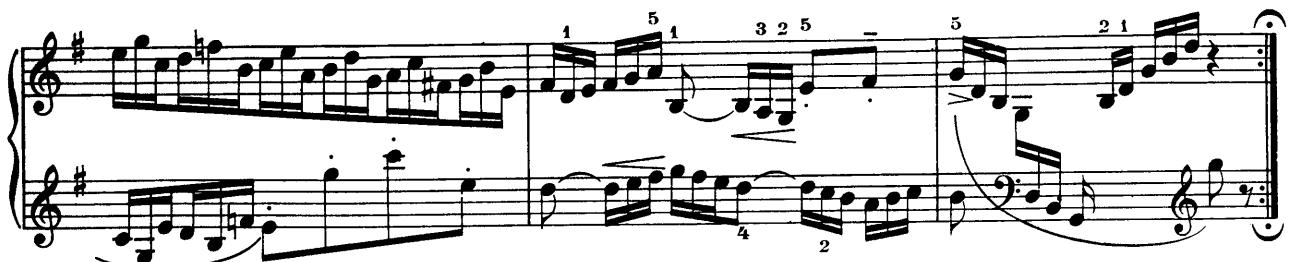
Ossia

p subito

Ossia

Ossia

4 3 2 1



NB 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.

più espress.

allarg..

Ossia
attacca 22

Alla breve

Variatio 22

Fugato

f non legato

marcato assai

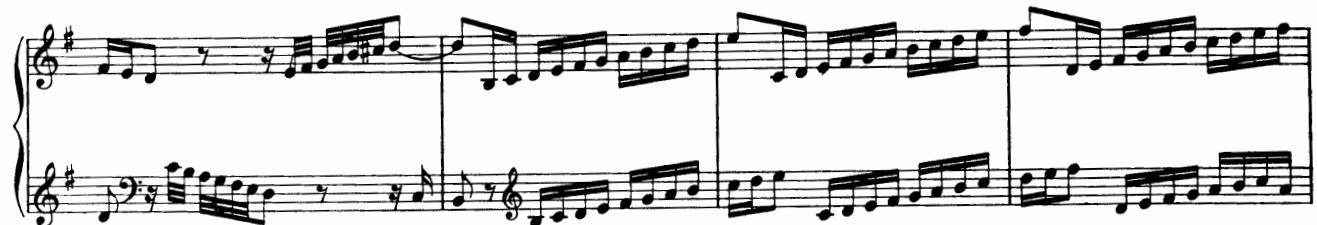
*) Das Thema beginnt erst auf der Hälfte des zweiten Taktes.

Musical score for piano, page 47, featuring five staves of music:

- Staff 1:** Treble clef, key signature of one sharp (F#). Measures show various note heads and stems.
- Staff 2:** Bass clef, key signature of one sharp (F#). Measures show various note heads and stems.
- Staff 3:** Treble clef, key signature of one sharp (F#). Measures show various note heads and stems. A bracket labeled "(b)" is present.
- Staff 4:** Treble clef, key signature of one sharp (F#). Measures show various note heads and stems. A section labeled "Ossia" is indicated below the staff.
- Staff 5:** Treble clef, key signature of one sharp (F#). Measures show various note heads and stems. A section labeled "m.s." (measures) is indicated above the staff.
- Staff 6:** Treble clef, key signature of one sharp (F#). Measures show various note heads and stems.
- Staff 7:** Treble clef, key signature of one sharp (F#). Measures show various note heads and stems.
- Staff 8:** Treble clef, key signature of one sharp (F#). Measures show various note heads and stems.
- Staff 9:** Treble clef, key signature of one sharp (F#). Measures show various note heads and stems. A section labeled "(m.d.)" (mezzo-dolce) is indicated above the staff.
- Staff 10:** Bass clef, key signature of one sharp (F#). Measures show various note heads and stems. A section labeled "Ossia linke Hand" (Ossia left hand) is indicated below the staff.

Variatio 23
a 2 Clav.
Original

Vivace $\text{d} = 100$



Sheet music for two voices (Soprano and Bass) and piano, page 49. The music is in common time and consists of six staves. The top two staves are for the piano, showing bass and treble clef parts with various dynamics and rests. The bottom four staves are for the voices, with the soprano part labeled "sopra". The vocal parts feature melodic lines with eighth and sixteenth note patterns, often accompanied by eighth-note chords from the piano. The key signature changes between staves, with some sections in G major and others in A major.

Non Allegro

Variatio 23 (Bearbeitung)

distaccato, mf legg.

(più legg.)

