

A Kalmus Classic Edition

Johann Sebastian

BACH

GOLDBERG VARIATIONS

Edited by
Dr. HANS BISCHOFF

FOR PIANO

K 03043



PREFACE

Our main source in preparing this important work for publication was the original printing (A). We also employed an old copy of the Aria contained in the larger "Clavierbuchlein" of Anna Magdalena Bach (B) and followed the manuscripts in part incomplete, from the Royal Library in Berlin: P. 209 (C), 212 (D) and 214 (E). Restoration of the text was not difficult in view of the prevailing correctness of (A) as well as the relatively few variants in the manuscripts. In reference to the ornaments, one must admit that the various trill and mordent signs are often indicated inaccurately. Establishing the accuracy of certain ornaments requires considerable annotation on the part of the editor. Insofar as the text is concerned, we follow our main source fairly literally.










Some of the variations are intended for two manuals. Several movements require two manuals in view of the contrasted dynamics in the melody and accompaniment, e.g. analogously to the slow movement from the "Italian Concerto" (compare variations 13 and 24). Most of the variations intended for two manuals contain passages in which the hands cross. Such places can either be executed staccato, or they can be facilitated through a rearrangement of notes between the hands. We cite the latter instances in our annotations so as not to disturb the clarity of the counterpoint in the text proper.

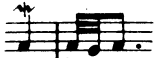

Hans Bischoff, editor

TABLE OF EMBELLISHMENTS



For the uninitiated performer the following indications will suffice — in reference to this volume.

1) Grace notes, like all other embellishments, enter ON the beat — not before it. Unless indicated otherwise, they should be executed quickly.

2) The trill (**tr** or ) generally begins on the auxiliary note. There is usually an after-beat, unless this is replaced by one or more indicated notes. The after-beat is unnecessary before a descending second. The symbol for the trill with an up-beat is  or . The trill starting on the lower note  and the one starting on the upper note  usually both end with an after beat. The following symbols may also be used to indicate the same:  and . The short trill  is usually tied to the upper second preceding. Its symbol frequently takes the place of  and **tr**.

3) The mordent  or  often takes the tone a minor second lower as the auxiliary note, although the neighboring note is sometimes a major second lower. (Compare Turk, Ch. IV p. 61.)

4) The turn  placed over a note is executed , placed between two notes it is played . In dotted rhythm, the turn proper ends on the dot .

5) The slurred note  is played .

6) Other embellishments are explained in the annotations.

Dr. Hans Bischoff.

THE GOLDBERG VARIATIONS

(Aria with 30 Variations)

JOHANN SEBASTIAN BACH

Aria

Andante (♩ = 76)

N.B.(1)

First system of the Aria score, measures 1-4. The treble clef staff contains a melody with ornaments on measures 1, 2, and 3. The bass clef staff provides a harmonic accompaniment. A dynamic marking of *p* (piano) is present in measure 1, and a performance instruction *dolce* (dolce) is written above the staff in measure 2. Fingering numbers 2, 5, 1, and 3 are indicated above the treble staff notes. A mordent is placed over the first note of measure 4. A tie connects the final note of measure 4 to the first note of measure 5.

Second system of the Aria score, measures 5-8. The treble clef staff continues the melody with ornaments. The bass clef staff continues the accompaniment. Fingering numbers 2, 1, 2, 1, 2, 1, 2, and 1 are indicated above the treble staff notes. A mordent is placed over the first note of measure 8. A tie connects the final note of measure 8 to the first note of measure 9.

Third system of the Aria score, measures 9-12. The treble clef staff continues the melody. The bass clef staff continues the accompaniment. A dynamic marking of *f* (forte) is present in measure 10. Fingering numbers 2, 3, 1, 2, 3, 5, 5, and 3 are indicated above the treble staff notes. A mordent is placed over the first note of measure 12. A tie connects the final note of measure 12 to the first note of measure 13.

Fourth system of the Aria score, measures 13-16. The treble clef staff continues the melody. The bass clef staff continues the accompaniment. Fingering numbers 5, 1, 2, 1, 2, 4, 3, and 1 are indicated above the treble staff notes. A mordent is placed over the first note of measure 16. A tie connects the final note of measure 16 to the first note of measure 17.

1) D instead of B, according to *D* and *E*.

2) In *B* there is an appoggiatura on D without any trill, instead of the trill as it appears here.

N.B.(1). In *A* the mordents are almost always extended. In view of the presentation of the ornaments in autograph *B*, I consider this to be due to carelessness in engraving.

N.B.(2). The ties in the Aria are taken from the original. In the opinion of the editor, even the untied notes should be executed legato.