

J. S. BACH

Goldberg-Variationen

Vierter Teil der Clavier-Übung

Goldberg Variations

Fourth Part of the Clavier Übung

BWV 988

Herausgegeben von / Edited by
Christoph Wolff

Fingersätze von / Fingerings by
Ragna Schirmer

Urtext der Neuen Bach-Ausgabe
Urtext of the New Bach Edition



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Urtextausgabe aus: *Johann Sebastian Bach, Neue Ausgabe sämtlicher Werke*, herausgegeben vom
Johann-Sebastian-Bach-Institut Göttingen und vom Bach-Archiv Leipzig, Serie V, Band 2:
Vierter Teil der Klavierübung (BA 5048-01), vorgelegt von Christoph Wolff.

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VORWORT

Die sogenannten *Goldberg-Variationen* bilden das gewichtige Schlussglied der vierteiligen Bachschen *Clavier-Übung*. Auch wenn die Angabe „vierter“ bzw. „letzter Teil“ im Originaltitel fehlt (vielleicht, weil es sich um das erste Werk Bachs im Verlag von Balthasar Schmid aus Nürnberg handelte), steht ihr Zusammenhang mit den übrigen Teilen außer Frage. Im Gesamtplan der Serie komplettiert die Gattung „Variationen“ Bachs enzyklopädische Darstellung der wichtigsten Formen und Stile der Tastenmusik in exemplarischen Kompositionen. Das Erscheinungsdatum der Originalausgabe ist dokumentarisch nicht belegt, muss jedoch im Rahmen der Schmidischen Verlagsproduktion in die Zeit 1741/42 fallen.

Mit den Kompositionsarbeiten wird Bach kaum vor 1739, dem Erscheinungstermin des *1. Teils der Clavier-Übung*, begonnen haben. Denn in der gleichzeitigen Auftreten retrospektiver Momente (z. B. Kanontechnik) und stilistischer Züge (zur Verwendung volkstümlicher Melodien vgl. auch die Bauformen der ersten beiden Teile) zeigen sich charakteristische Züge des späten Barock. Mit dem Erscheinen der *Clavier-Übung* wandte sich Bach zu einer Gattung zu, die für ihn ein besonderes Interesse hatte. Die frühen *Aria* und *Canons* im Variationenstil, das 32-taktige *Thema* und die Wiederholung der *Aria* schuf Bach in Erweiterung des kanonischen Modells von „acht Fundamentaltönen“, denen er sich als theoretische Reflexion auf die 30 Variationen in einer Serie von 14 Zirkelkanons BWV 1087¹ noch eigens zuwandte. Die zyklische Struktur des Gesamtwerks betont Bach durch die Gliederung in zehn Gruppen zu je drei Sätzen, die durch Kanons in aufsteigendem Intervallabstand abgeschlossen werden; eine Ouvertüre markiert

zudem den Beginn der zweiten Werkhälfte. Klimax und Symmetrie spielen als Formprinzipien ausgewogen ineinander. Die Bezeichnung *Goldberg-Variationen* bürgerte sich im 19. Jahrhundert aufgrund eines anekdotischen Berichtes in J. N. Forkels *Bach-Biographie* von 1802 ein. Demnach soll Bach das Werk im Auftrag des Grafen Keyserlingk aus Dresden für dessen Hauscembalisten Goldberg geschrieben haben, damit dieser mit den Variationen des *Canons* schlaflose Nächte vertreibe. Das Fehlen einer üblichen formellen Dedikation an Keyserlingk im Originaldruck sowie das junge Alter des 1721 geborenen Johann Gottlieb Goldberg sprechen jedoch gegen ein solches Auftragswerk. Der wahre Kern von Forkels Geschichte mag darin zu finden sein, dass der Graf bei einem Besuch Bachs in Dresden (etwa im November 1741) ein Exemplar des Werkes edizierten bekam und seinen begabten Cembalist zu dem genannten Zweck später hängend ausliehen ließ. Die vorliegende Ausgabe bietet den Text der Neuen Bach-Ausgabe (NBA), die die 1. und 2. Editionen des Werkes enthält. Dieser revidierte Text, für den die Originalausgabe als Primärquelle maßgeblich ist, beruht auf einem systematischen Vergleich aller verfügbaren Quellen und berücksichtigt erstmals Bachs Handexemplar des Originaldruckes, das wichtige Korrekturen und Ergänzungen enthält.

Christoph Wolff

ZUR EDITION

Zusätze des Herausgebers sind, wie in der NBA üblich, durch Kleinstich (Noten- und Verzierungszeichen), Strichelung (Bögen) bzw. Kursivdruck (Buchstaben-text) gekennzeichnet. Über sämtliche textkritische Einzelheiten sowie weitere Fragen zur Werk- und Überlieferungsgeschichte unterrichtet der Kritische Bericht zu NBA V/2.

¹ Die Erstausgabe dieser Kanons erschien als Vorabdruck aus NBA V/2.

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PREFACE

The so-called Goldberg Variations constitute the significant conclusion of Bach's four-part *Clavier Übung*. Even though the indication of "part IV" or "last part" is missing on the original title (perhaps because it was the first work of Bach published by Balthasar Schmid of Nuremberg) its connection with the remaining parts is obvious. In line with the overall plan of the series, the genre "variations" complete Bach's encyclopedic presentation of the major forms and styles of keyboard music in exemplary compositions. There is no documentary evidence for the date of the publication of the original print, but considering the context of Schmid's other publications it must fall within the years 1741/42.

It seems unlikely that Bach began the composition before 1739, the year of the appearance of part III of the *Clavier Übung*, since the simultaneous incorporation of retrospective devices (e.g., canonic technique) and stylistic modernisms (concerning the use of popular tunes, cf. the Peasant Cantata, BWV 1079) is a characteristic element

In the monumental work of the last decade of his life, in which he wrote the *Well-Tempered Clavier* (BWV 980), the *Goldberg Variations* (BWV 988) stand out as a masterpiece. Bach wrote the movements in the form of a canon, as to the number of variations, ending a traditional "overture" with "mental notes" to which he dedicated a separate series of 14 circular canons, BWV 1084–1097, as a theoretical reflection on the 30 variations. The cyclical structure of the variations is emphasized by the division of the whole into ten groups of three movements, which close with canons of increasing intervals of imitation; in addition, an overture marks the beginning of the second half of

the work. Principles of climax and symmetry govern the overall structuring in a well balanced form.

The designation *Goldberg Variations* came into use in the 19th century as a result of an anecdotic report in J. N. Forkel's Bach biography of 1802. According to this the work was commissioned by Count Keyserlingk of Dresden for his house harpsichordist Goldberg so that the latter might dispel his insomnia by playing the variations. However, the lack of a formal dedication to Keyserlingk in the original print as well as the young age of Johann Gottlieb Goldberg (born in 1727) clearly speak against such a commission. The true extent of Forkel's story may derive from the dedication of a copy of the work to the Count on the occasion of one of Bach's Dresden visits (possibly in November 1741), and the Count may have had his gifted harpsichordist play it frequently later-on for the purpose referred to above.

The present edition offers the text of the *Neue Bach-Ausgabe* (NBA) series V, volume 2. This is based on the original print as the primary source, but where it fails, results from a systematic collation of all available sources and for the first time takes into account Bach's personal copy of the original print, which contains important corrections and additions.

Christoph Wolff

EDITORIAL NOTE

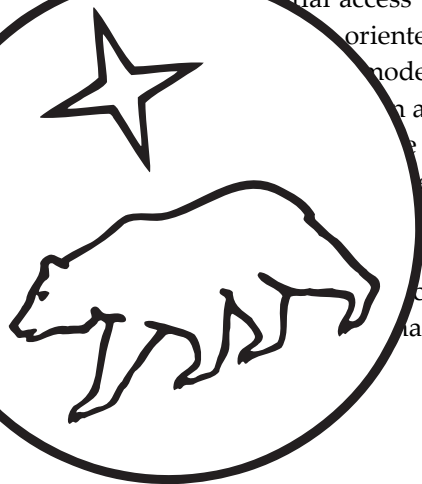
Following normal NBA practice, editorial emendations are printed in smaller type (slurs are dotted, letters in italics). The Critical Report of NBA V/2 should be consulted for all textcritical details as well as for the discussion of further historical aspects of the work.

1 The first edition of these canons appeared as pre-print from NBA V/2.

NOTES ON FINGERING

Writing fingerings for a piano edition of the *Goldberg Variations* by Johann Sebastian Bach is a particular challenge in as far as this work was explicitly composed for a two-manual harpsichord. The primary function of the instructions therefore has to be to bring the hands, which often cross on a single-manual piano, into comfortable playing positions. This immediately raises the question of priority: Which hand should be allowed to lead? Which hand must twist itself around, subordinate itself to the other? Consequently, the decision for fingerings is already interpretation. Rhythm, articulation, accents, and indeed even tempos are influenced by the position of the hand.

