JOHANN SEBASTIAN BACH

(1685 – 1750)

Klavierwerke

Busoni-Ausgabe

Band XV

Piano Works

Busoni Edition

Volume XV

Aria mit 30 Veränderungen (Goldberg-Variationen)

Aria with 30 Alterations (Goldberg-Variations)

BWV 988

herausgegeben von / edited by

Ferruccio Busoni

BREITKOPF & HÄRTEL

WIESBADEN · LEIPZIG · PARIS

Edition Breitkopf 4315

Printed in Germany

Air with 30 variations

The Purpose of this Edition

The Passacaglia for Organ, the Ciaconna for Violin, and the 30 Variations are the three great examples of Bach's art of Variation. Of the three, the Passacaglia appears to me to be the most perfect, but the 30 Variations are certainly both the most copious. and the most ingenious. — Among the Pianoforte works of the master, they hold an important place, between the "Welltempered Clavichord" (The 48 Preludes) and Fugues and the Chromatic Fantasy, without, however, equalling the one exuberant variety, or the other in poetic freedom.

A comparison with Beethoven's "Diabelli Variations", — apart from the similarity of the two Adagio movements, which have a close resemblance, — appears to me unjustifiable; in so far as here, it is more the Thinker than the Poet who makes himself heard.

The 30 Variations divide up into "pianistic" and "imitatory", — (Piano studies, and contrapunctal studies) —, intersected by four "detached": a Gigue, an Andante, an Overture after the French model, ("french Overture" (which consists of two kinds of Variations in succession), and an Adagio; this last, the most remarkable, and most beautiful piece of the collection, being the one which invites the comparison with Beethoven alluded to; — this, with two other "imitative" Variations, forms a subdivision of three movements in the minor mode. —

The "pianistic" Variations, mostly two-part, are written, in general, with a view to velocity, and rapid crossing of the hands; the larger number of the "imitatory" Variations is cast in the form of the Canon. — These Canons being of ascending importance succeed each other in an interrupted series and in the following order:

Air avec 30 variations

Justification de cette édition

La Passacaille pour orgue, la Chaconne pour violon et les Trente variations sont les trois exemples-types de l'art de Bach dans ce genre. Je tiens la passacaille pour la pièce la plus parfaite; mais les 30 variations sont certes les plus importantes et les plus artistiques — ces pièces occupent dans les œuvres du Maître une place importante — avec le Clavecin bien tempéré et la Fantaisie chromatique, sans pour cela atténuer de l'un la stupéfiante diversité, de l'autre la liberté poétique. Il me semble aussi que la comparaison avec les Variations de Diabelli de Beethoven ne se justifie pas, exceptée peut-être une certaine parallèle entre les deux Adagio qui se ressemblent assez, en ce sens surtout qu'ici le penseur a le pas sur le poète.

Ces 30 variations sont en partie «pianistiques», en partie «imitantes» — (Etudes pianistiques et études contrepointiques). Entre ces deux genres d'études se trouvent quatre pièces «à part», une Gigue, un Andante, une «ouverture française» (composée d'une succession de deux variations) ainsi qu'un Adagio, la pièce la plus importante et la plus riche en beautés de la collection, celle précisément qui incite à la comparaison avec Beethoven; cette pièce, avec ses deux variations «imitantes», constitue un sous-genre de trois mouvements mineurs.

Les variations «pianistiques», en majeure partie à deux voix, vise à la vélocité 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 nè l' esuberante multiformità dell' uno nè 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:

Edition Breitkopf 4315

Breitkopf & Härtel, Wiesbaden · Leipzig · Paris
Printed in Germany

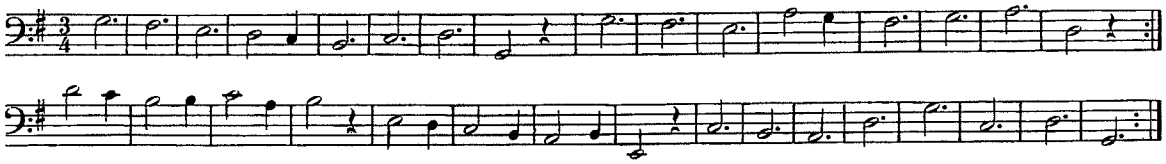
Variation 2.	Free imitation, three-part	2me variation, imitation libre, à trois voix
» 3.	Canon at the unison	3me » , canon à l'unisson
» 4.	Free imitation, four-part	4me » , imitation libre, à quatre voix
» 6.	Canon at the second	6me » , canon à la seconde
» 9.	Canon at the third	9me » , canon à la tierce
» 10.	Fughetta I	10me » , fughette I
» 12.	Canon at the fourth (in contrary motion)	12me » , canon à la quarte (mouvement contraire)
» 15.	Canon at the fifth (in contrary motion, and in minor)	15me » , canon à la quinte (mouvement contraire et en mineur)
» 16.	Fughetta II (Allegro of the Overture)	16me » , fughette II (Allegro de l'ouverture)
» 18.	Canon at the sixth	18me » , canon à la sixte
» 19.	Free imitation, three-part	19me » , imitation libre, à trois voix
» 21.	Canon at the seventh (and in minor)	21me » , canon à la 7me (et en mineur)
» 22.	Fugato, four-part	22me » , fugato, à 4 voix
» 24.	Canon at the octave	24me » , canon à l'octave
» 27.	Canon at the ninth two-part	27me » , canon à la neuvième, à 2 voix
» 30.	"Quodlibet" (Compare the Explanation)	30me » , quolibet (voyez l'explication).

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

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:

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:

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.

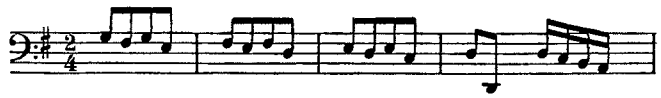
Voici quelques modifications de la basse:

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 molteplicazione o divisione del numero per due.

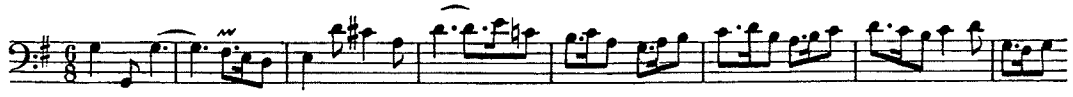
Ecco alcune metamorfosi del basso:

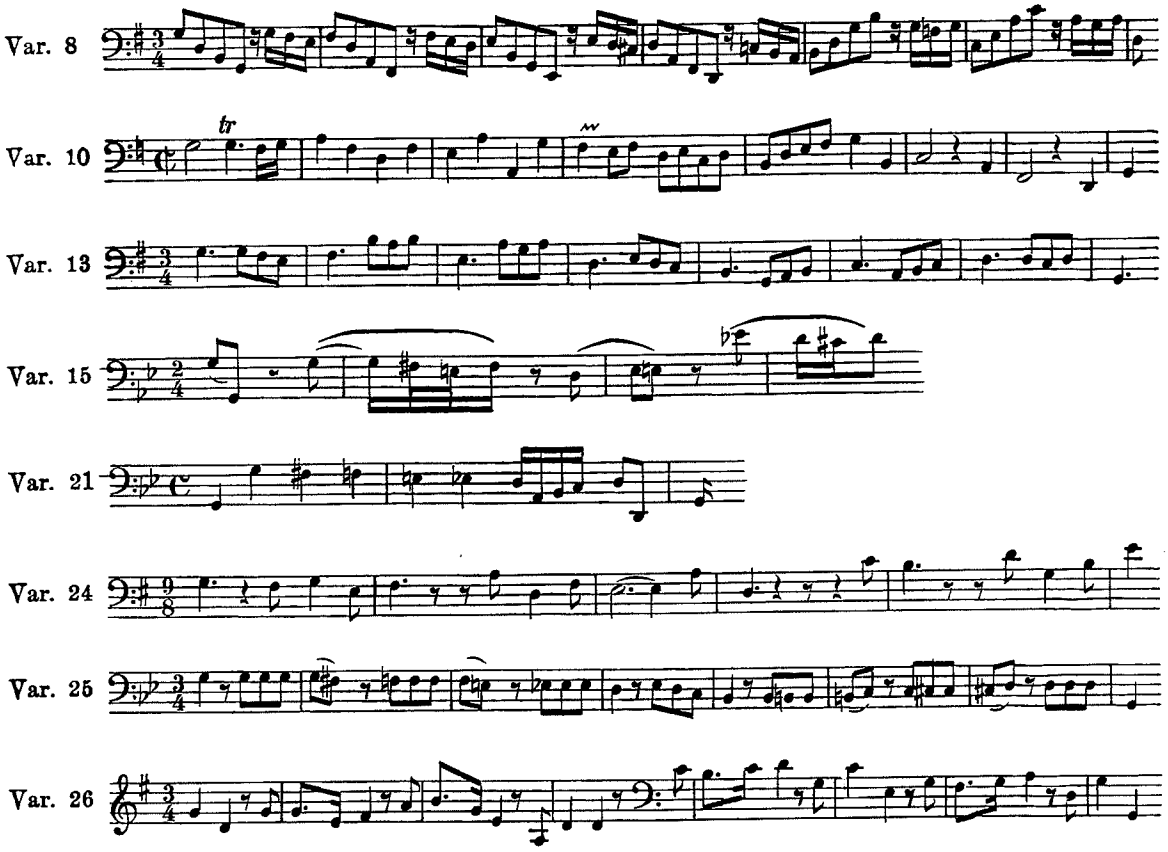
Thema

Var. 2



Var. 7





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 "Fughetta", which

Afin de maintenir cette œuvre importante aux programmes des Concerts (et pour que les milliers qui ne sauraient la jouer eux-mêmes puissent au moins l'entendre), il nous paraît indiqué, plus que pour les autres compositions pour piano de Bach, soit d'abréger, soit de transcrire, afin de la rendre plus accessible tant à l'auditoire qu'à l'exécutant. C'est ce que nous avons tenté de réaliser dans la présentation du texte musical de cette édition. Pour abréger, il conviendra simplement de ne pas observer les signes de répétition.

Puis, il nous semblerait pratique de supprimer au concert certaines variations.

Le sentiment de la 3me variation par exemple (et qui exige une grande maîtrise d'exécution) est déjà suffisamment exprimé dans la 2me variation, de sorte qu'on pourra aisément passer sous silence la 3me variation.

Le canon à la tierce porte atteinte à l'effet qu'obtiendrait l'entrée de la fuguette

Per salvare alle sale dei concerti quest' imponente composizione (cioè perchè le migliaia di persone, che non sono in grado di eseguirla da sè, arrivino a sentirla), è qui necessario — più che nelle altre opere per pianoforte del Bach — sia abbreviando, sia ritoccando qua e là, di renderla più arrendevole tanto alla forza intellettuale dell' uditore quanto alle facoltà del pianista. A quest' ultimo scopo la presente edizione prova di provvedere colla forma che ha dato al testo; per raggiungere poi quell' altra meta io proporrei 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 3ª variazione (la quale richiede un tocco assai elastico e sicuro) trova sufficiente espressione nella 2da, di modo che della 3ª si potrebbe fare a meno, senza causare una troppo grave perdita.

Il canone alla terza indebolisce l' effetto dell' entrata della fughetta, che po-

might come immediately after the buoyant Allegro (8).

The same might be said, respectively, of the Canon at the fourth, preceding the Andante.

The Overture does more to break the chain of the series, than to bring in a change, while the vivacious Allegro (17) forms a happy contrast to the soft minor Variation (15).

The swaying movement of the Allegretto (19) would, however, be a still more natural continuation of the minor Variation, and I should feel no hesitation in omitting the Allegro (17) and the following Canon at the sixth (18), considering that a sufficient number of examples in the style of the Allegro still remains, and that the Canon at the sixth has a more powerful counterpart in the subsequent Fugato (22), which renders the former superfluous.

The broad and profound Adagio (25), might commence immediately after a short pause at the end of the 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.

Ferruccio Busoni

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 berçant Allegro (19) réuni à la variation en mineur, et je ne verrais aucun inconvénient à supprimer également l'Allegro (17) et le canon à la sixte qui lui succède, étant donné que ce genre d'allegro figure suffisamment déjà dans l'œuvre et que ce canon à la sixte a une réplique vigoureuse dans le fugato (22) qui suit et qui rend le dit canon superflu.

Après un court arrêt à la fin de la 23me 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 9me (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 (debarassé des ornements) dans la forme simple et mélodique du début, résonnant alors comme un hymne et acquiérant 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.

Ferruccio Busoni

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 espira come un inno, e per la trasposizione all' ottava più bassa ella assume una sonorità più poderosa, di modo che la prima apparizione dello stesso tema veramente puo 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: oltreciò essa personifica tre differenti stati dell' anima produttrice: il vario giuoco dentro un giro; l' immergersi nel mondo interno; il rialzarsi nel mondo concreto e reale.

Ferruccio Busoni

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 troppo (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.

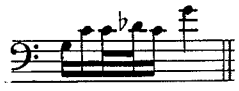
Page **6.** For concert performance the 3rd piece should, if possible, be omitted.
Compare the preface.

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.

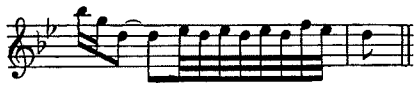
28. The 17th Variation might, if necessary, take the place of this one. (Following the programme for concert performance.)

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:

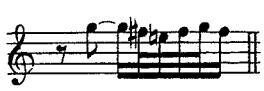
or the leading voice should enunciate



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.

