A Kalmus Classic Edition

Johann Sebastian

BACH

GOLDBERG VARIATIONS

Edited by
Dr. HANS BISCHOFF

FOR PIANO

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Kalmus

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.

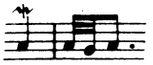
Hans Bischoff, editor

TABLE OF EMBELLISHMENTS

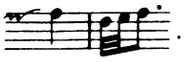
For the uninitiated performer the following indications will suffice — in reference to this volume.

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)

N.B.(2)

p *dolce*

piú f

f

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.