8^a alta ad lib.

p scherzando

8^a ad lib.

5

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 top staff shows a melodic line in the treble clef, primarily using eighth and sixteenth notes. The second staff shows a harmonic or bass line in the bass clef, featuring eighth and sixteenth note patterns. The third staff continues the melodic line from the first staff. The fourth staff follows the harmonic line from the second staff. The fifth staff concludes the section with a final melodic flourish. The music is in G major, indicated by the key signature.

Adagio

Variatio 25

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.



Musical score for piano, two staves. Measure 3: Treble staff has eighth-note pairs (D, F#), (E, G), (F, A), (G, B). Bass staff has eighth-note pairs (C, E), (D, F#), (E, G), (F, A). Measure 4: Treble staff has eighth-note pairs (D, F#), (E, G), (F, A), (G, B). Bass staff has eighth-note pairs (C, E), (D, F#), (E, G), (F, A).

Musical score for piano, two staves. Measure 5: Treble staff has eighth-note pairs (D, F#), (E, G), (F, A), (G, B). Bass staff has eighth-note pairs (C, E), (D, F#), (E, G), (F, A). Measure 6: Treble staff has eighth-note pairs (D, F#), (E, G), (F, A), (G, B). Bass staff has eighth-note pairs (C, E), (D, F#), (E, G), (F, A).

Musical score for piano, two staves. Measure 7: Treble staff has eighth-note pairs (D, F#), (E, G), (F, A), (G, B). Bass staff has eighth-note pairs (C, E), (D, F#), (E, G), (F, A). Measure 8: Treble staff has eighth-note pairs (D, F#), (E, G), (F, A), (G, B). Bass staff has eighth-note pairs (C, E), (D, F#), (E, G), (F, A). Measure 9: Treble staff has eighth-note pairs (D, F#), (E, G), (F, A), (G, B). Bass staff has eighth-note pairs (C, E), (D, F#), (E, G), (F, A). Measure 10: Treble staff has eighth-note pairs (D, F#), (E, G), (F, A), (G, B). Bass staff has eighth-note pairs (C, E), (D, F#), (E, G), (F, A).

A musical score for piano, page 56, featuring four staves of music. The score consists of two systems of measures, separated by a vertical bar line.

Measure 1 (Top Staff): The first measure begins with a dynamic of *meno f*. The melody is played in the upper staff, while the bass staff provides harmonic support with sustained notes and chords.

Measure 2 (Bottom Staff): The second measure continues the harmonic pattern established in the first measure.

Measure 3 (Top Staff): The dynamic changes to *raddolc.* The melody becomes more lyrical and expressive.

Measure 4 (Bottom Staff): The dynamic is marked *dim.* The bass staff features sustained notes and chords.

Measure 5 (Top Staff): The melody continues with eighth-note patterns and grace notes.

Measure 6 (Bottom Staff): The bass staff maintains its harmonic function with sustained notes and chords.

Measure 7 (Top Staff): The melody is characterized by eighth-note patterns and grace notes.

Measure 8 (Bottom Staff): The bass staff maintains its harmonic function with sustained notes and chords.

piano

rinforz.

(au - - men - tan - do e)

2 1 2 1

1.

2.

Ossia

Allegro corrente

Variatio 26

p e. leggiero

(sopra) dolce

(m.)

1 3 2 3 1

1 2 5 1

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.

The sheet music consists of eight staves of musical notation for piano, arranged in two columns of four staves each. The music is in common time and major key signature.

- Staff 1 (Top Left):** Treble clef. Measures 1-2 show eighth-note patterns. Measure 3 starts with a bass note followed by eighth-note pairs. Measure 4 ends with a bass note and a treble note.
- Staff 2 (Top Right):** Treble clef. Measures 1-2 show eighth-note patterns. Measure 3 starts with a bass note followed by eighth-note pairs. Measure 4 ends with a bass note and a treble note.
- Staff 3 (Second Column Left):** Treble clef. Measures 1-2 show eighth-note patterns. Measure 3 starts with a bass note followed by eighth-note pairs. Measure 4 ends with a bass note and a treble note.
- Staff 4 (Second Column Right):** Bass clef. Measures 1-2 show eighth-note patterns. Measure 3 starts with a bass note followed by eighth-note pairs. Measure 4 ends with a bass note and a treble note.
- Staff 5 (Third Column Left):** Bass clef. Measures 1-2 show eighth-note patterns. Measure 3 starts with a bass note followed by eighth-note pairs. Measure 4 ends with a bass note and a treble note.
- Staff 6 (Third Column Right):** Treble clef. Measures 1-2 show eighth-note patterns. Measure 3 starts with a bass note followed by eighth-note pairs. Measure 4 ends with a bass note and a treble note.
- Staff 7 (Fourth Column Left):** Treble clef. Measures 1-2 show eighth-note patterns. Measure 3 starts with a bass note followed by eighth-note pairs. Measure 4 ends with a bass note and a treble note.
- Staff 8 (Fourth Column Right):** Bass clef. Measures 1-2 show eighth-note patterns. Measure 3 starts with a bass note followed by eighth-note pairs. Measure 4 ends with a bass note and a treble note.