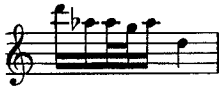
33. The editor suggests the amalgamation of the last bar of the Grave with the first of the Allegro, whereby the inser-

Page **6.** Dans une audition publique on peut supprimer, le cas échéant, le 3me morceau. Qu'on veuille bien se reporter à l'avant propos.

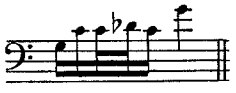
22. Dans les limites de certains groupes, une variation devrait naître de la variation précédente. Le lien entre cette variation et la fughetta ressort de la possibilité avec laquelle les deux motifs sont superposés.

28. On pourrait remplacer la présente variation par la 17me (si l'on voulait se conformer au programme de concert).

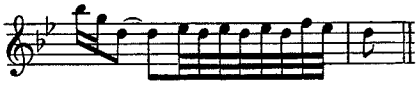
30. La partie intermédiaire plus en dehors que la partie supérieure.
Les notes à cauda relevée sont à exécuter par la droite, celles à cauda baissée par la gauche.
En matière de correction l'imitation devrait être présentée ainsi:



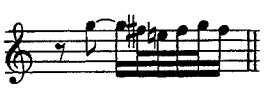
ou alors la voix conductrice devrait annoncer:



A la 8me 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 19me variation.

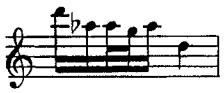
33. Nous proposons de fusionner la dernière mesure du Grave avec la première mesure de l'Allegro, ce qui supprime la

Pagina **6.** Nelle esecuzioni pubbliche il 3° pezzo eventualmente può essere saltato. Si veda la prefazione.

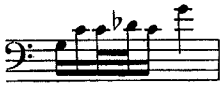
22. Nei limiti dei singoli gruppi ogni variazione dovrebbe nascere dalla precedente. Il connesso costruttivo di questa variazione colla Fughetta si può rilevare dalla possibilità di riunire, sovrapponendoli, i motivi di tutte e due:

28. Al posto di questa variazione si potrebbe seguendo il programma dell' esecuzione pubblica, all' occasione mettere la 17esima.

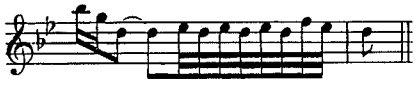
30. La parte media deve essere più forte di quella superiore.
Le note col gambo diretto in alto devono essere eseguite dalla mano destra, quelle in basso dalla sinistra.
Se l' imitazione fosse assolutamente esatta, o ella dovrebbe avere questa forma, o la



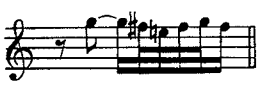
parte conduttrice dovrebbe indicare questa:



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:



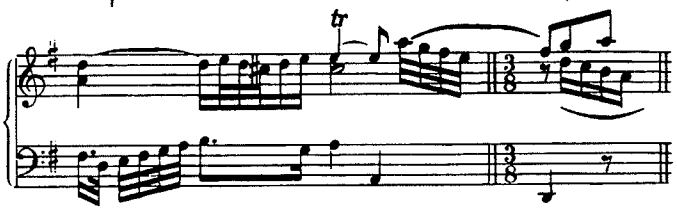
31. Nei concerti si passi di qui alla 19esima variazione.

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 $\frac{3}{4}$ time would be eliminated, and the tempo of the following movement established.

mesure interpolée à $^3/_8$ 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, "a 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 1ère 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 2me mesure.

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

52. Ici interruption du canon, afin que dans la 2me 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 aimerions 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 2me partie de la main gauche, basse effective, est une variation de la basse du thème.

59. Au Concert: passez sans arrêt à la 28me 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 ,a 2 clav. (cioè a 2 tastiere) ci indica che le due mani devono suonare con una sensibile differenza di sonorità. L' editore vorrebbe estendere questo precetto in tale senso che anche tra le due parti eseguite dalla mano sinistra ci sia una differente sonorità.

Contrastando coll' Andante, assai tenero e grazioso (no. 13), quest' Adagio deve mostrare piuttosto il carattere 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 28esima 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.

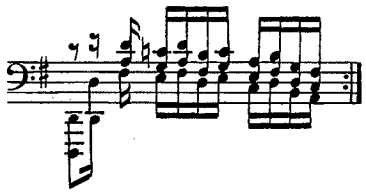
66. For concert performance, the Version of the editor (Allegro finale, Quodlibet, e Ripresa) should be employed from here on.

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:



English Translation by Mevanwy Roberts.

60. L'armature harmonique, exceptionnellement, n'est pas fidèlement observée dans la présente variation.

62. Au concert: nous proposons la version suivante.

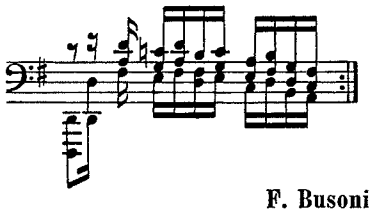
66. Au concert nous conseillons de jouer notre version (Allegro finale, Quolibet et Reprise).

69. Dans le Quolibet deux chansons populaires sont utilisées sur une basse chiffrée: manifestation contrepointique pleine de bonne humeur, écrite de main de maître.

Dans la partition telle que nous la présentons, nous nous sommes astreints à suivre un plan analytique et nous avons tenté de développer le motif de la basse, tel qu'il figure pendant les 4 premières mesures. Cela n'allait pas sans une cinquième voix, l'ensemble écrit à quatre parties exigeant un complément occasionnel.

Chant populaire I = V. L. I.
» » II = V. L. II.
Basso obligato = B. O.

71. Au cas où l'on répéterait la 1ère 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.

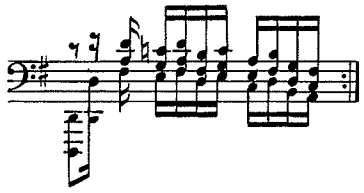
66. Nei concerti si adoperi la versione dell' editore, cioè Allegro finale, Quodlibet e ripresa.

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 ogni tanto fosse completata.

1ª Canzone popolare = V. L. I.
2ª » » = V. L. II.
Basso obligato = B. O.

71. Volendo ripetere la prima parte.



Traduzione italiana di F. Spiro.

An J. Philipp

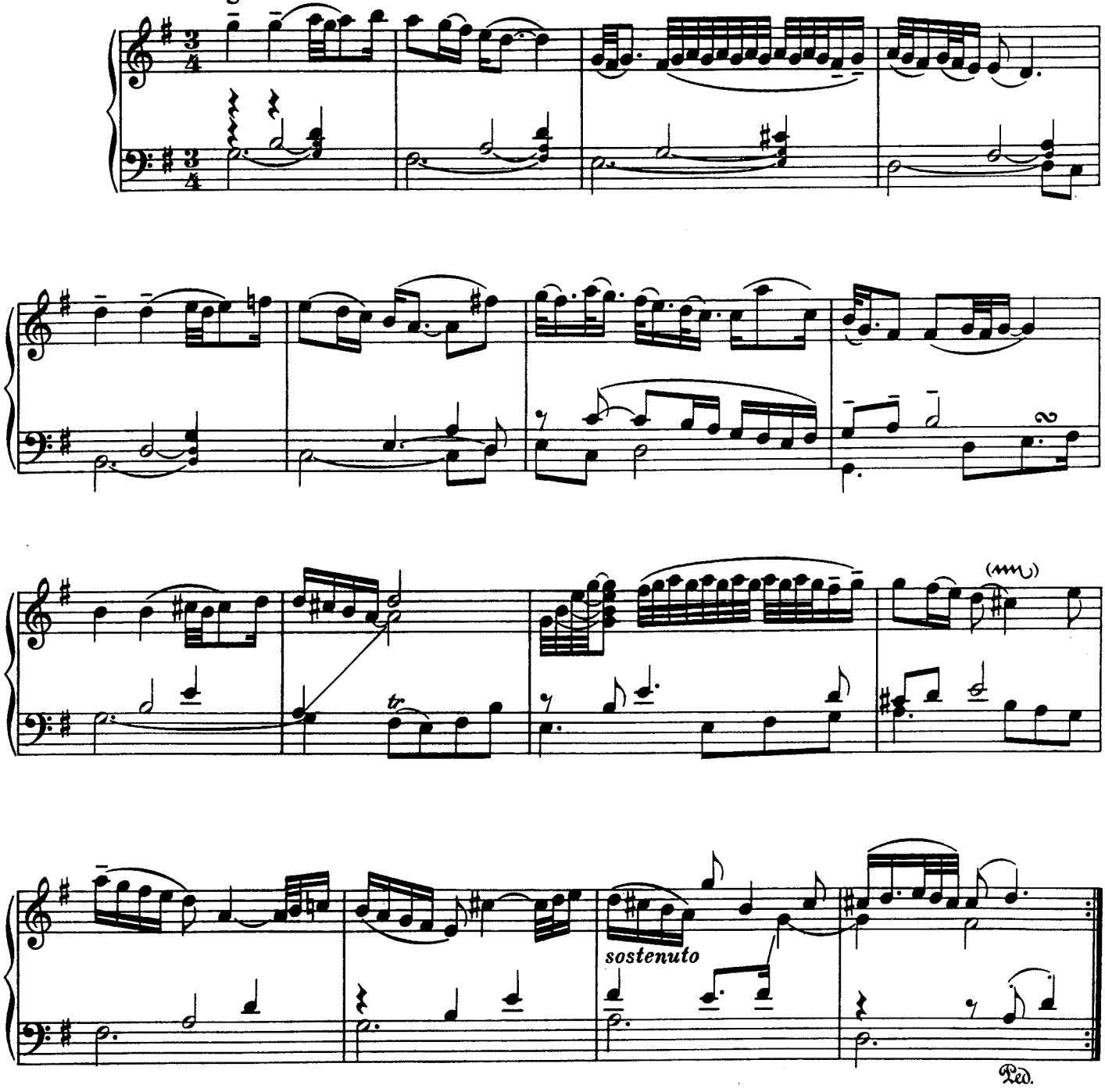
Aria mit 30 Veränderungen (Goldberg-Variationen)