For the present edition, I attempted in each case to choose the version that seemed the most comfortable to me from among the vast number of possibilities. I believe that this practical edition, prepared by Christoph Wolff on the basis of extensive source studies, provides initial access to the music.



oriented on the force conversion of the modern piano. I attempt to remain as possible. When required, the thumb's on black keys. remain in a steady position of the voices between the concerned, I endeavored to let character of the original print,

which probably corresponded largely to that of Bach's (no longer extant) handwritten engraver's copy. The stemming of the notes usually offers a distinct performance instruction. In the canons, which are based on continuously increasing intervals, a consistent treatment of the second voice is often technically not possible; here it is necessary to divide up the voice between the right and left hands. I made an effort to avoid the taking over of individual notes, and to always take into consideration the logic of the voice leading. The study of these canons requires particular diligence on the part of the performer.

Questions of embellishment and articulation as well as of register changes, implied by octave transpositions on the piano, will have to be answered by each performer himself. In indicating the fingerings, I took into account the embellishments and hand positions indicated in the music. Of course, the fingerings, along with more embellishments and different "registers" are to be used.

I would like the indication of hand position in this edition to be understood as suggestions. In studying Johann Sebastian Bach's *Goldberg Variations*, each musician should find his individual interpretation and consequently the fingerings that are most suitable for him.

Ragna Schirmer
(translated by Howard Weiner)

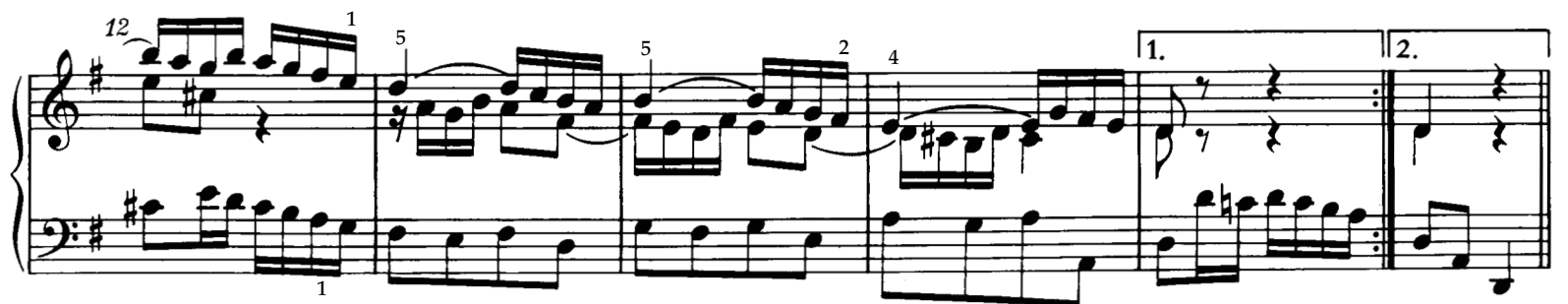
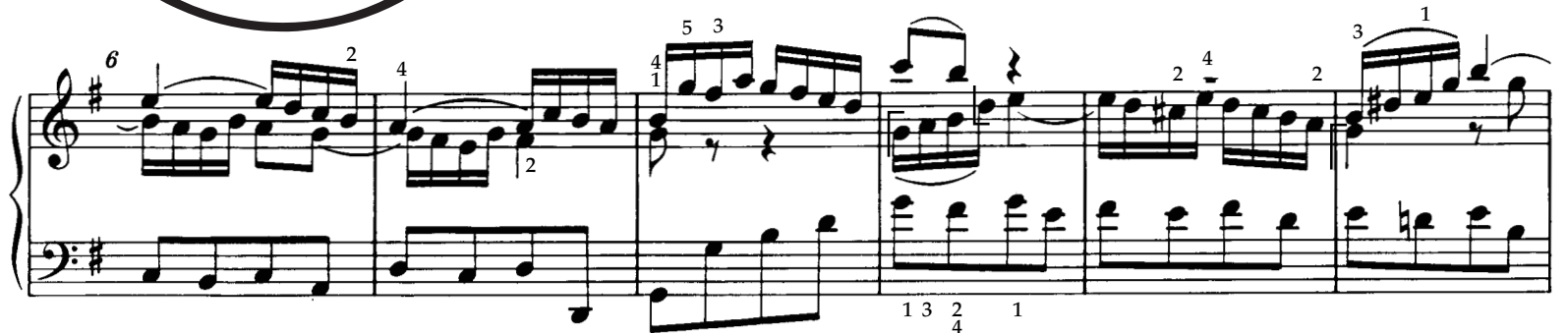
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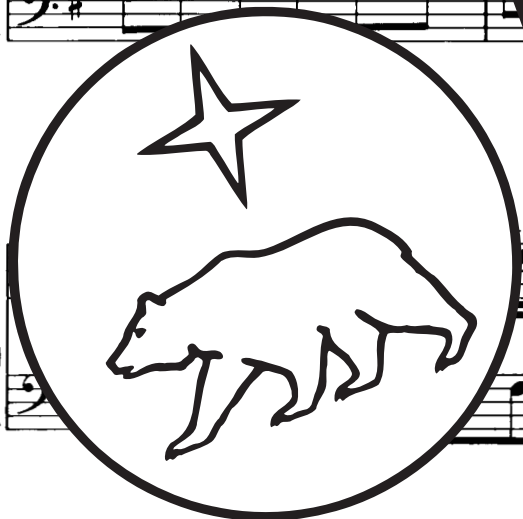


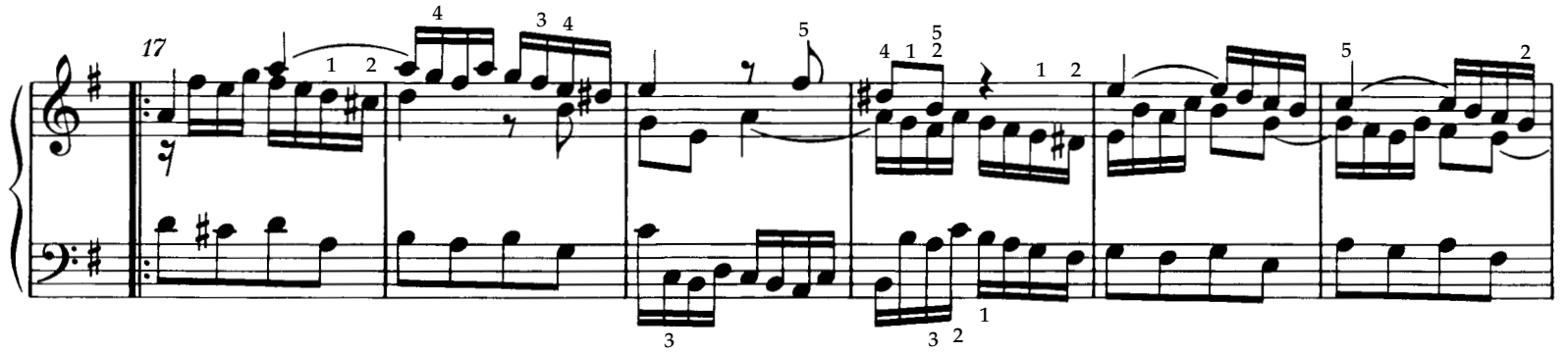
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Sample page





alla Unisono! 1. Clav.



Handwritten musical notation for measures 1-6. The piece is in G major (one sharp). The right hand features a melody with various fingerings (e.g., 5, 4, 1, 2, 1, 7, 7, 4, 2, 1, 4, 1) and slurs. The left hand provides a steady accompaniment with fingerings like 3, 3, 4.

Handwritten musical notation for measures 7-8. Measure 7 includes fingerings 7, 2, 1, 5, 1, 1, 3. Measure 8 includes fingerings 1, 5, 4, 2. The notation continues with slurs and specific note values.

Handwritten musical notation for measures 9-12. Measure 9 starts with a fermata. Measures 10-12 contain complex melodic lines with fingerings such as 2, 3, 1, 4, 5, 5, 7, 2, 3, 2, 1, 1, 1. A large circular watermark on the left side of this system contains a five-pointed star above a stylized bear walking to the right.

Handwritten musical notation for measures 13-14. Measure 13 includes fingerings 13, 2, 1. Measure 14 includes fingerings 5, 2, 5, 4, 5, 5. The notation shows a continuation of the melodic and harmonic themes.

Handwritten musical notation for measures 15-18. Measure 15 includes fingerings 15, 5, 21, 5, 3. Measure 16 includes fingerings 4, 1, 2. Measure 17 includes fingerings 5, 2. Measure 18 includes fingerings 1, 1. The system concludes with a double bar line.