Performance Instructions:

- Ossia:** Occurs in measures 3, 4, and 5 of the first column (Treble and Bass staves).
- f**: Forte dynamic in measure 7 of the second column (Treble staff).
- p senza Ped.**: Pianissimo dynamic without pedal in measure 7 of the second column (Treble staff).
- m.d.**: Mezzo-forte dynamic in measure 8 of the second column (Bass staff).

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

Edition Breitkopf

27461

Variatio 27
Canone alla Nona

Moderato ma vivacemente

non troppo p

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

(Inversio)

tr

tr

Andante brillante

Variatio 28
Original *)

The musical score consists of six staves of music for two voices (Soprano and Alto) and basso continuo. The key signature is one sharp (F#). The time signature varies between common time and 3/4. The vocal parts are primarily composed of eighth-note patterns, while the basso continuo part features sustained notes and occasional bassoon entries. The music is divided into measures by vertical bar lines.

*) 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 signature. The top two staves are treble clef, and the bottom four are bass clef. The notation includes various note values, rests, and dynamic markings. The music is divided into measures by vertical bar lines.

Andante brillante

Variatio 28
Version des
Herausgebers

8.

*piano ma
brillante*

simile

2 Pedali

sopra

senza Ped.

Sheet music for piano, page 65, featuring two staves of musical notation. The music consists of six systems of notes, each with a dynamic marking of 8 . Fingerings are indicated above the notes, such as 3 , 3 , 3 , 3 and $4\ 2\ 4\ 5$. Performance instructions include *(senza Ped.)*, *sempre dim.*, and $\frac{1}{3} \frac{2}{4} \frac{1}{4}$.

(senza Ped.)

sempre dim.

$\frac{1}{3} \frac{2}{4} \frac{1}{4}$

Allegro finale (non troppo)

Variatio 29 (Original)^{*)}

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



Variatio 30
Quodlibet

The sheet music consists of six staves of musical notation for two voices. The top staff is soprano (G-clef), and the bottom staff is bass (F-clef). The music is in common time and uses a key signature of one sharp. The notation includes various note values such as eighth and sixteenth notes, rests, and dynamic markings like triplets and accents. The style is characteristic of J.S. Bach's "Well-Tempered Clavier" variations.

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 consists of four systems of music, each with four staves. The staves are grouped by a brace on the left. The top system has staves labeled V.L.I, V.L.II, V.L.II, and V.L.I. The second system has staves labeled V.L.I, V.L.II, V.L.I, and V.L.II. The third system has staves labeled V.L.I, V.L.II, V.L.II, and V.L.I. The bottom system has staves labeled V.L.II, V.L.I, V.L.II, and V.L.I. The basso obligato (B.O.) part is shown in the bass clef staff of each system. The music is in common time and uses a key signature of one sharp. The notation includes various note heads, stems, and rests.

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 3/4 time, indicated by a '3' above the staff and a '4' below it. The tempo is marked 'Allegro non troppo' and 'quasi Trombe'. The third, fourth, and fifth staves are in 2/4 time, indicated by a '2' above the staff and a '4' below it. The music features various dynamics such as forte (f), piano (p), and sforzando (sf). Slurs and grace notes are also present throughout the score.

*) Im Falle einer Wiederholung des I. Teiles:

Frisch und volkstümlich, doch nicht ohne Würde

con 8

p

Ossia

più largo

rit.

Largamente (Aria)

f

ampiamente

tenuto

non troppo f

A musical score for piano, page 74, featuring five staves of music. The score consists of two systems of measures. The first system begins with a treble clef, a bass clef, and a key signature of one sharp. It contains six measures of music, ending with a repeat sign and a double bar line. The second system begins with a treble clef, a bass clef, and a key signature of one sharp. It contains four measures of music. The notation includes various note values such as eighth and sixteenth notes, rests, and dynamic markings like p (piano) and f (forte). The score is divided into two systems by a double bar line with repeat signs.