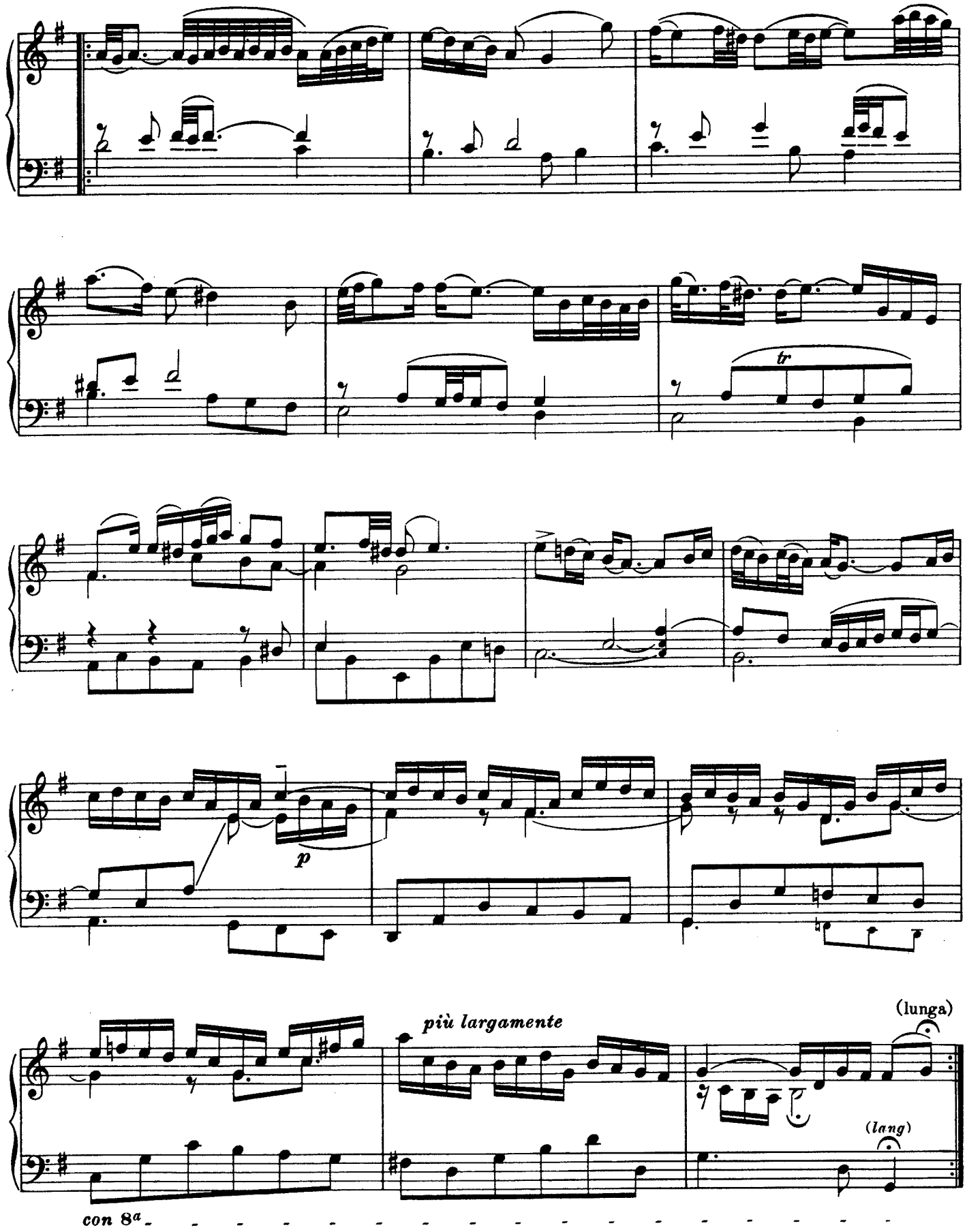
für das Klavier

Johann Sebastian Bach BWV 988
herausgegeben von Ferruccio Busoni

Aria

Largamente e cantato

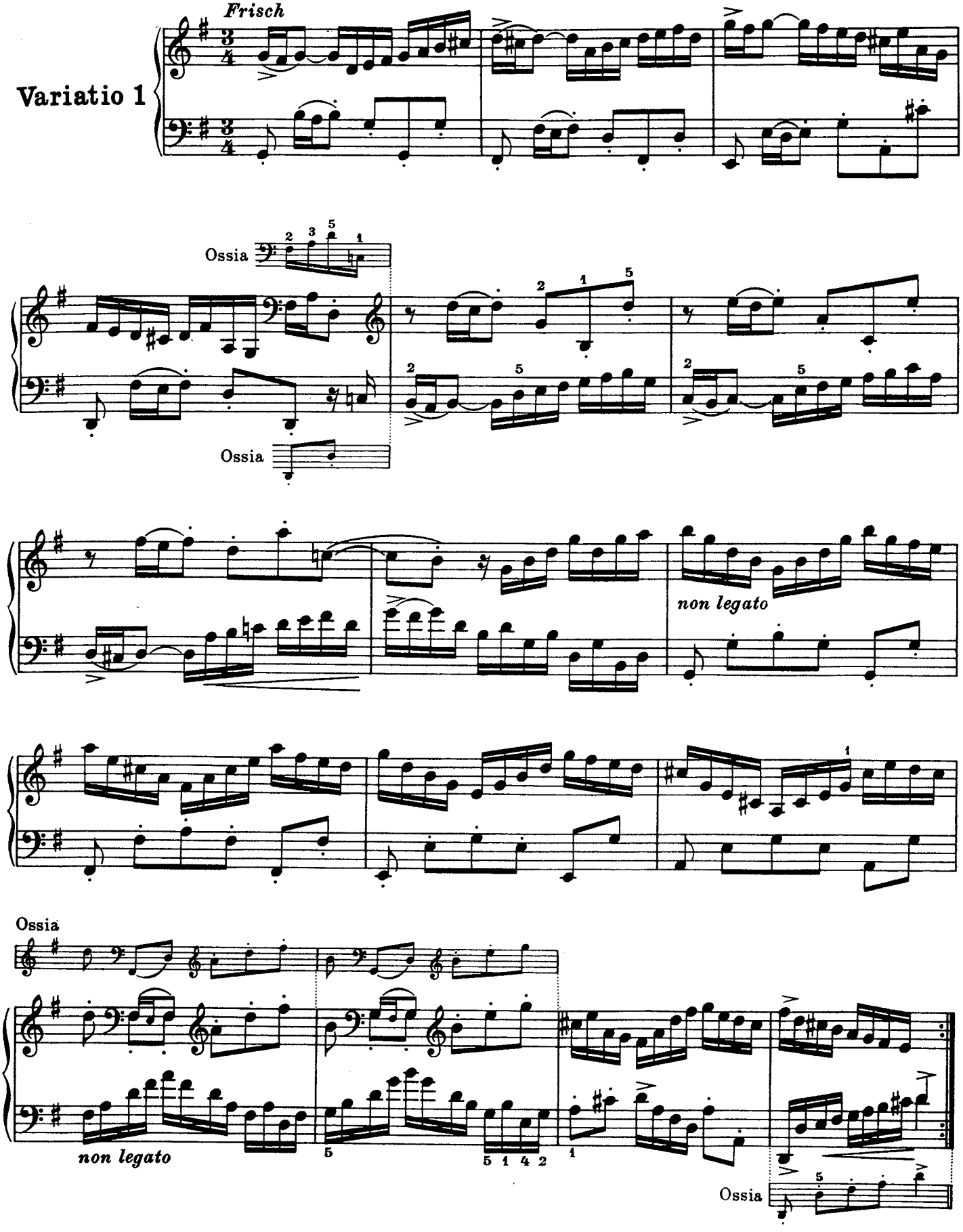


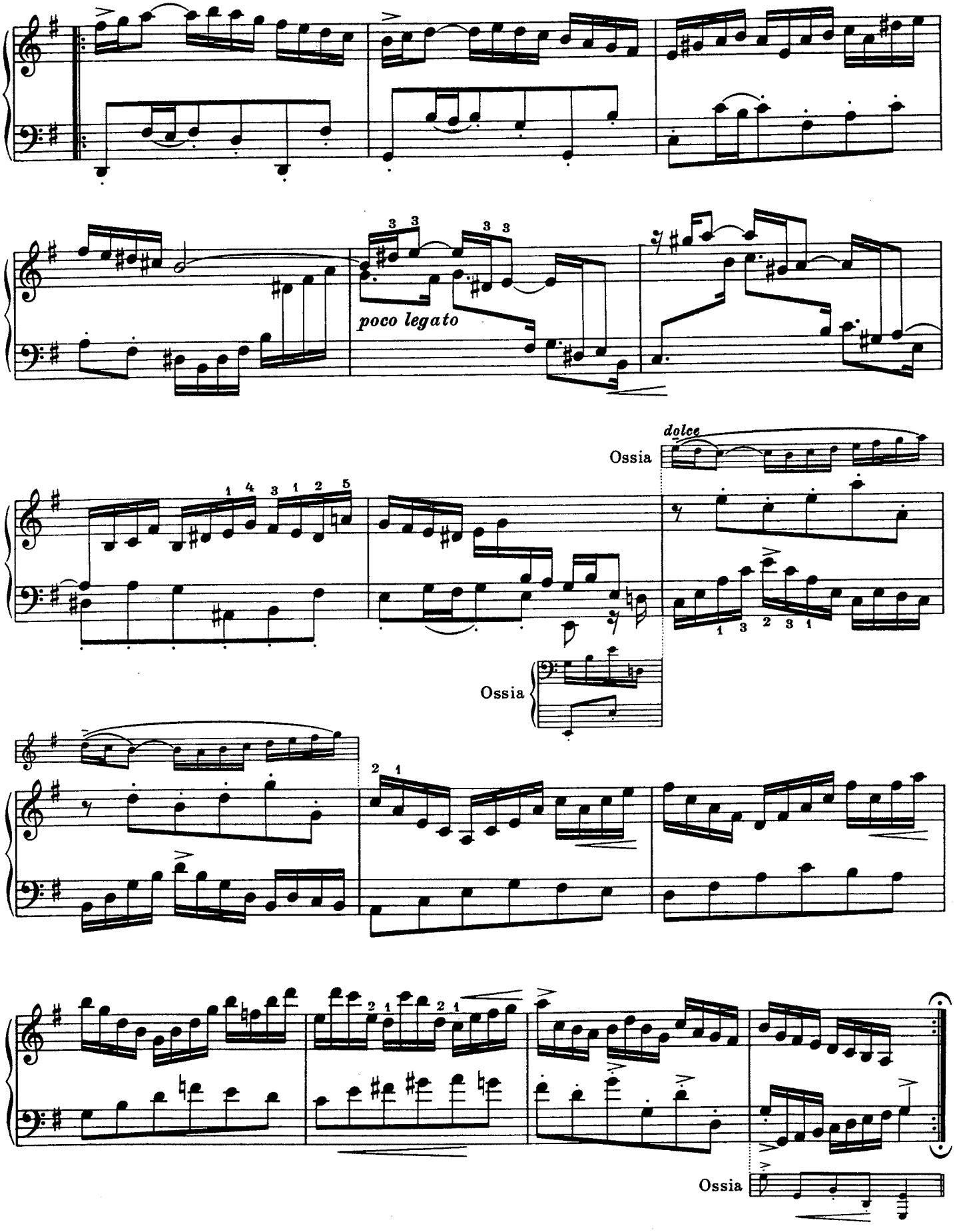

tr
p
più largamente
(lunga)
(lang)
con 8ª

Allegro con freschezza, e deciso

Frisch

Variatio 1

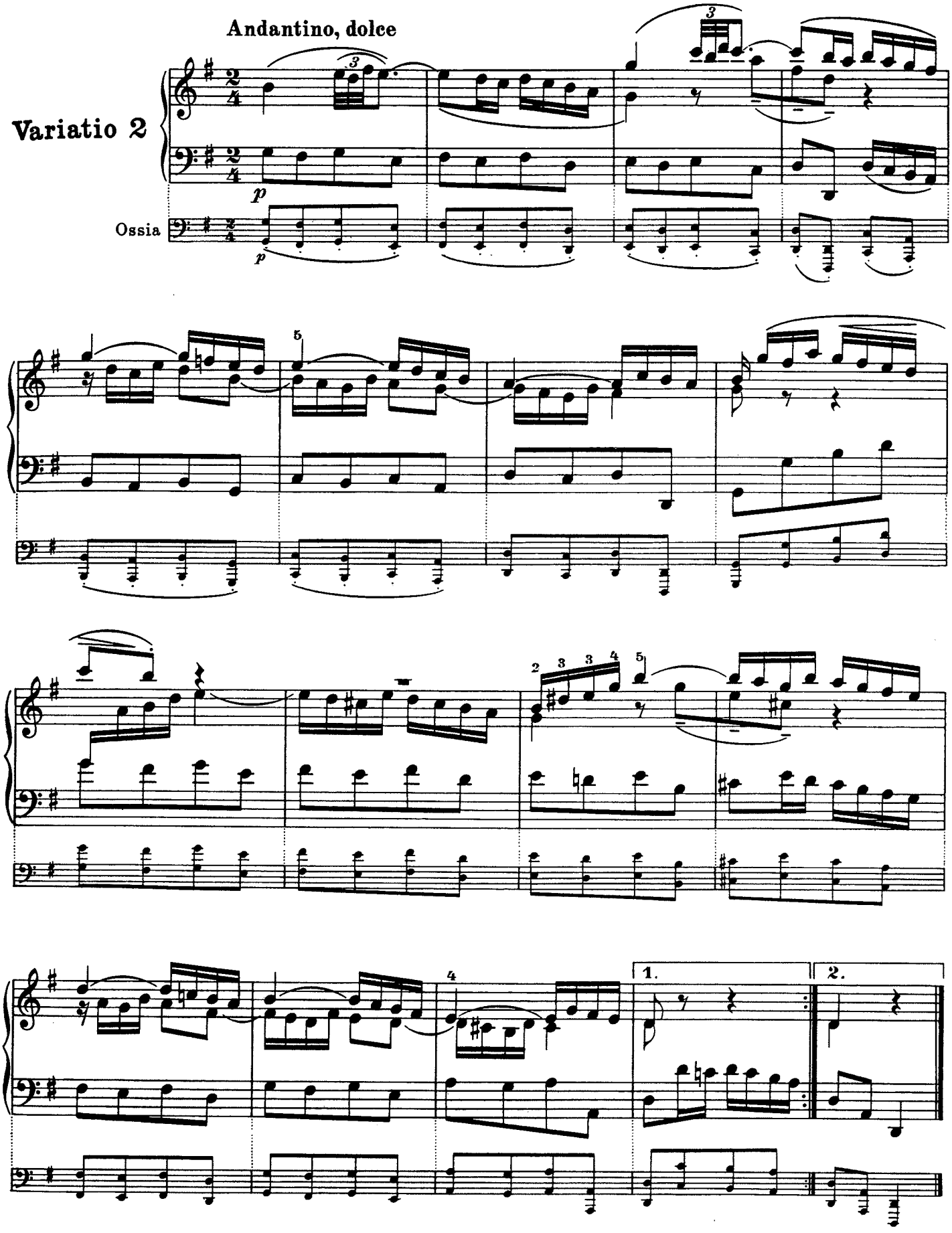


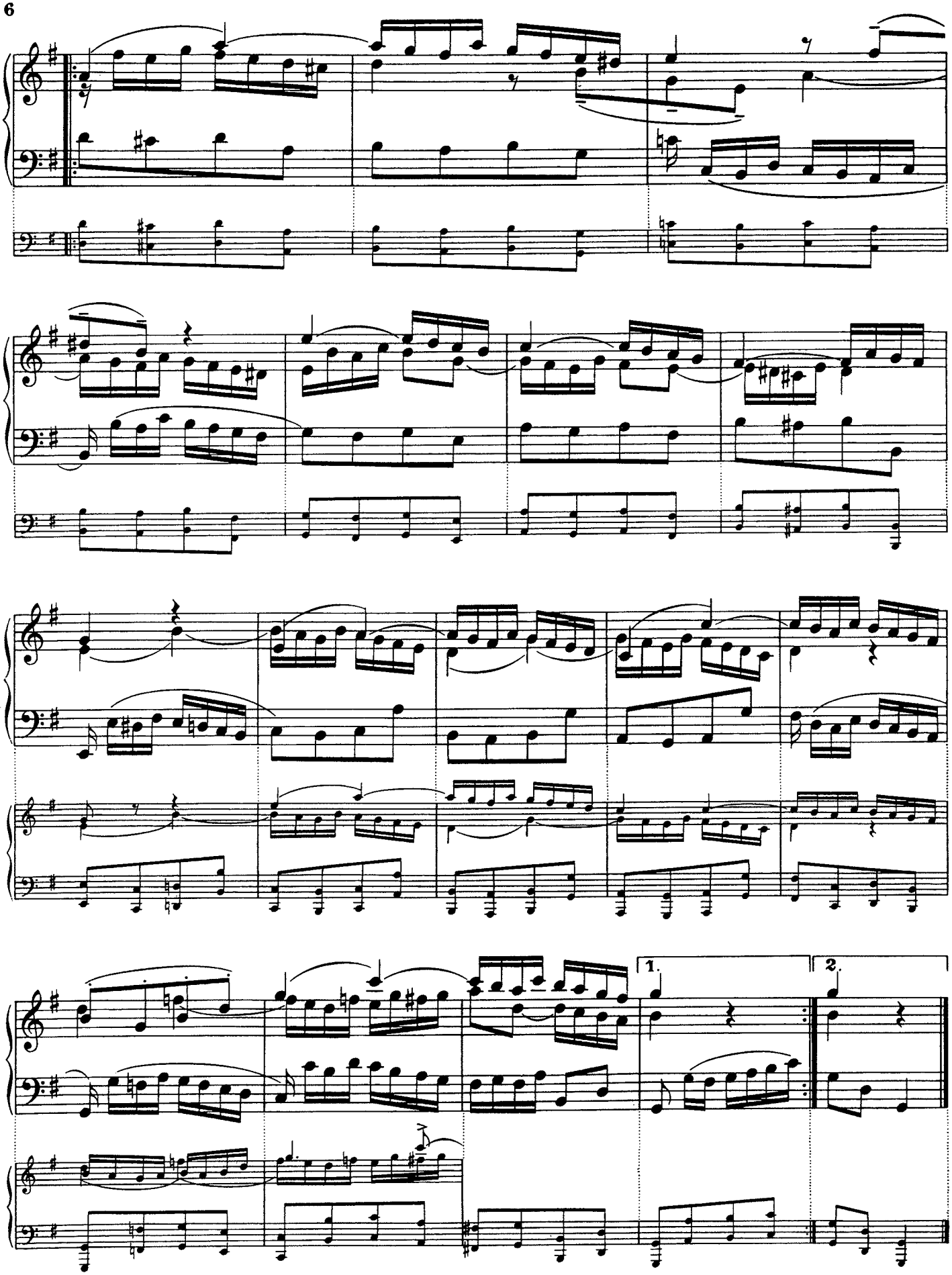