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Leseprobe
Sample page

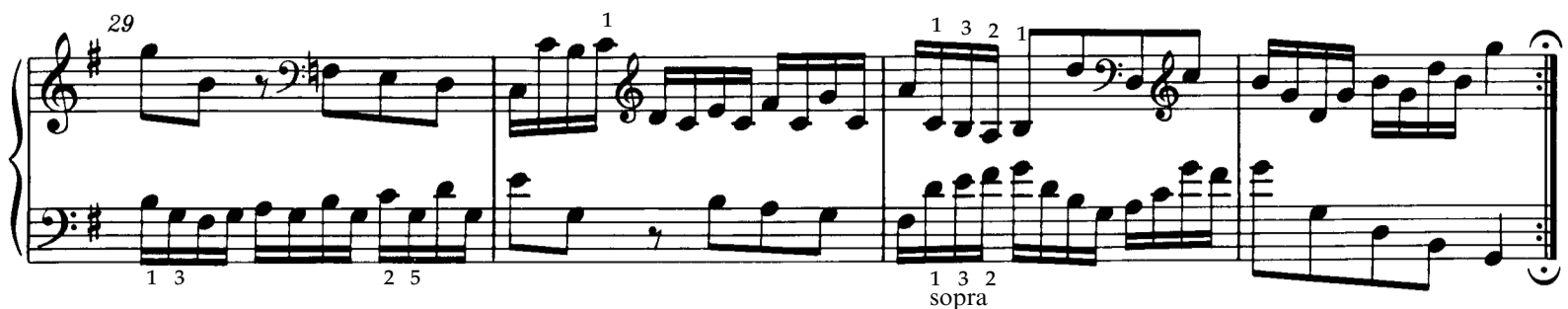
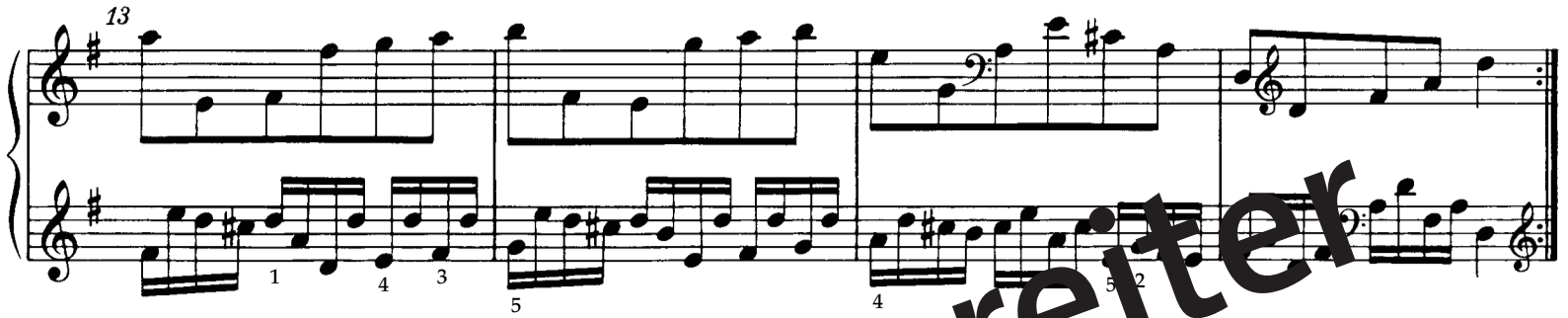
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Variatio 6. Canone alla Seconda. a 1 Clav.



6

12

23

29

1.

2.

Bärenreiter
Leseprobe
Sample page

Variação 7. 1. a 1.º verso Clav.
al tempo do Giga

Variation 7. λ ad vero 2 Clav.

an der schönen Blauen Elbe

1

2

The image shows a musical score for a piece titled "Bären-Leseprobe". The score is written for piano (p) and features a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as eighth notes, quarter notes, and rests. A large, bold, diagonal watermark reading "Bären-Leseprobe Sample page" is overlaid on the score. In the bottom left corner, there is a circular logo containing a stylized line drawing of a bear walking to the left, with a five-pointed star above it. The page number "5" is visible in the bottom right corner.

22

5

1 4 5

1 4 1 1

5

1 4

1 3

Musical score for measures 27-32 of 'The Rose Tree'. The score is written for a piano in G major (one sharp) and 2/4 time. It consists of two staves, Treble and Bass. The melody is primarily in the Treble staff, while the bass line provides harmonic support. The piece concludes with a final cadence in measure 32.

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A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The score consists of 25 measures, with measure numbers 25, 2, 4, 3, 3, 2, 1, and 3 indicated above the staff. The melody features a series of eighth and sixteenth notes, with some measures containing triplets. The accompaniment consists of a steady eighth-note pattern in the bass staff.

29

3 3 4 2 4 3 2 2 2 4 5 3

sopra

2 2 2 4 1 2

[illegible]

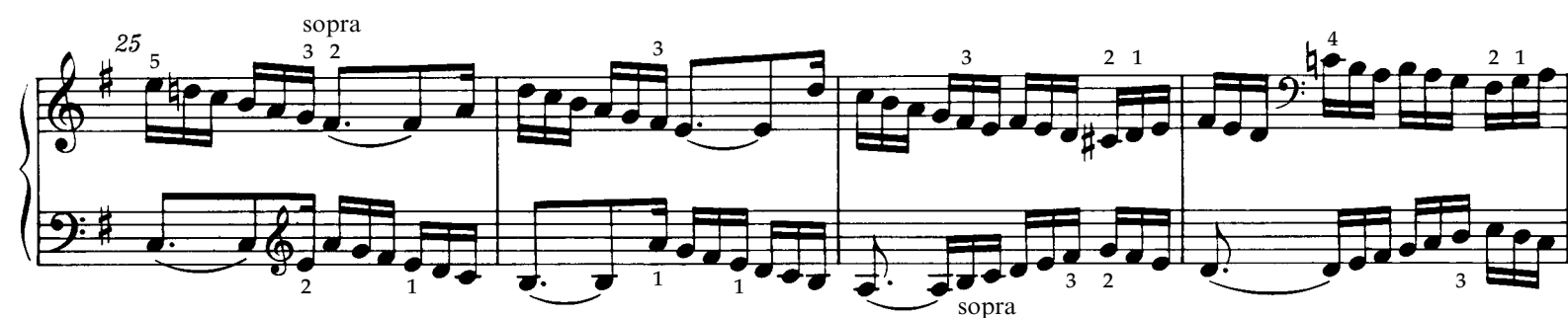
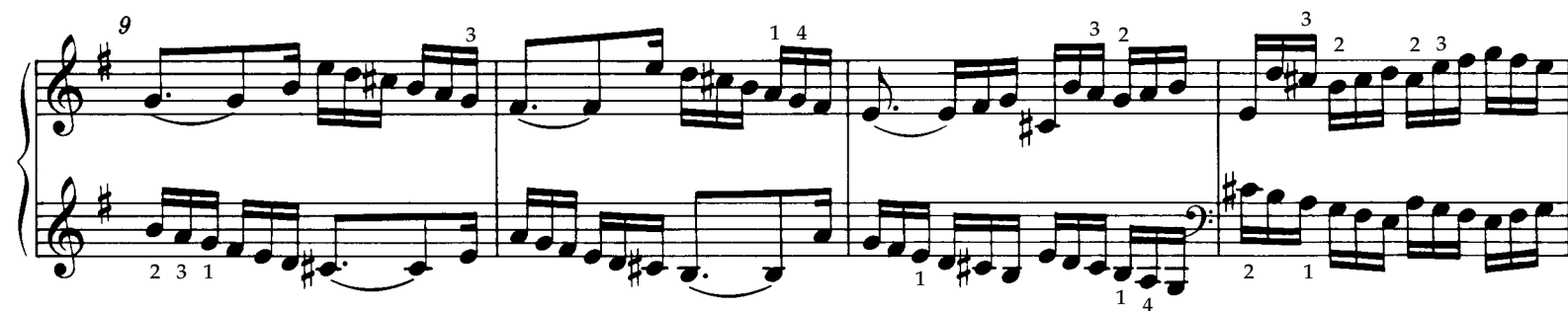
A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 4/4. The score consists of two systems. The first system has a treble clef and a bass clef. The piano part features a series of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes. The voice part has a treble clef and contains the lyrics 'The Rose Tree'. The second system continues the piano part with more complex rhythms, including a triplet of eighth notes. The voice part continues with the lyrics 'The Rose Tree'.

Variazio 10: Fugata 1. Clav.

9 3 4 5 2 1 2 2 3 5

Variazio 11a: 2. Clav.

3 3 2 sopra 3 5 4 1 4 1 4 3 5 2 3 1 3 2 3 1 4 3 4 4 1 1 2 3



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17

3 1 4

20

3 4 4

23

1 5 3 1 1

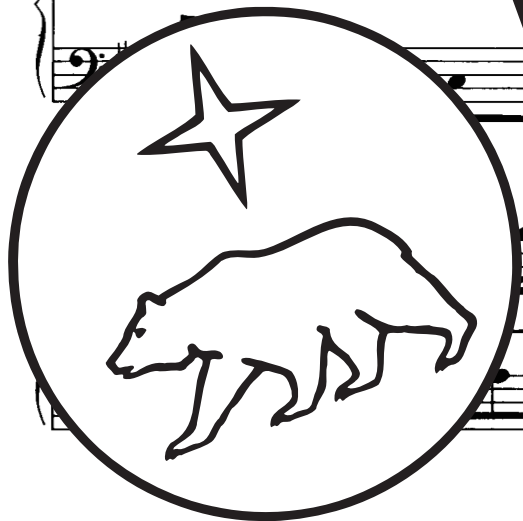
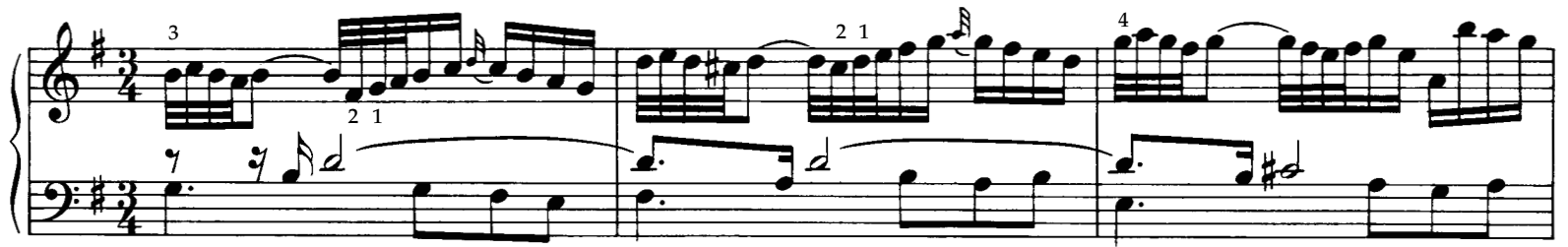