poco legato
dolce
Ossia
Ossia
Ossia

Andantino, dolce

Variatio 2

Ossia





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

Andante con eleganza e con moto

quasi Oboe

Variatio 3
Canone
all' Unisono

mf
mano destra
Rechte Hand

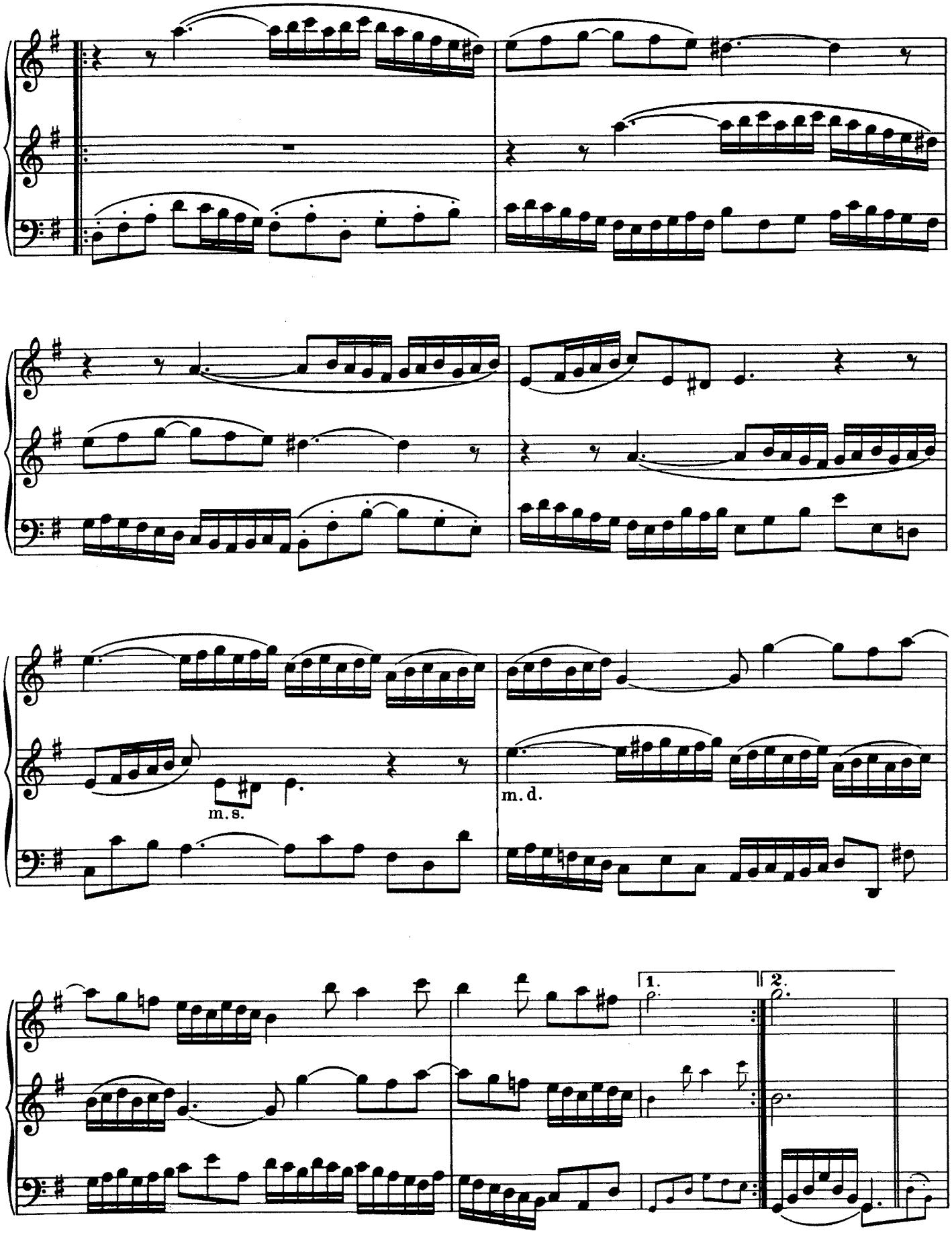
quasi Flauto

p

sotto voce

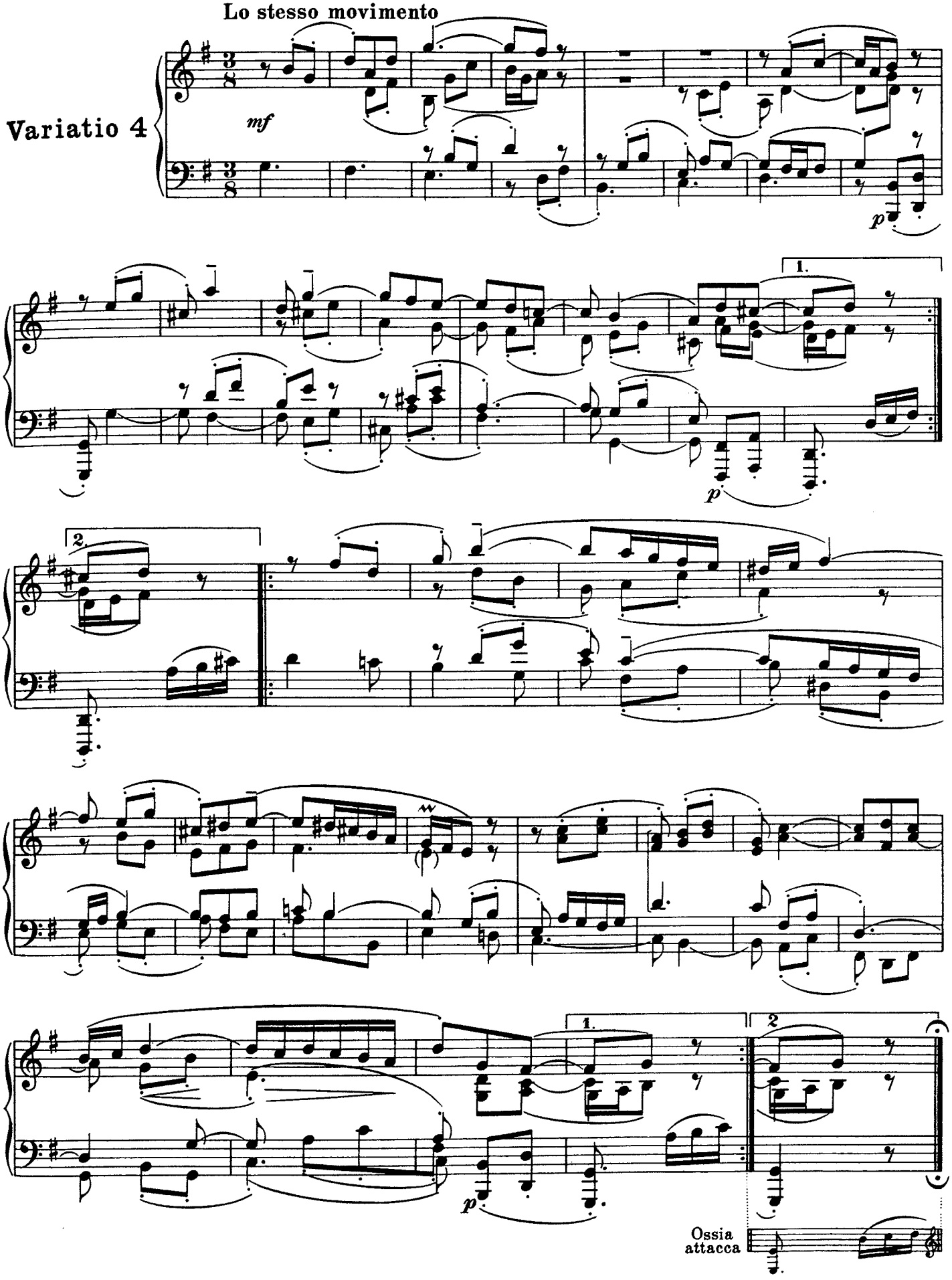
legato

1.


m. s.
m. d.
1.
2.

Lo stesso movimento

Variatio 4



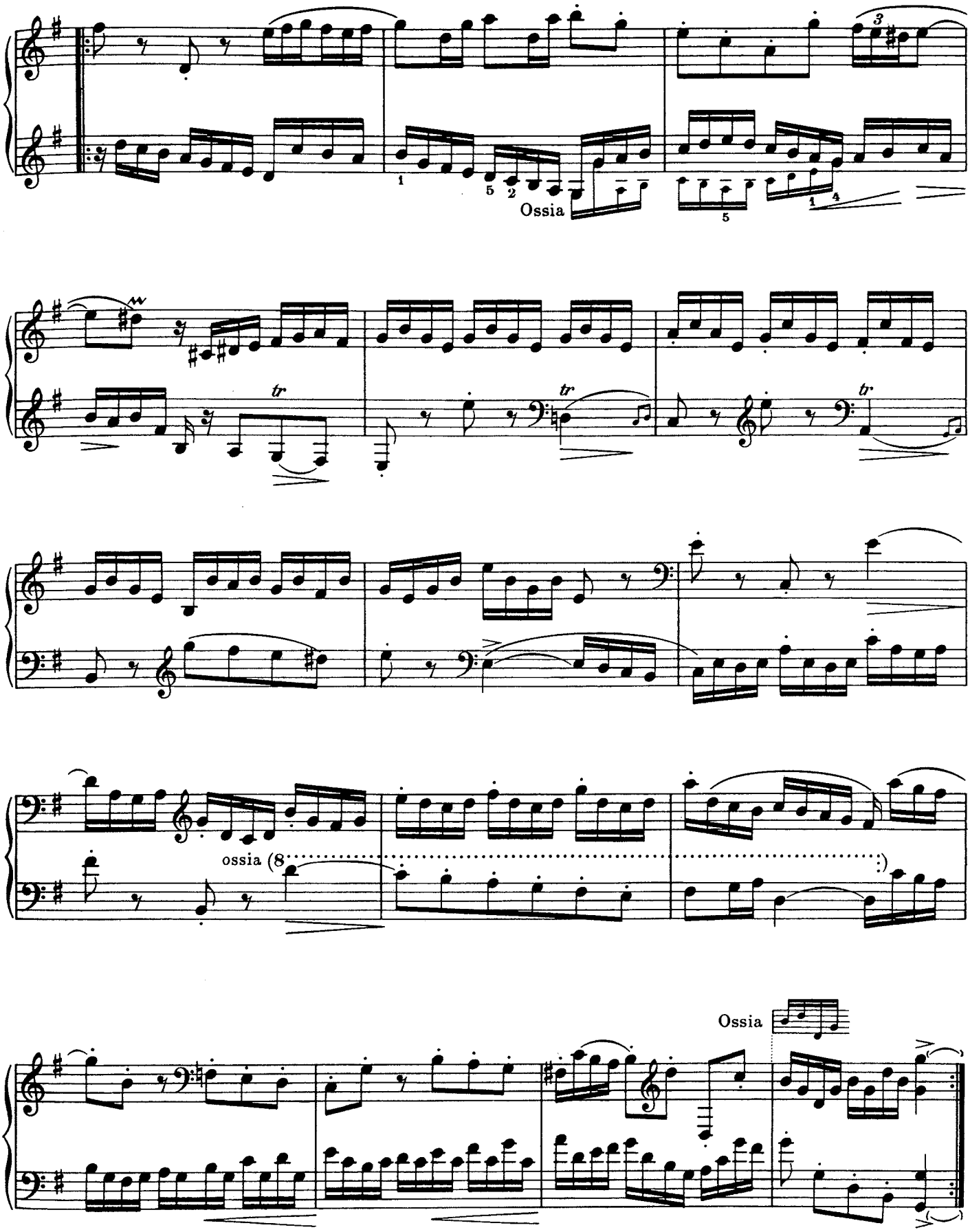
Allegro, non troppo

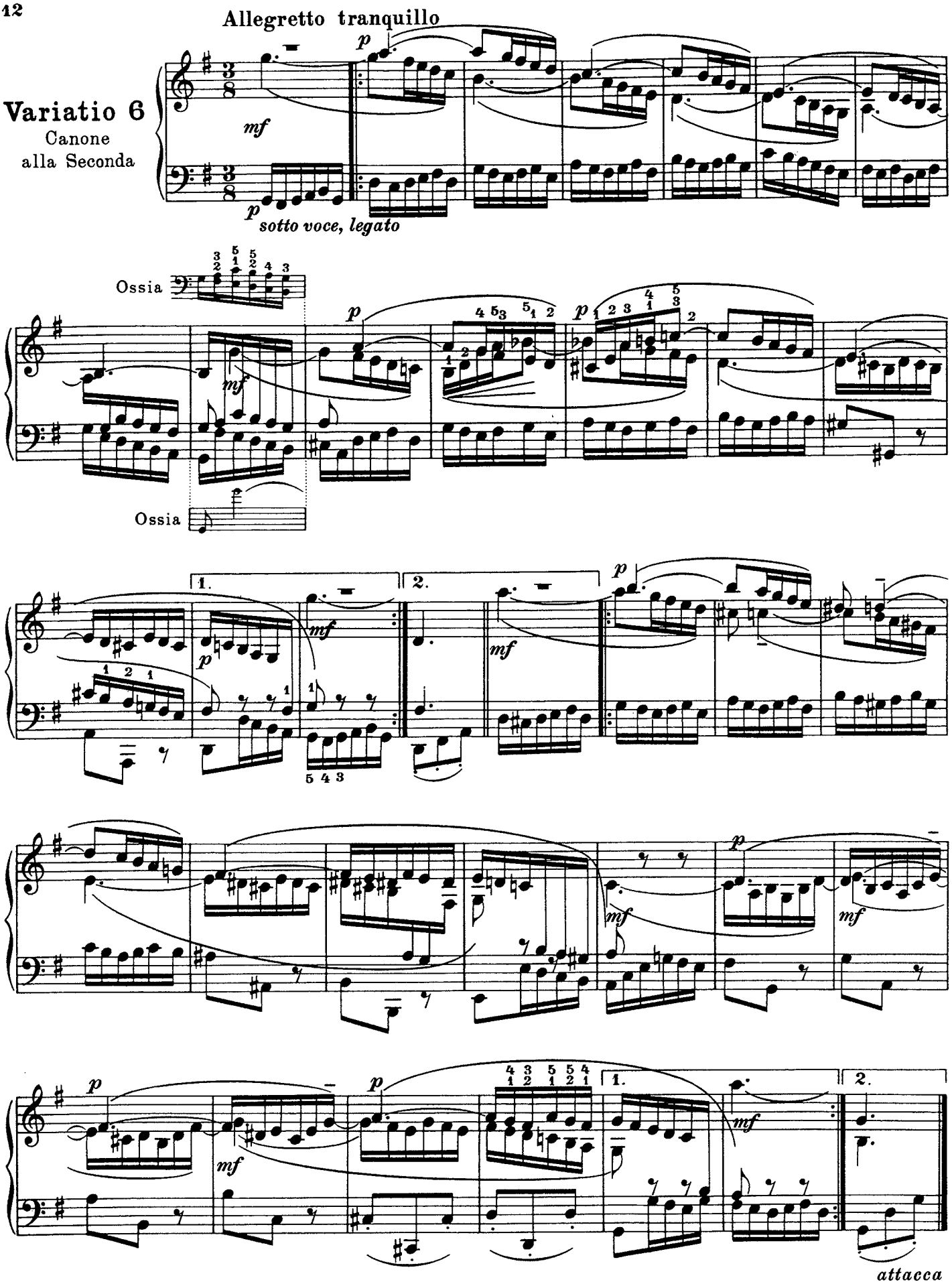
Variatio 5

kräftig (robustamente)

legg.

Ossia

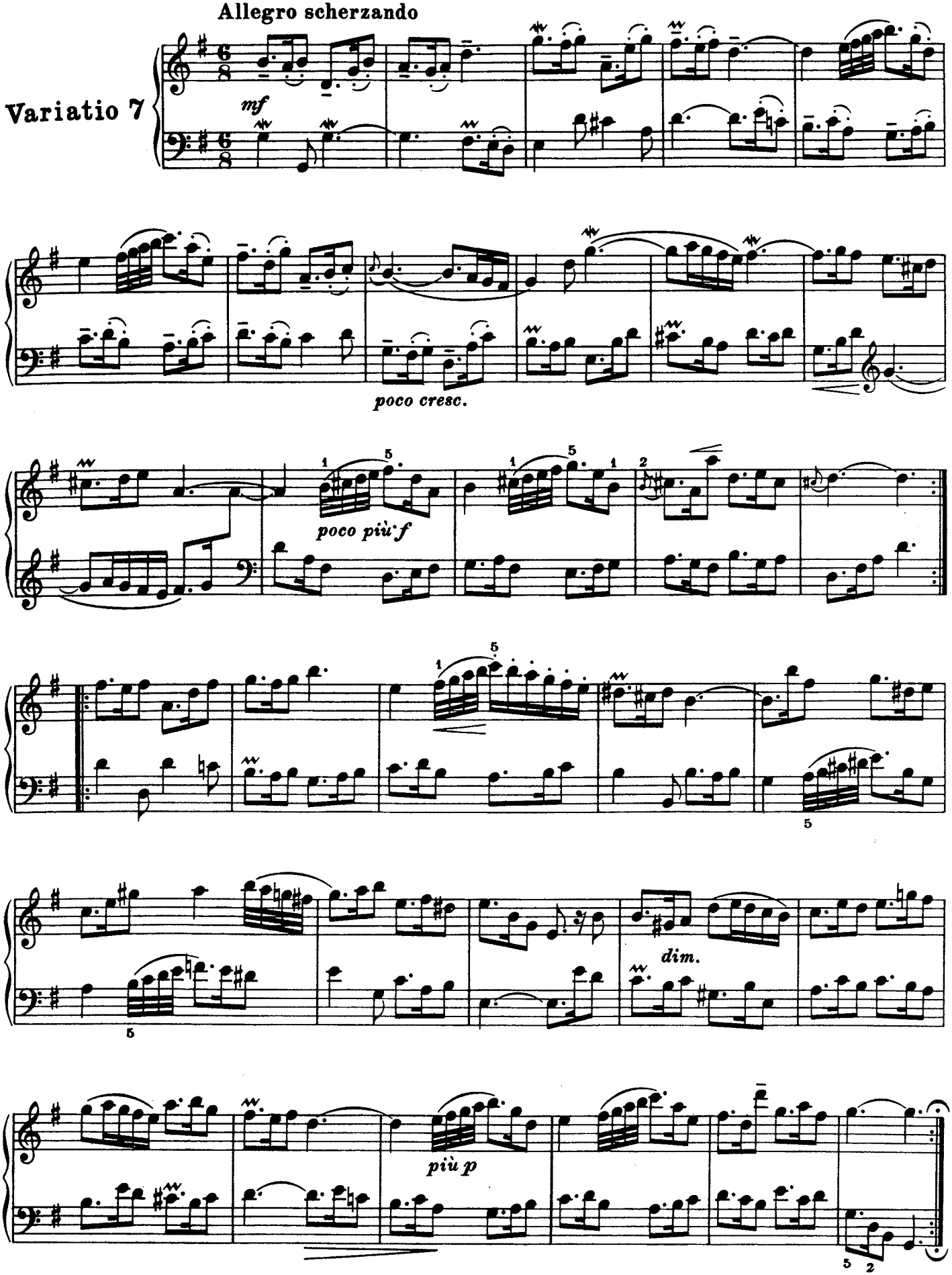

Ossia
tr
tr
tr
ossia (8
Ossia


Allegretto tranquillo
Variatio 6
Canone
alla Seconda

Ossia
Ossia

Allegro scherzando

Variatio 7



Variatio 8
a 2 Clav.
Original

Variatio 8
Bearbeitung

Allegro

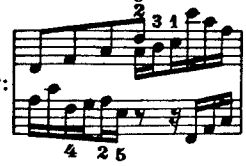
ten.

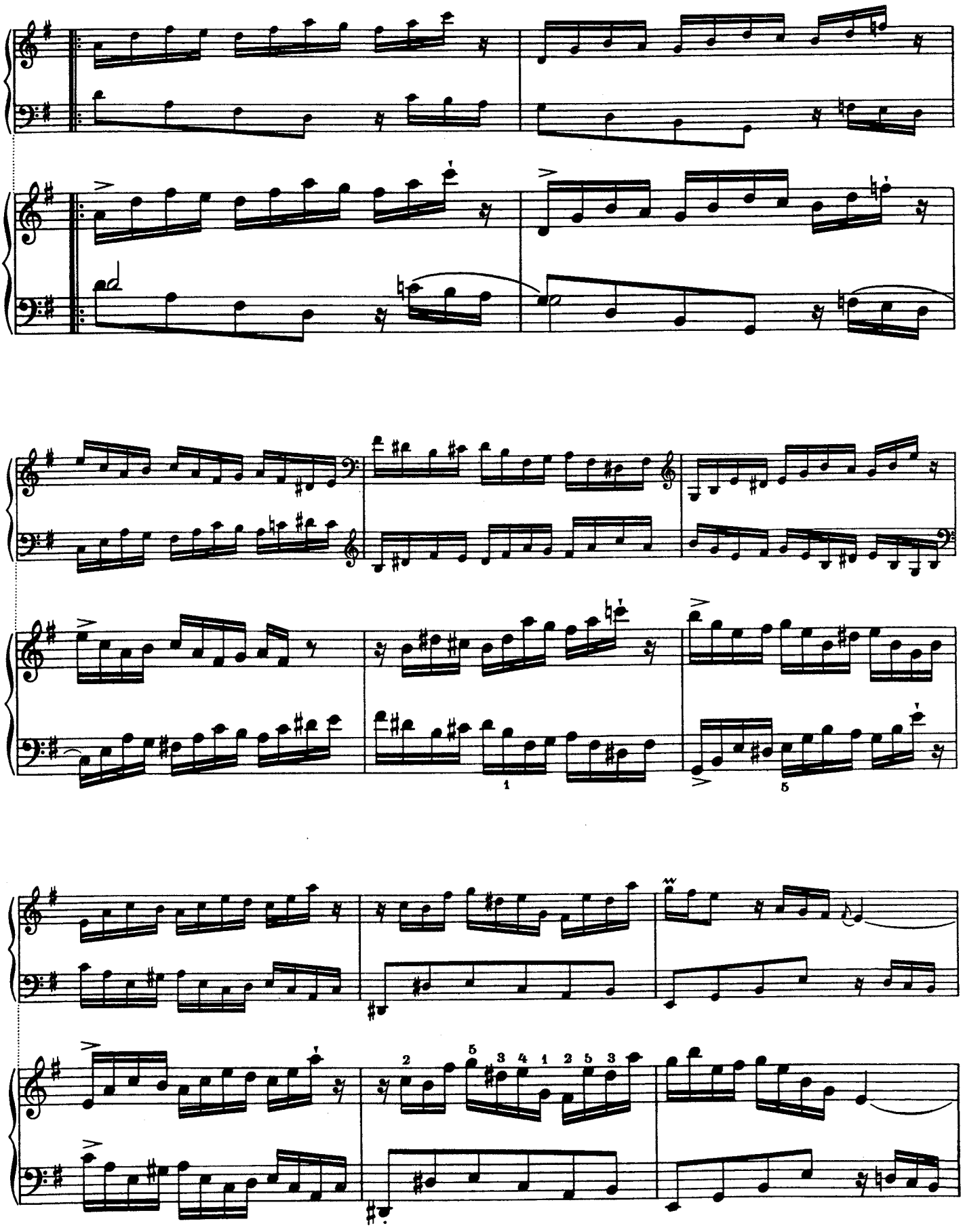
ten.