2 1 5 2 1 2

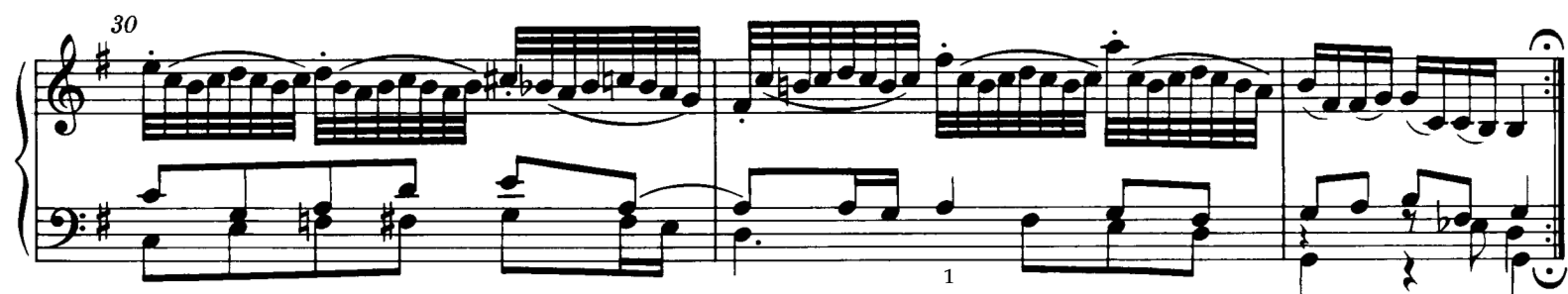
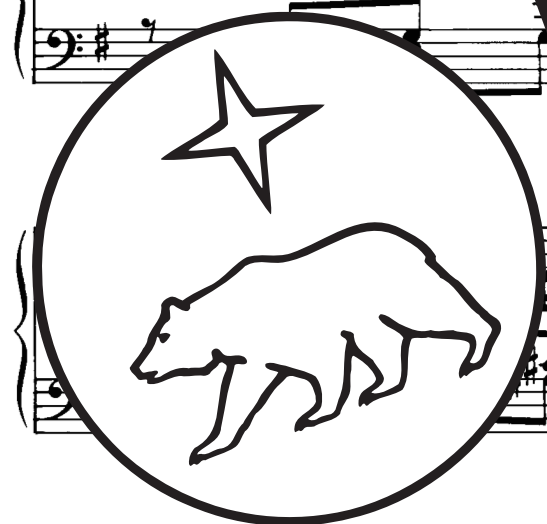
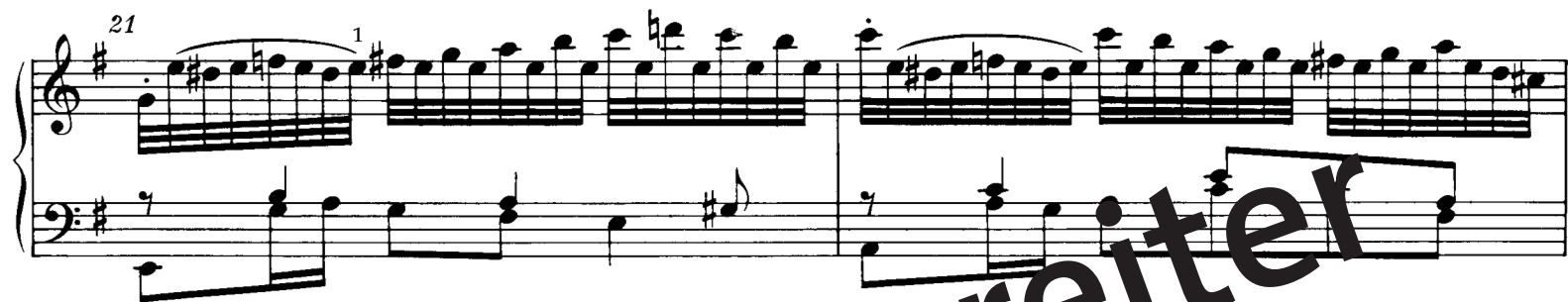
29

1 4 5 1 3 1

Variatio 13. a 2 Clav.



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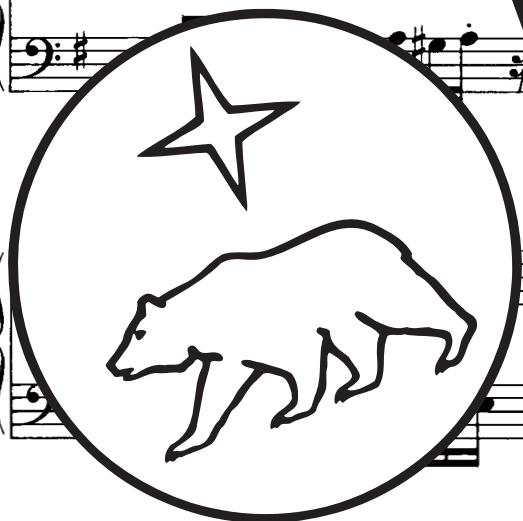


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Variation 15 Canon alla Quinta 1. Clav.

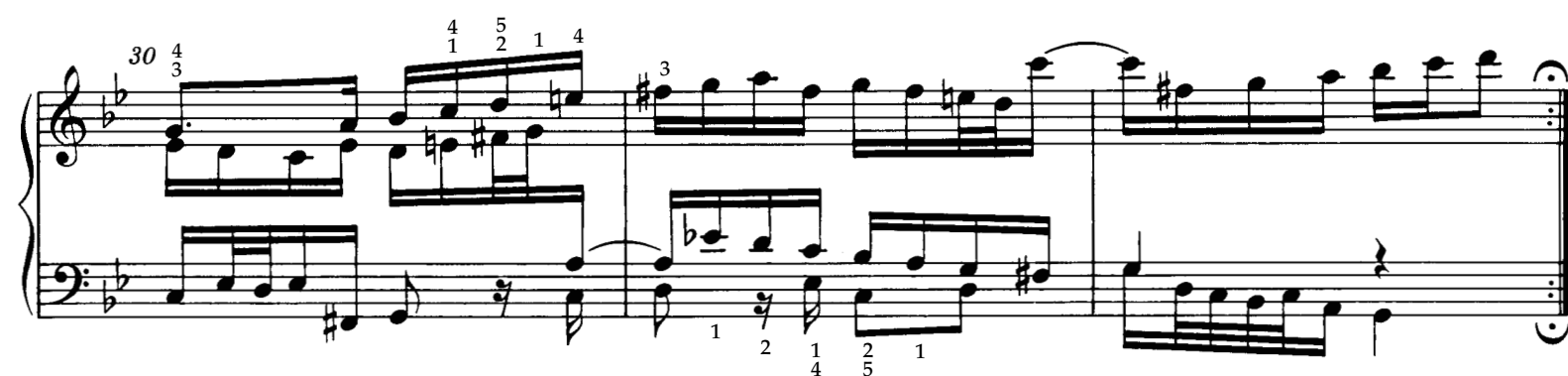
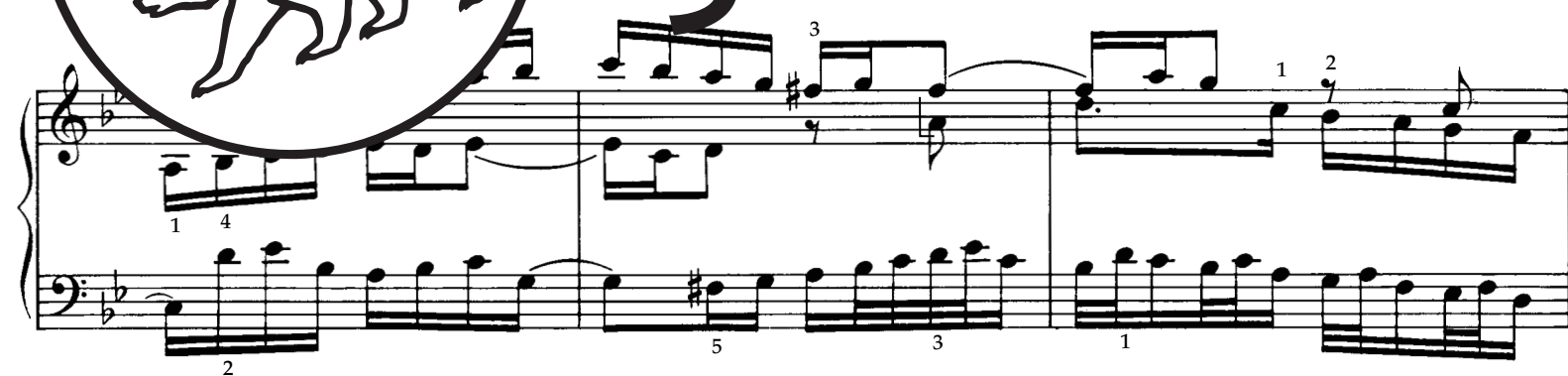
andante



4 15 5 2 1 3 2 2 5 5

4 5 3 4 3 2 1 2 1 2 1 4 5 5 21

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14

1.