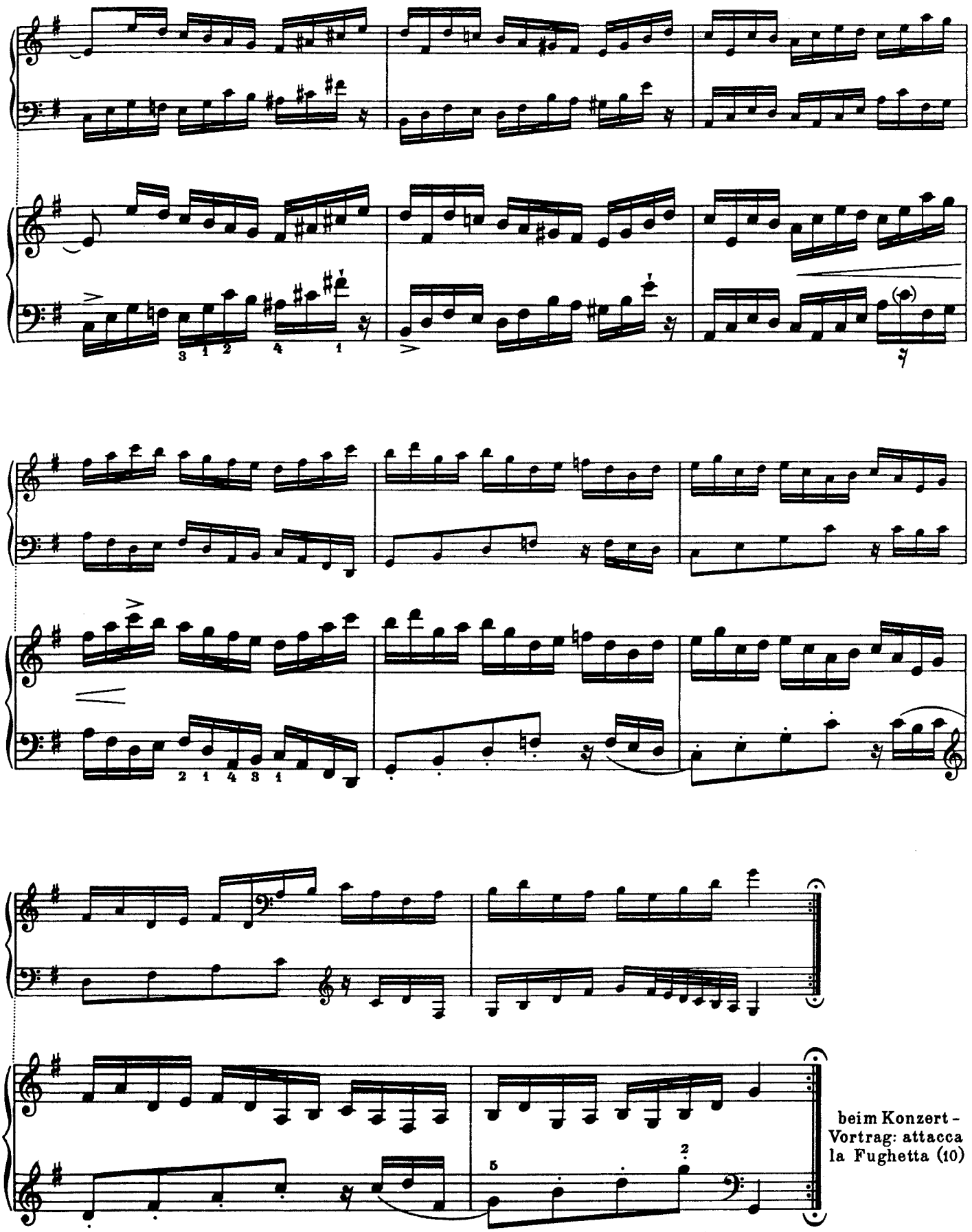
ten.

ten.

*) Ausführung:





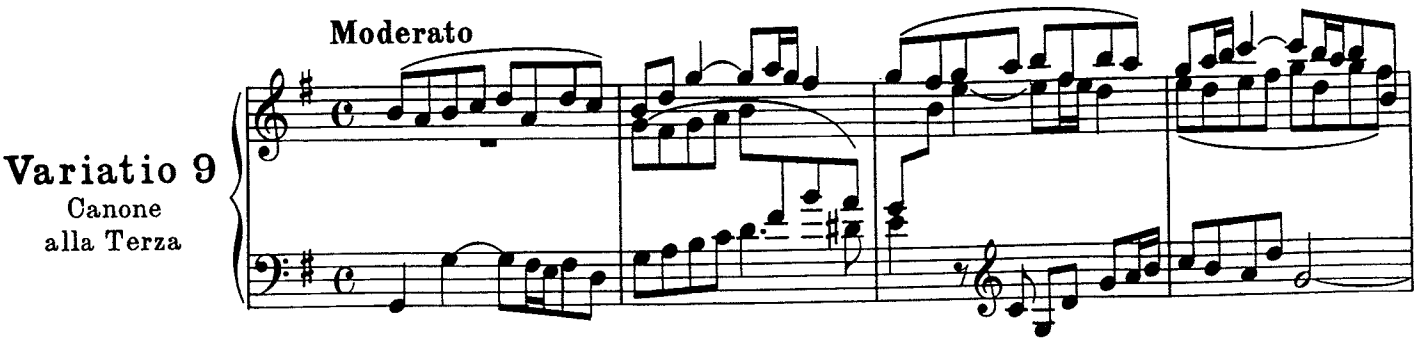


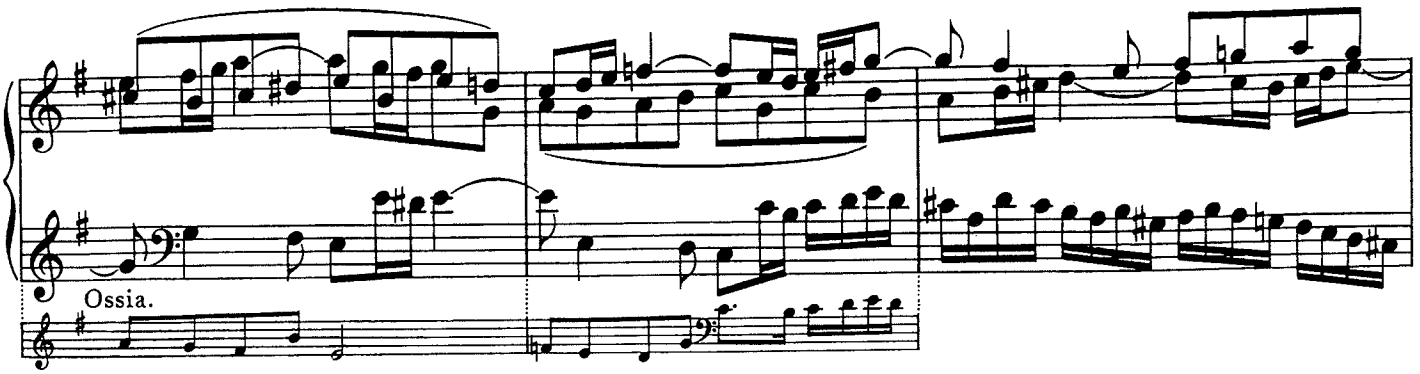
beim Konzert-Vortrag: attacca la Fughetta (10)