16 II

2.

23

5

36

4 2 3 1

43

1.

2.

Variation 17a 2a 2b. 2c. 2d. 2e. 2f. 2g. 2h. 2i. 2j. 2k. 2l. 2m. 2n. 2o. 2p. 2q. 2r. 2s. 2t. 2u. 2v. 2w. 2x. 2y. 2z. 2aa. 2ab. 2ac. 2ad. 2ae. 2af. 2ag. 2ah. 2ai. 2aj. 2ak. 2al. 2am. 2an. 2ao. 2ap. 2aq. 2ar. 2as. 2at. 2au. 2av. 2aw. 2ax. 2ay. 2az. 2ba. 2bb. 2bc. 2bd. 2be. 2bf. 2bg. 2bh. 2bi. 2bj. 2bk. 2bl. 2bm. 2bn. 2bo. 2bp. 2bq. 2br. 2bs. 2bt. 2bu. 2bv. 2bw. 2bx. 2by. 2bz. 2ca. 2cb. 2cc. 2cd. 2ce. 2cf. 2cg. 2ch. 2ci. 2cj. 2ck. 2cl. 2cm. 2cn. 2co. 2cp. 2cq. 2cr. 2cs. 2ct. 2cu. 2cv. 2cw. 2cx. 2cy. 2cz. 2da. 2db. 2dc. 2dd. 2de. 2df. 2dg. 2dh. 2di. 2dj. 2dk. 2dl. 2dm. 2dn. 2do. 2dp. 2dq. 2dr. 2ds. 2dt. 2du. 2dv. 2dw. 2dx. 2dy. 2dz. 2ea. 2eb. 2ec. 2ed. 2ee. 2ef. 2eg. 2eh. 2ei. 2ej. 2ek. 2el. 2em. 2en. 2eo. 2ep. 2eq. 2er. 2es. 2et. 2eu. 2ev. 2ew. 2ex. 2ey. 2ez. 2fa. 2fb. 2fc. 2fd. 2fe. 2ff. 2fg. 2fh. 2fi. 2fj. 2fk. 2fl. 2fm. 2fn. 2fo. 2fp. 2fq. 2fr. 2fs. 2ft. 2fu. 2fv. 2fw. 2fx. 2fy. 2fz. 2ga. 2gb. 2gc. 2gd. 2ge. 2gf. 2gg. 2gh. 2gi. 2gj. 2gk. 2gl. 2gm. 2gn. 2go. 2gp. 2gq. 2gr. 2gs. 2gt. 2gu. 2gv. 2gw. 2gx. 2gy. 2gz. 2ha. 2hb. 2hc. 2hd. 2he. 2hf. 2hg. 2hi. 2hj. 2hk. 2hl. 2hm. 2hn. 2ho. 2hp. 2hq. 2hr. 2hs. 2ht. 2hu. 2hv. 2hw. 2hx. 2hy. 2hz. 2ia. 2ib. 2ic. 2id. 2ie. 2if. 2ig. 2ih. 2ii. 2ij. 2ik. 2il. 2im. 2in. 2io. 2ip. 2iq. 2ir. 2is. 2it. 2iu. 2iv. 2iw. 2ix. 2iy. 2iz. 2ja. 2jb. 2jc. 2jd. 2je. 2jf. 2jg. 2jh. 2ji. 2jj. 2jk. 2jl. 2jm. 2jn. 2jo. 2jp. 2jq. 2jr. 2js. 2jt. 2ju. 2jv. 2jw. 2jx. 2jy. 2jz. 2ka. 2kb. 2kc. 2kd. 2ke. 2kf. 2kg. 2kh. 2ki. 2kj. 2kk. 2kl. 2km. 2kn. 2ko. 2kp. 2kq. 2kr. 2ks. 2kt. 2ku. 2kv. 2kw. 2kx. 2ky. 2kz. 2la. 2lb. 2lc. 2ld. 2le. 2lf. 2lg. 2lh. 2li. 2lj. 2lk. 2ll. 2lm. 2ln. 2lo. 2lp. 2lq. 2lr. 2ls. 2lt. 2lu. 2lv. 2lw. 2lx. 2ly. 2lz. 2ma. 2mb. 2mc. 2md. 2me. 2mf. 2mg. 2mh. 2mi. 2mj. 2mk. 2ml. 2mm. 2mn. 2mo. 2mp. 2mq. 2mr. 2ms. 2mt. 2mu. 2mv. 2mw. 2mx. 2my. 2mz. 2na. 2nb. 2nc. 2nd. 2ne. 2nf. 2ng. 2nh. 2ni. 2nj. 2nk. 2nl. 2nm. 2nn. 2no. 2np. 2nq. 2nr. 2ns. 2nt. 2nu. 2nv. 2nw. 2nx. 2ny. 2nz. 2oa. 2ob. 2oc. 2od. 2oe. 2of. 2og. 2oh. 2oi. 2oj. 2ok. 2ol. 2om. 2on. 2oo. 2op. 2oq. 2or. 2os. 2ot. 2ou. 2ov. 2ow. 2ox. 2oy. 2oz. 2pa. 2pb. 2pc. 2pd. 2pe. 2pf. 2pg. 2ph. 2pi. 2pj. 2pk. 2pl. 2pm. 2pn. 2po. 2pp. 2pq. 2pr. 2ps. 2pt. 2pu. 2pv. 2pw. 2px. 2py. 2pz. 2qa. 2qb. 2qc. 2qd. 2qe. 2qf. 2qg. 2qh. 2qi. 2qj. 2qk. 2ql. 2qm. 2qn. 2qo. 2qp. 2qq. 2qr. 2qs. 2qt. 2qu. 2qv. 2qw. 2qx. 2qy. 2qz. 2ra. 2rb. 2rc. 2rd. 2re. 2rf. 2rg. 2rh. 2ri. 2rj. 2rk. 2rl. 2rm. 2rn. 2ro. 2rp. 2rq. 2rr. 2rs. 2rt. 2ru. 2rv. 2rw. 2rx. 2ry. 2rz. 2sa. 2sb. 2sc. 2sd. 2se. 2sf. 2sg. 2sh. 2si. 2sj. 2sk. 2sl. 2sm. 2sn. 2so. 2sp. 2sq. 2sr. 2ss. 2st. 2su. 2sv. 2sw. 2sx. 2sy. 2sz. 2ta. 2tb. 2tc. 2td. 2te. 2tf. 2tg. 2th. 2ti. 2tj. 2tk. 2tl. 2tm. 2tn. 2to. 2tp. 2tq. 2tr. 2ts. 2tt. 2tu. 2tv. 2tw. 2tx. 2ty. 2tz. 2ua. 2ub. 2uc. 2ud. 2ue. 2uf. 2ug. 2uh. 2ui. 2uj. 2uk. 2ul. 2um. 2un. 2uo. 2up. 2uq. 2ur. 2us. 2ut. 2uu. 2uv. 2uw. 2ux. 2uy. 2uz. 2va. 2vb. 2vc. 2vd. 2ve. 2vf. 2vg. 2vh. 2vi. 2vj. 2vk. 2vl. 2vm. 2vn. 2vo. 2vp. 2vq. 2vr. 2vs. 2vt. 2vu. 2vv. 2vw. 2vx. 2vy. 2vz. 2wa. 2wb. 2wc. 2wd. 2we. 2wf. 2wg. 2wh. 2wi. 2wj. 2wk. 2wl. 2wm. 2wn. 2wo. 2wp. 2wq. 2wr. 2ws. 2wt. 2wu. 2wv. 2ww. 2wx. 2wy. 2wz. 2xa. 2xb. 2xc. 2xd. 2xe. 2xf. 2xg. 2xh. 2xi. 2xj. 2xk. 2xl. 2xm. 2xn. 2xo. 2xp. 2xq. 2xr. 2xs. 2xt. 2xu. 2xv. 2xw. 2xx. 2xy. 2xz. 2ya. 2yb. 2yc. 2yd. 2ye. 2yf. 2yg. 2yh. 2yi. 2yj. 2yk. 2yl. 2ym. 2yn. 2yo. 2yp. 2yq. 2yr. 2ys. 2yt. 2yu. 2yv. 2yw. 2yx. 2yy. 2yz. 2za. 2zb. 2zc. 2zd. 2ze. 2zf. 2zg. 2zh. 2zi. 2zj. 2zk. 2zl. 2zm. 2zn. 2zo. 2zp. 2zq. 2zr. 2zs. 2zt. 2zu. 2zv. 2zw. 2zx. 2zy. 2zz. 2aaa. 2aab. 2aac. 2aad. 2aae. 2aaf. 2aag. 2aah. 2aai. 2aaj. 2aak. 2aal. 2aam. 2aan. 2aao. 2aap. 2aaq. 2aar. 2aas. 2aat. 2aau. 2aav. 2aaw. 2aax. 2aay. 2aaz. 2aba. 2abb. 2abc. 2abd. 2abe. 2abf. 2abg. 2abh. 2abi. 2abj. 2abk. 2abl. 2abm. 2abn. 2abo. 2abp. 2abq. 2abr. 2abs. 2abt. 2abu. 2abv. 2abw. 2abx. 2aby. 2abz. 2aba. 2abb. 2abc. 2abd. 2abe. 2abf. 2abg. 2abh. 2abi. 2abj. 2abk. 2abl. 2abm. 2abn. 2abo. 2abp. 2abq. 2abr. 2abs. 2abt. 2abu. 2abv. 2abw. 2abx. 2aby. 2abz. 2aca. 2acb. 2acc. 2acd. 2ace. 2acf. 2acg. 2ach. 2aci. 2acj. 2ack. 2acl. 2acm. 2acn. 2aco. 2acp. 2acq. 2acr. 2acs. 2act. 2acu. 2acv. 2acw. 2acx. 2acy. 2acz. 2aca. 2acb. 2acc. 2acd. 2ace. 2acf. 2acg. 2ach. 2aci. 2acj. 2ack. 2acl. 2acm. 2acn. 2aco. 2acp. 2acq. 2acr. 2acs. 2act. 2acu. 2acv. 2acw. 2acx. 2acy. 2acz. 2ada. 2adb. 2adc. 2add. 2ade. 2adf. 2adg. 2adh. 2adi. 2adj. 2adk. 2adl. 2adm. 2adn. 2ado. 2adp. 2adq. 2adr. 2ads. 2adt. 2adu. 2adv. 2adw. 2adx. 2ady. 2adz. 2ada. 2adb. 2adc. 2add. 2ade. 2adf. 2adg. 2adh. 2adi. 2adj. 2adk. 2adl. 2adm. 2adn. 2ado. 2adp. 2adq. 2adr. 2ads. 2adt. 2adu. 2adv. 2adw. 2adx. 2ady. 2adz. 2aea. 2eab. 2eac. 2ead. 2eae. 2eaf. 2eag. 2eah. 2eai. 2eaj. 2eak. 2eal. 2eam. 2ean. 2eao. 2eap. 2eaq. 2ear. 2eas. 2eat. 2eau. 2eav. 2eaw. 2eax. 2eay. 2eaz. 2eaa. 2eab. 2eac. 2ead. 2eae. 2eaf. 2eag. 2eah. 2eai. 2eaj. 2eak. 2eal. 2eam. 2ean. 2eao. 2eap. 2eaq. 2ear. 2eas. 2eat. 2eau. 2eav. 2eaw. 2eax. 2eay. 2eaz. 2eba. 2ebb. 2ebc. 2ebd. 2ebe. 2ebf. 2ebg. 2ebh. 2ebi. 2ebj. 2ebk. 2ebm. 2ebn. 2ebo. 2ebp. 2ebq. 2ebr. 2ebs. 2ebt. 2ebu. 2ebv. 2ebw. 2ebx. 2eby. 2ebz. 2eba. 2ebb. 2ebc. 2ebd. 2ebe. 2ebf. 2ebg. 2ebh. 2ebi. 2ebj. 2ebk. 2ebm. 2ebn. 2ebo. 2ebp. 2ebq. 2ebr.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written in eighth and sixteenth notes, with fingerings 1, 3, 1, 1, 4, 1, 1, 3 indicated above the notes. The second system consists of two staves. The upper staff continues the melody from the first system, with fingerings 1, 3, 1, 3 indicated above the notes. The lower staff is a bass line, also in 3/4 time, with a key signature of one sharp. It begins with a 5, 3, 2, 5 pattern under the first measure, followed by a 2, 5 pattern under the second measure, and then a treble clef with a sharp sign and a 5, 2, 5 pattern under the third measure. The word 'sopra' is written below the lower staff in the third measure.