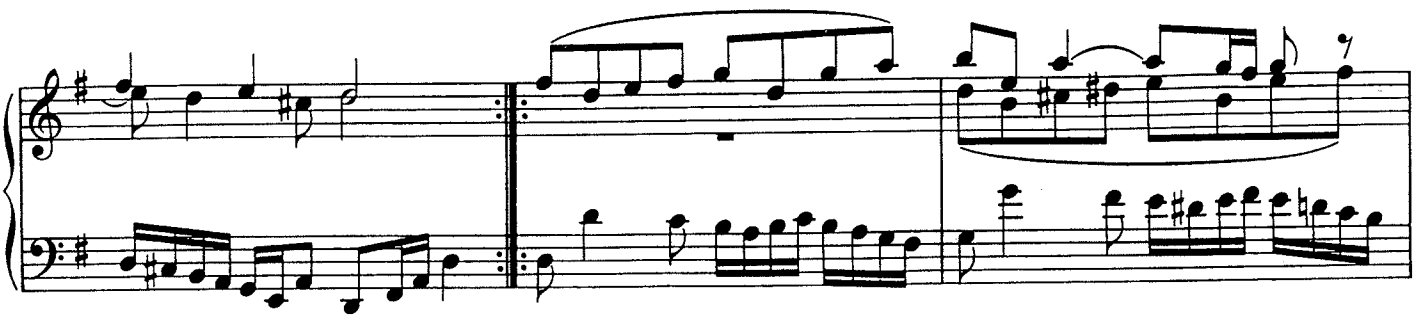
Moderato

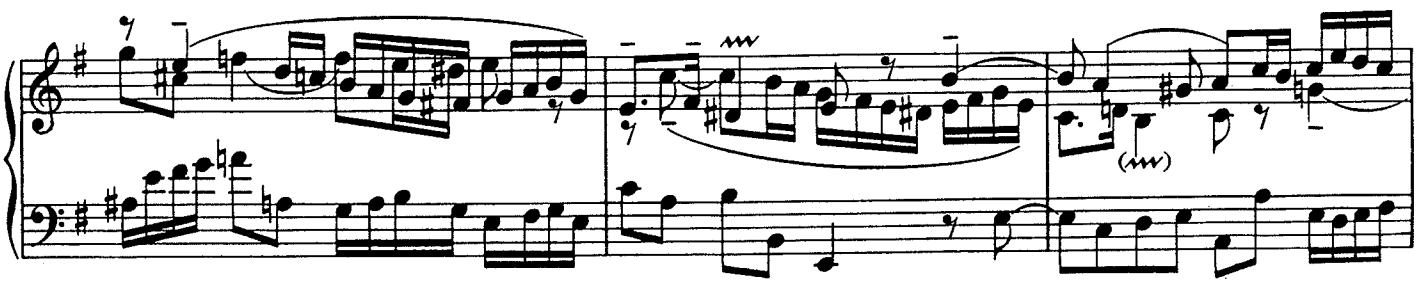
Variatio 9

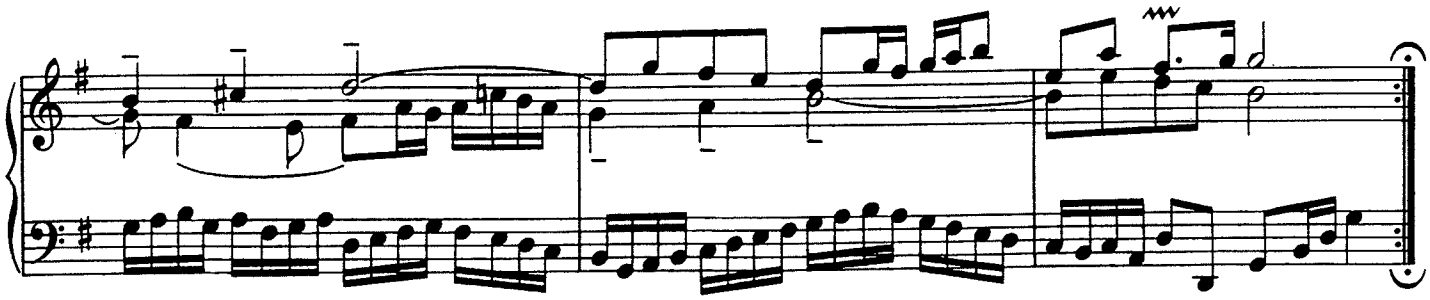
Canone
alla Terza











Variatio 10
Fughetta I

Alla breve

quasi f, tenuto

Ossia

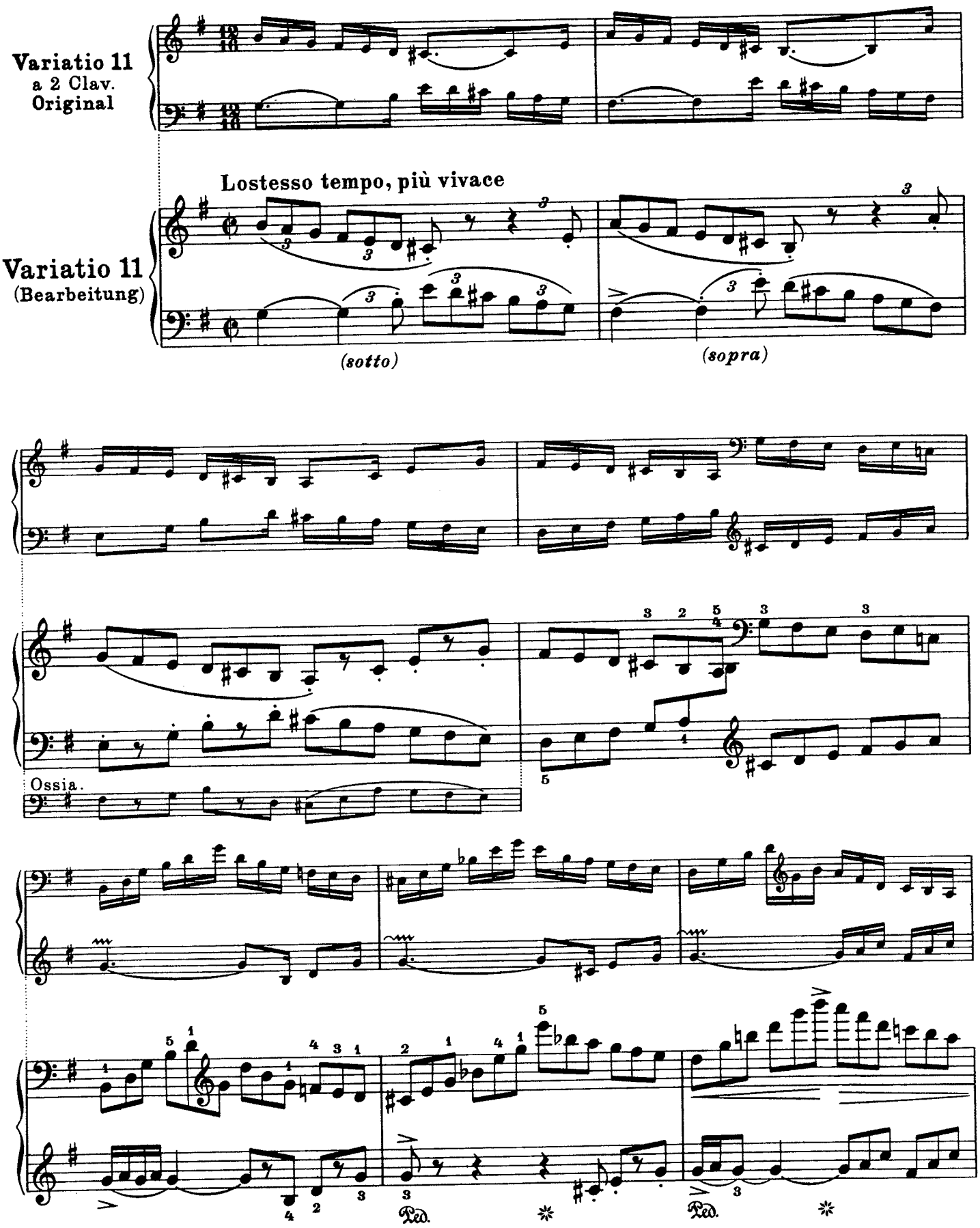
poco più f

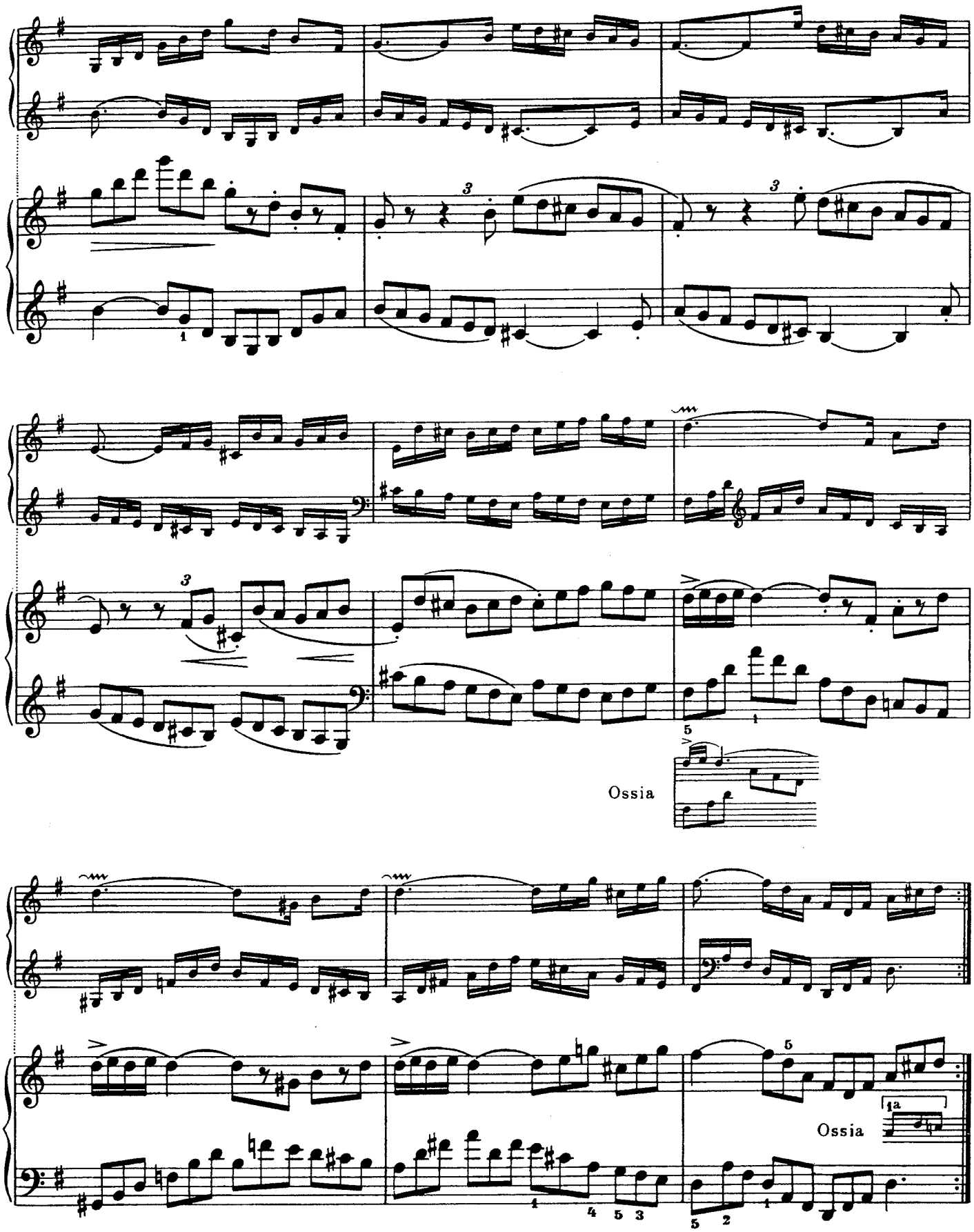
*) Ossia

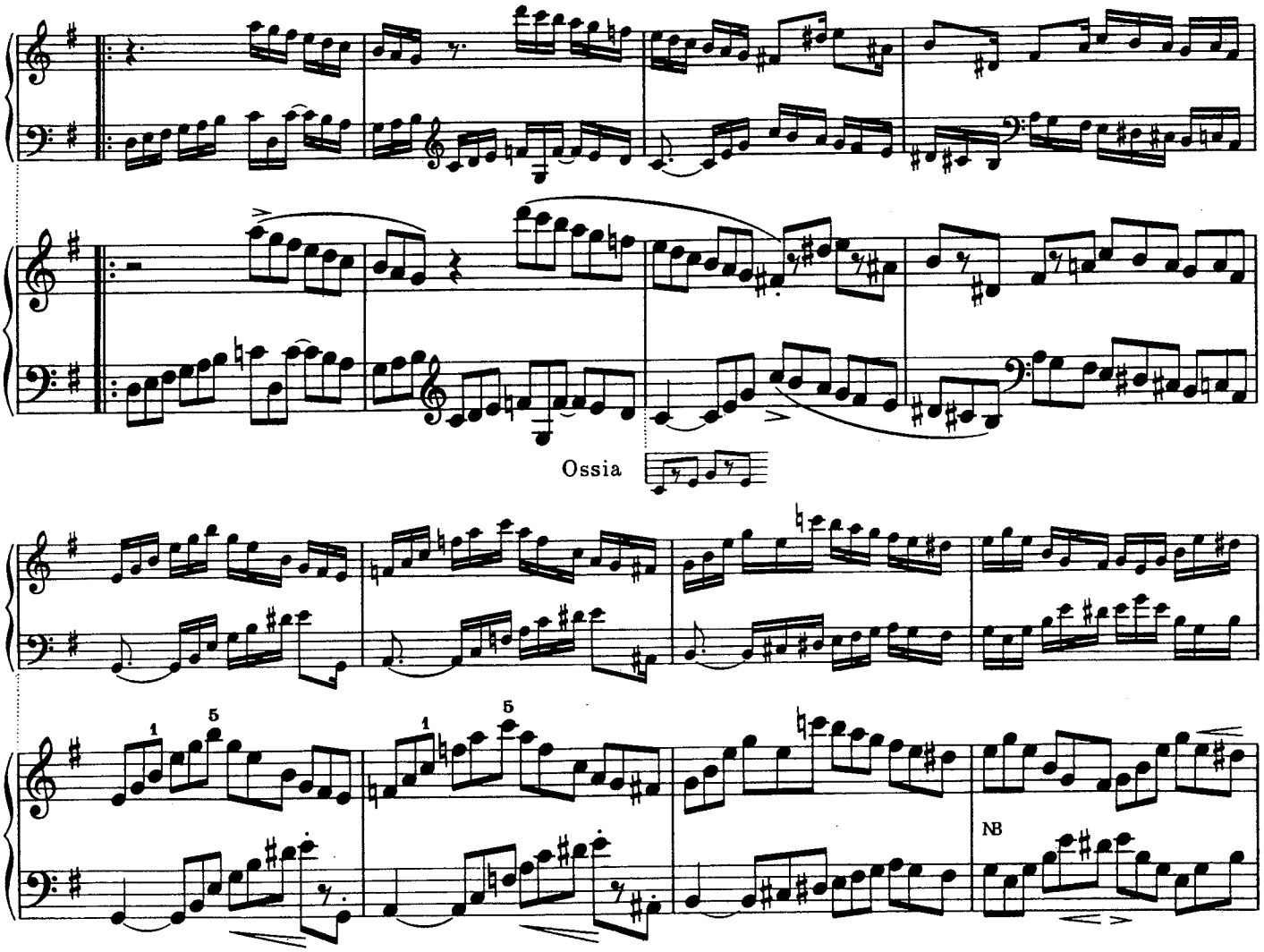
p

dolce

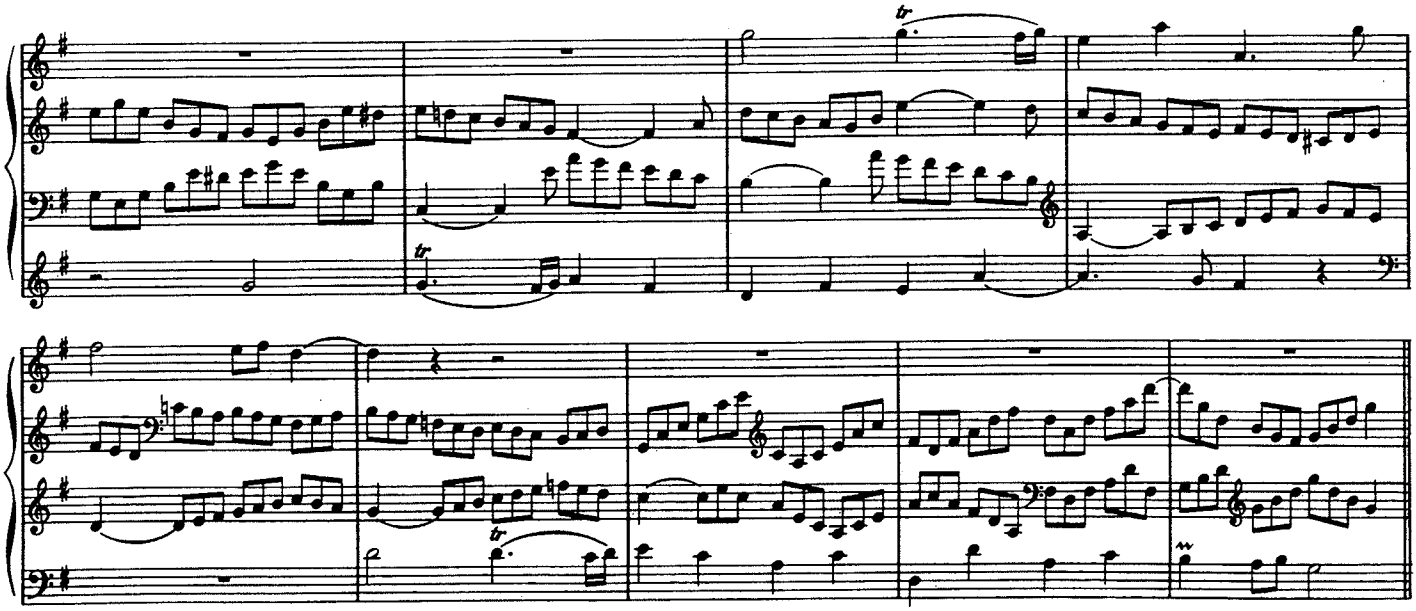
*) Ausführung

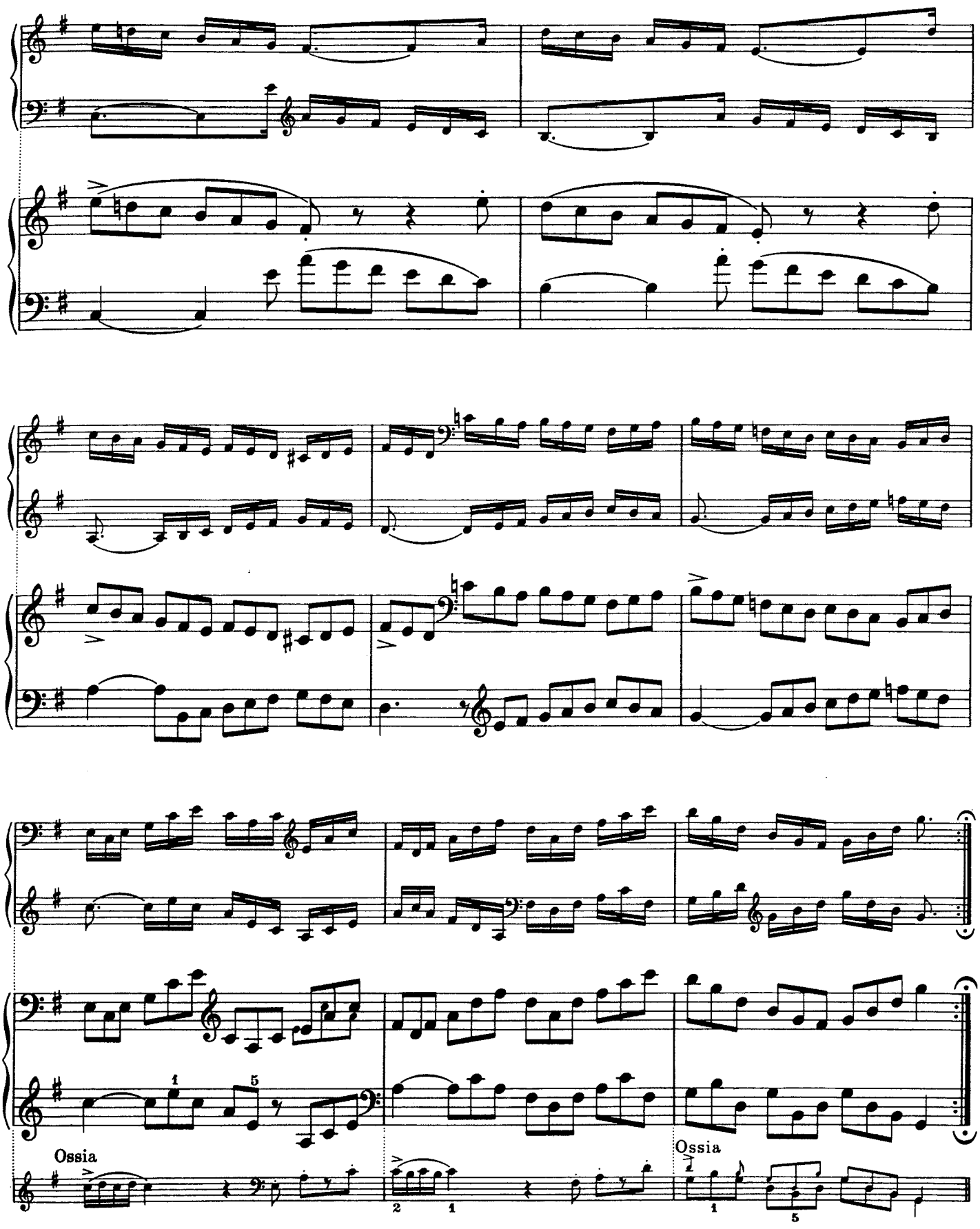

Variatio 11
a 2 Clav.
Original
Lostesso tempo, più vivace
Variatio 11
(Bearbeitung)
(sotto)
(sopra)
Ossia.
Ped.
Ped.