The image shows a musical score for the piece 'Pärenreiter' by Johann Sebastian Bach. The score is written for a single melodic line, likely for a violin or flute, using a treble and bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The melody is characterized by rapid sixteenth-note passages and is divided into measures with fingerings indicated by numbers 1 through 5. A large, semi-transparent watermark reading 'Pärenreiter' is overlaid across the center of the image, partially obscuring the musical notation.

The musical score for 'The Rose Tree' is presented in a two-staff format. The upper staff is in treble clef with a key signature of one sharp (F#), and the lower staff is in bass clef with a key signature of one sharp (F#). The melody is written in the upper staff, and the accompaniment is in the lower staff. The piece is in 4/4 time. The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The accompaniment starts with a quarter note G2, followed by a quarter note A2, and then a quarter note B2. The piece concludes with a final chord of G4, A4, and B4. The title 'The Rose Tree' is written in a decorative font at the top of the page.

14

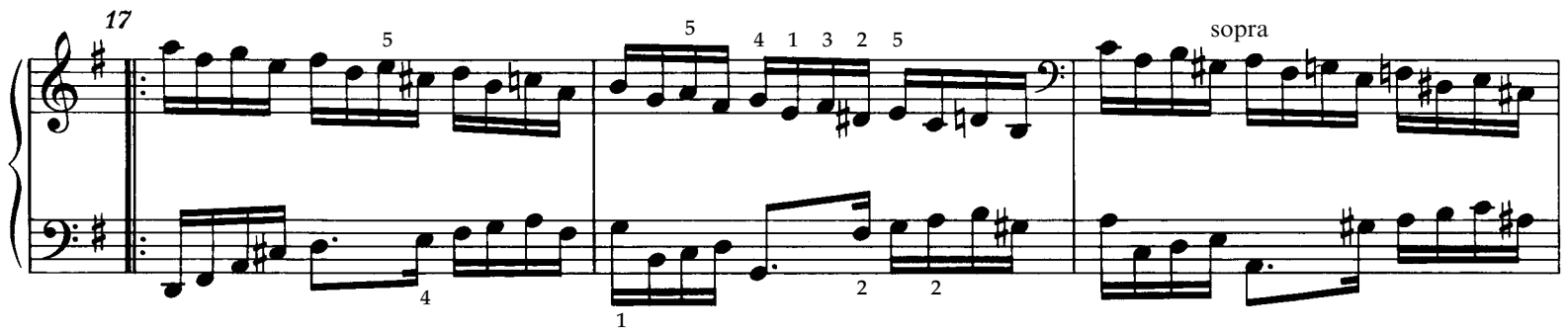
1 4 3 2 1

The musical score for 'The Rose Tree' is presented in a two-staff format. The key signature is one sharp (F#), and the time signature is 3/4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The score consists of three measures. The first measure contains a treble staff with a melody starting on G4 and a bass staff with a simple accompaniment. The second measure continues the melody and accompaniment. The third measure concludes the piece with a final note in the treble staff and a whole note in the bass staff. Above the first measure, the number '14' is written. Above the second measure, the numbers '1 4 3 2 1' are written, indicating a sequence of notes or a specific fingering.

17

5 4 1 3 2 5

sopra



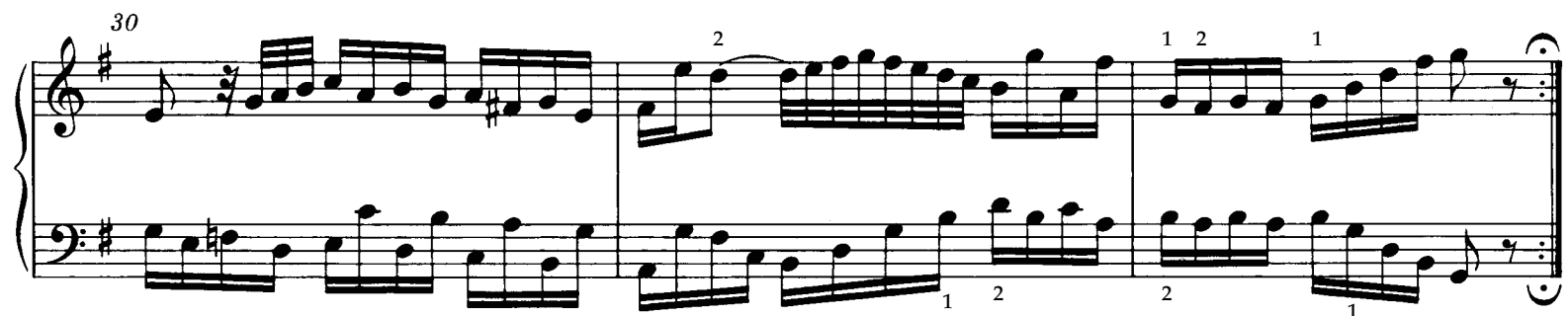
20



23



30



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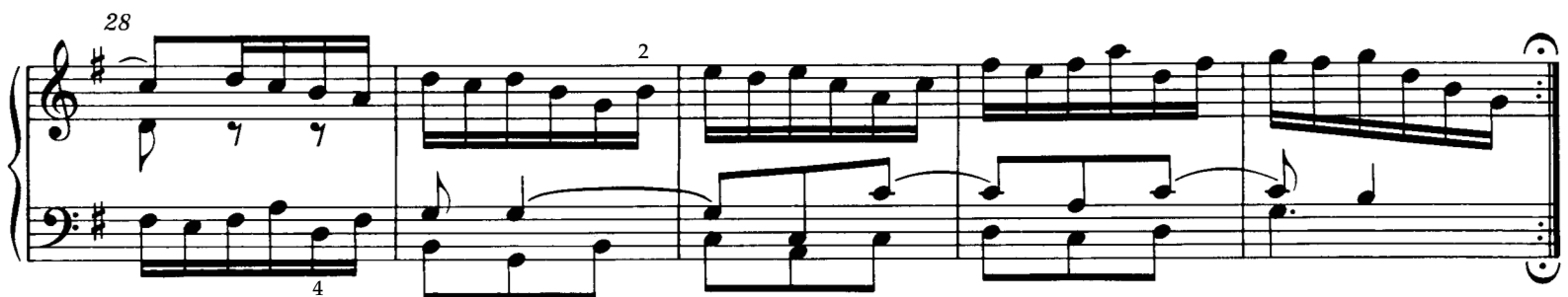
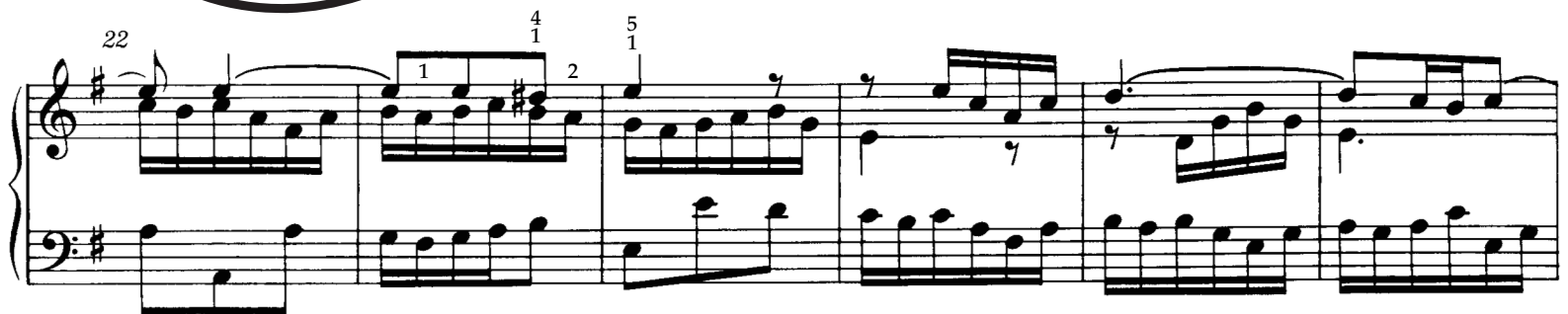
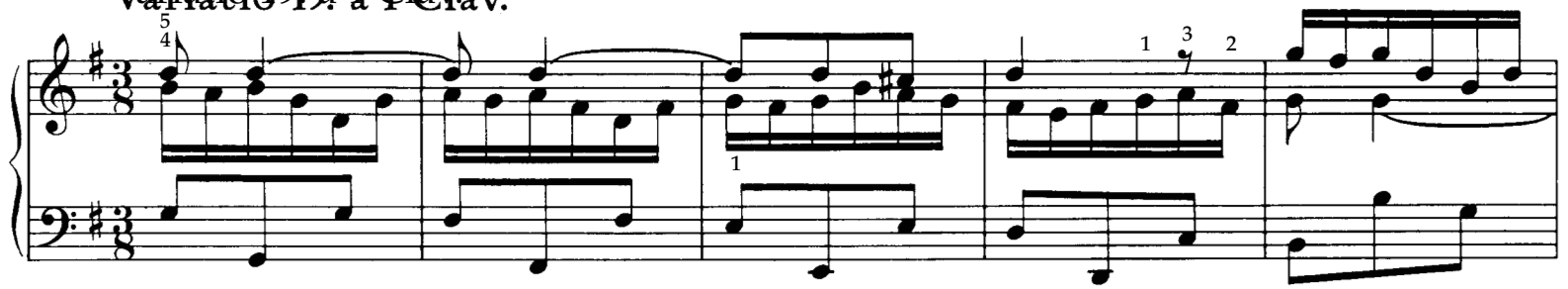
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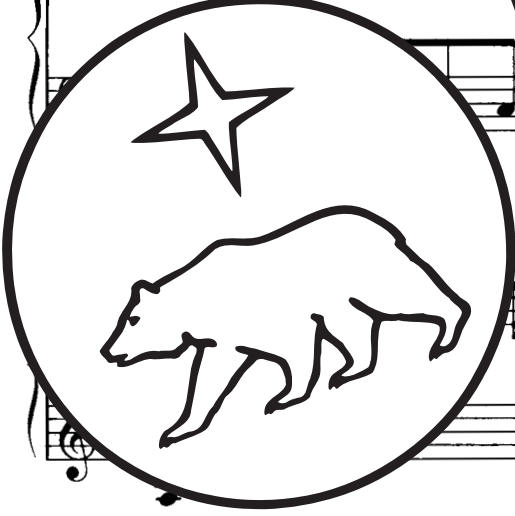
Variation 19 in C Major.



Variation 2020.2a 2a Clav.

musical score for Variation 2020.2a 2a Clav. in G major, 3/4 time, featuring a soprano line and piano accompaniment. The score is divided into measures, with measure numbers 1, 4, 7, 12, and 14 indicated. Fingerings (1, 2, 3, 4) and articulation marks (accents, slurs) are present throughout the piece.

Bärenreiter
Leseprobe
Sample page

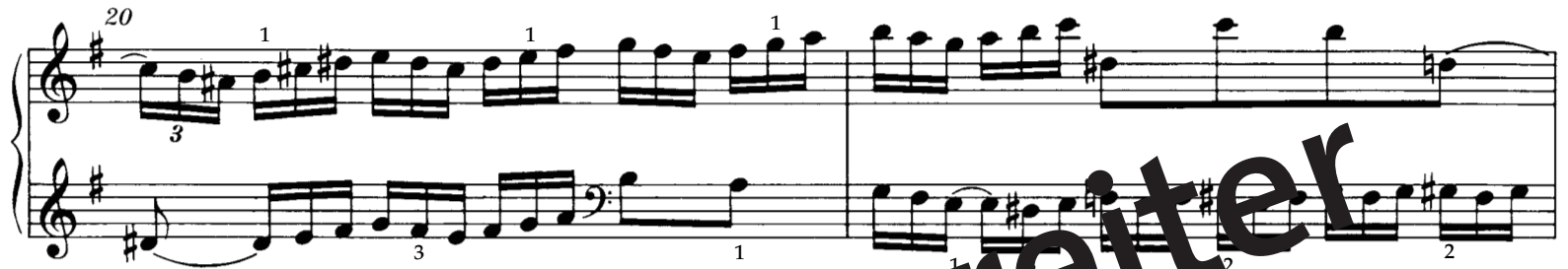


17

sopra



20



22

sopra



27



30

sopra



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Variazione 222. la Clav. alla breve

alla breve

5 2

4

2

1 5

4

2

1

7

5 2

8

4 1 3

12

8

4 1 3

3 2 4

1 1

3 2

5 3

1

3

2

22

4

1

5 2

4

28

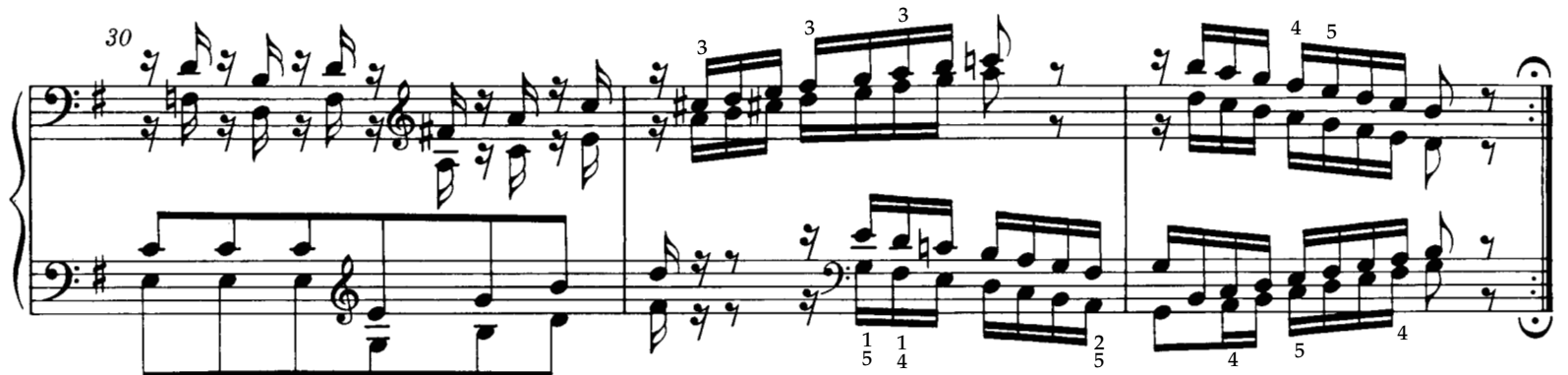
4

1 5

2 4

3

Musical score for the piece "Bärenreiter" in 3/4 time. The score is written for piano and includes a large watermark "Bärenreiter Leseprobe Sample page". A circular illustration of a bear is present on the left side. The score is divided into measures, with fingerings and articulations indicated.



Bärenreiter
Leseprobe
Sample Page



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17

2 1 5 3 2 1

20

3 5 2 1 2 1

23

4

26

5 1 2 1 2 2

30

1 5 1 2 1 3 1 2 4 1

Bärenreiter
Leseprobe
Sample page



Variation 25 in 2/4 Clav.

adagio



4 3 1 4 5 2 5 1 2 4

4 1 2 4 4 5 4 5 4 5 1 5

7 1 3 5 4 3 1 4 5 3 1 1 1

13 35 1 2 2 1 1

15 3 1 3 1. 2.

1

17

5 2/4 4 4 5 4 5

20

1 2 3 4 2/5 3 1

23

5 3 1 3 1 3 5 2 7 3 1 1 2/5 1 4 1 5

29

4 1b 1 4 3 2

31

3 1 4 3 2 3 1. 2.



Bärenreiter
Leseprobe
Sample page

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17

sopra

20

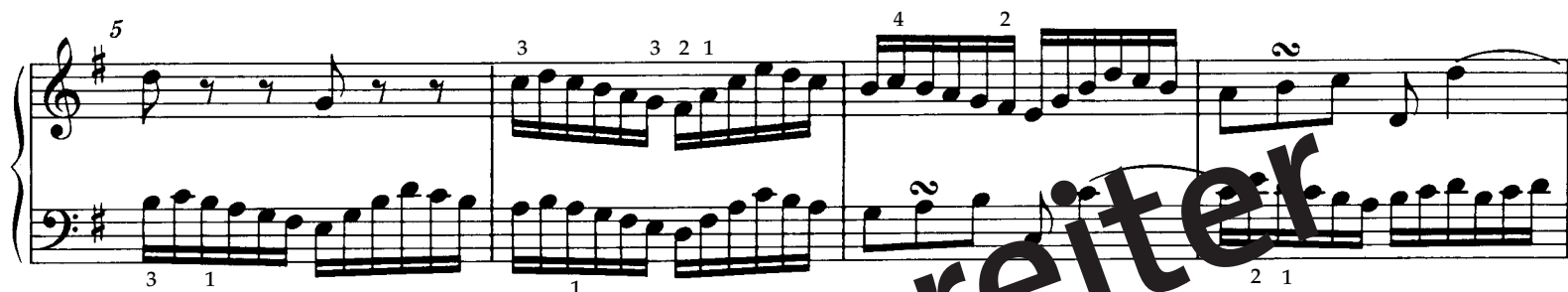
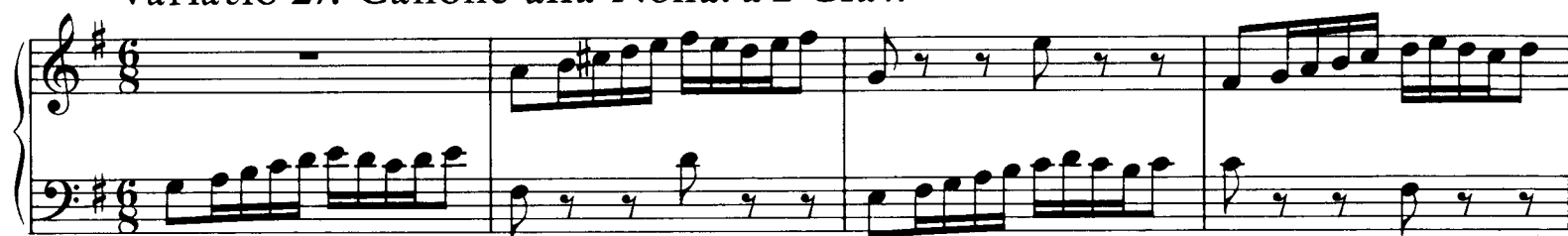
22

Bärenreiter
Leseprobe
Sample page

27

30

Variation 27. Canone alla Nonna. a 2 Clav.



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21 3 5



23 sopra 5



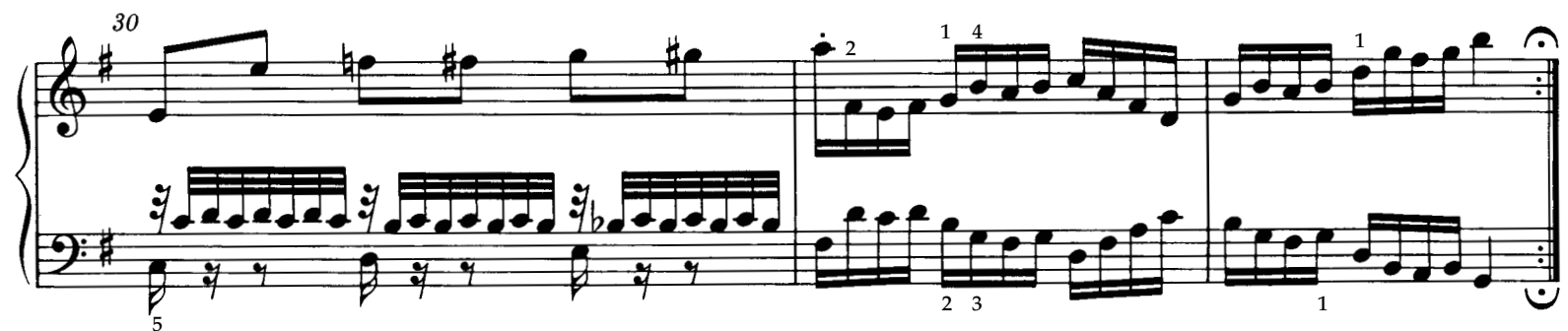
26



4



30 2 1 4 1 2 3 1



Variatio 29. a 1 ô vero 2 Clav.

5 3 2
2
5 3 2
2
5 4 2

sopra

4
3

7
3

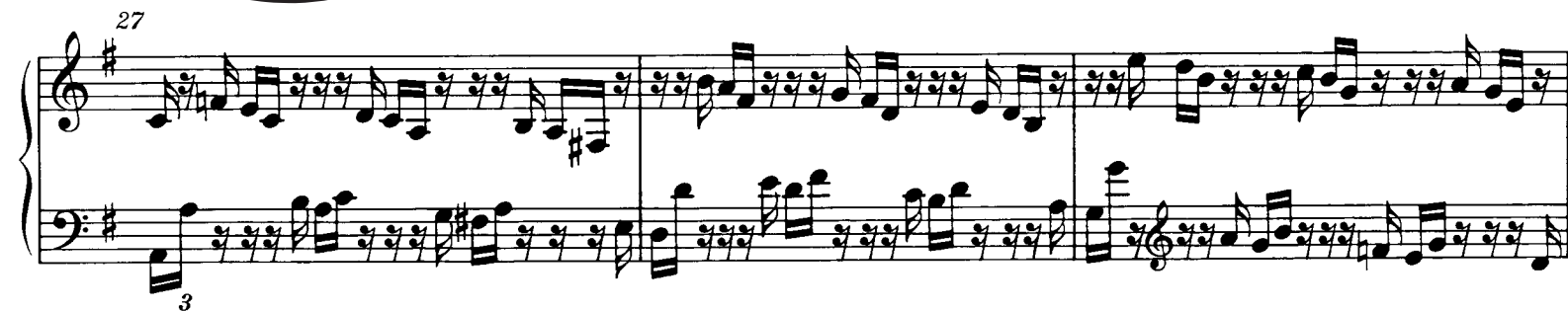
12

14

4



Bärenreiter
Leseprobe
Sample page



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Aria



Bärenreiter
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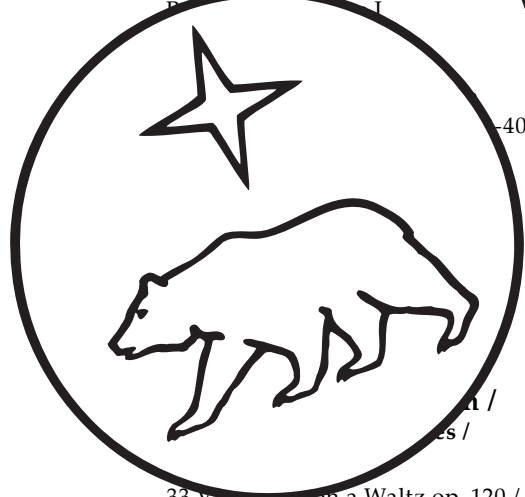
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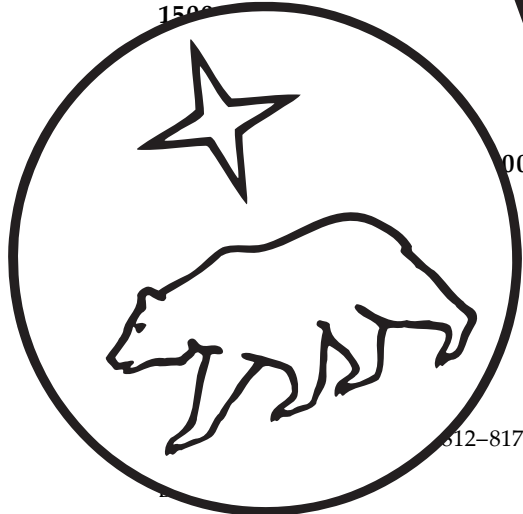
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