Ossia
Ossia



NB. Innerhalb einzelner Gruppen sollte eine Variation aus der vorhergegangenen herauswachsen. Der konstruktive Zusammenhang dieser Veränderung mit der Fughetta ist aus der Möglichkeit ersichtlich, durch welche die Motive der beiden übereinandergestellt werden:





Beim Konzertvortrag: Attacca l'Andante (13.)

Canone alla Quarta e per moto contrario

Moderato

quasi f

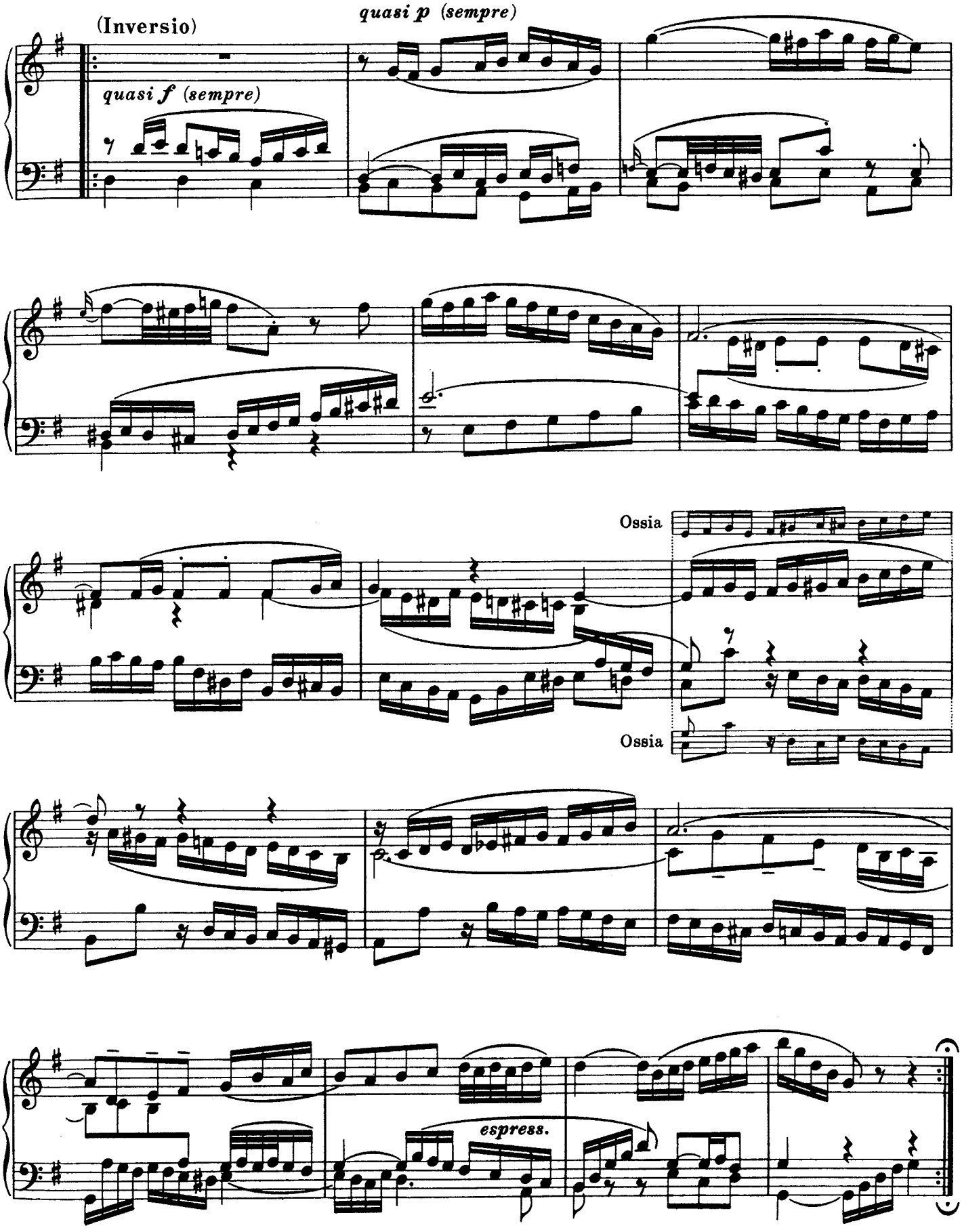
Variatio 12

dolce

quasi p

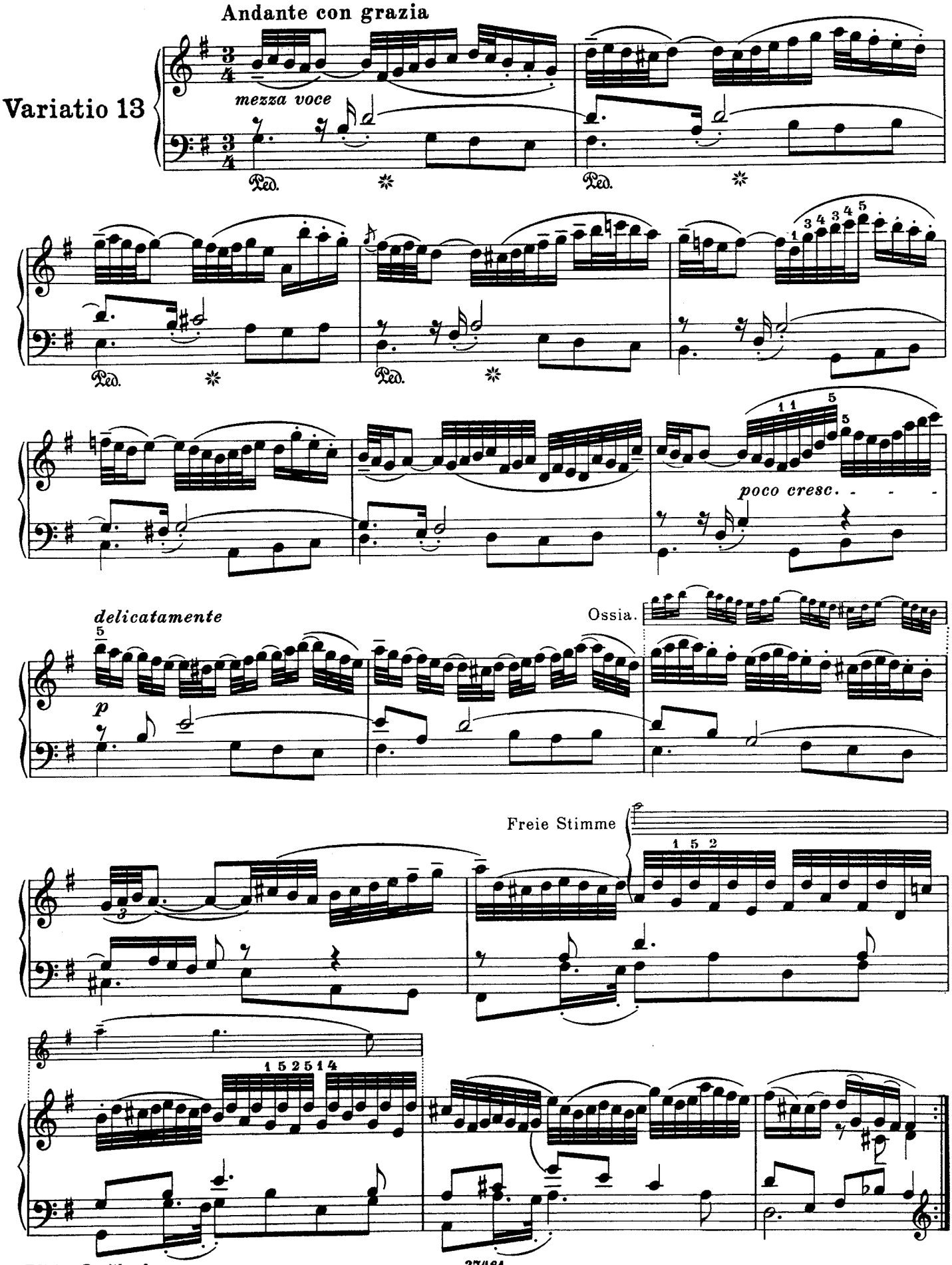
Ossia

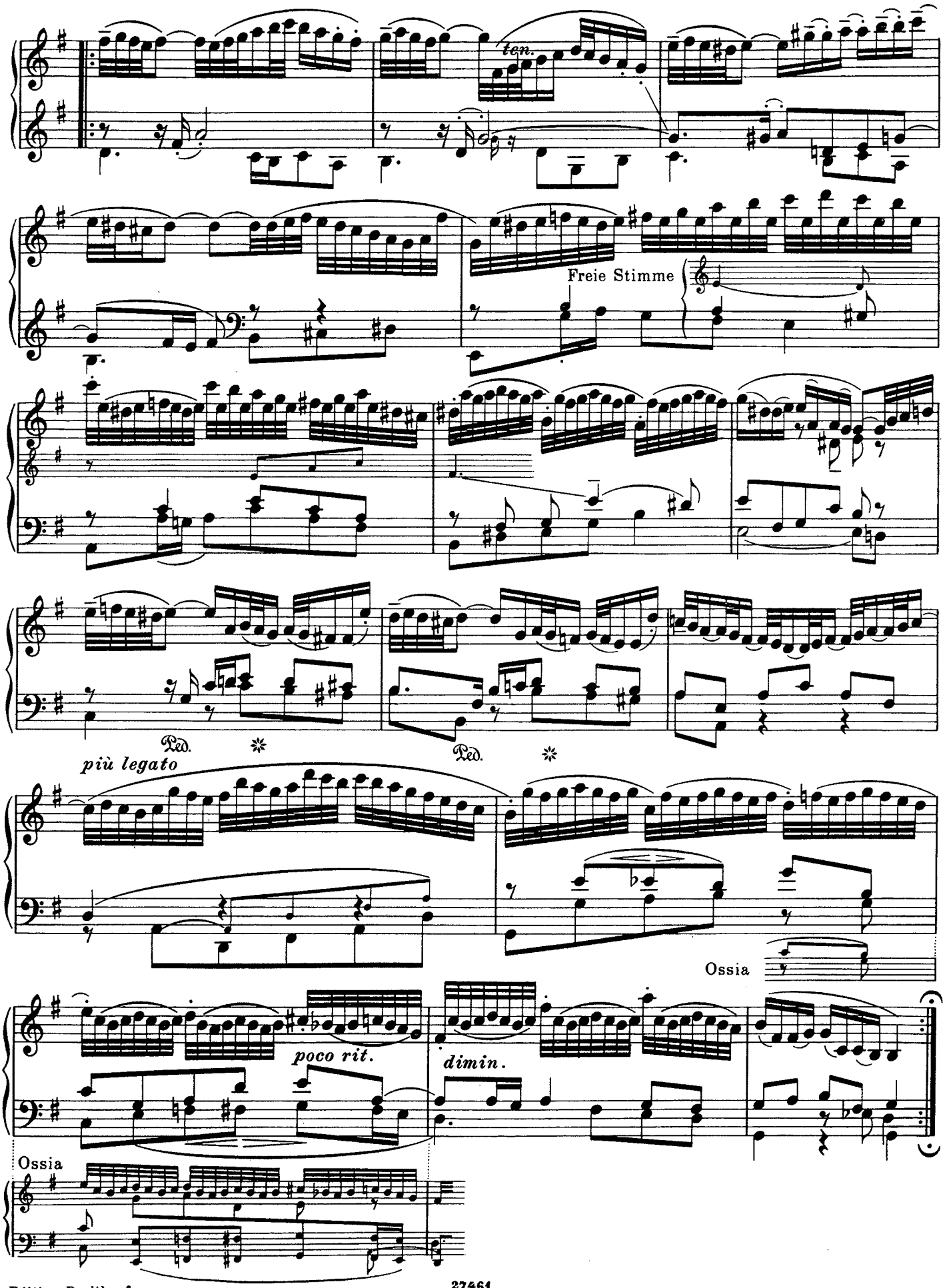
2 1 1

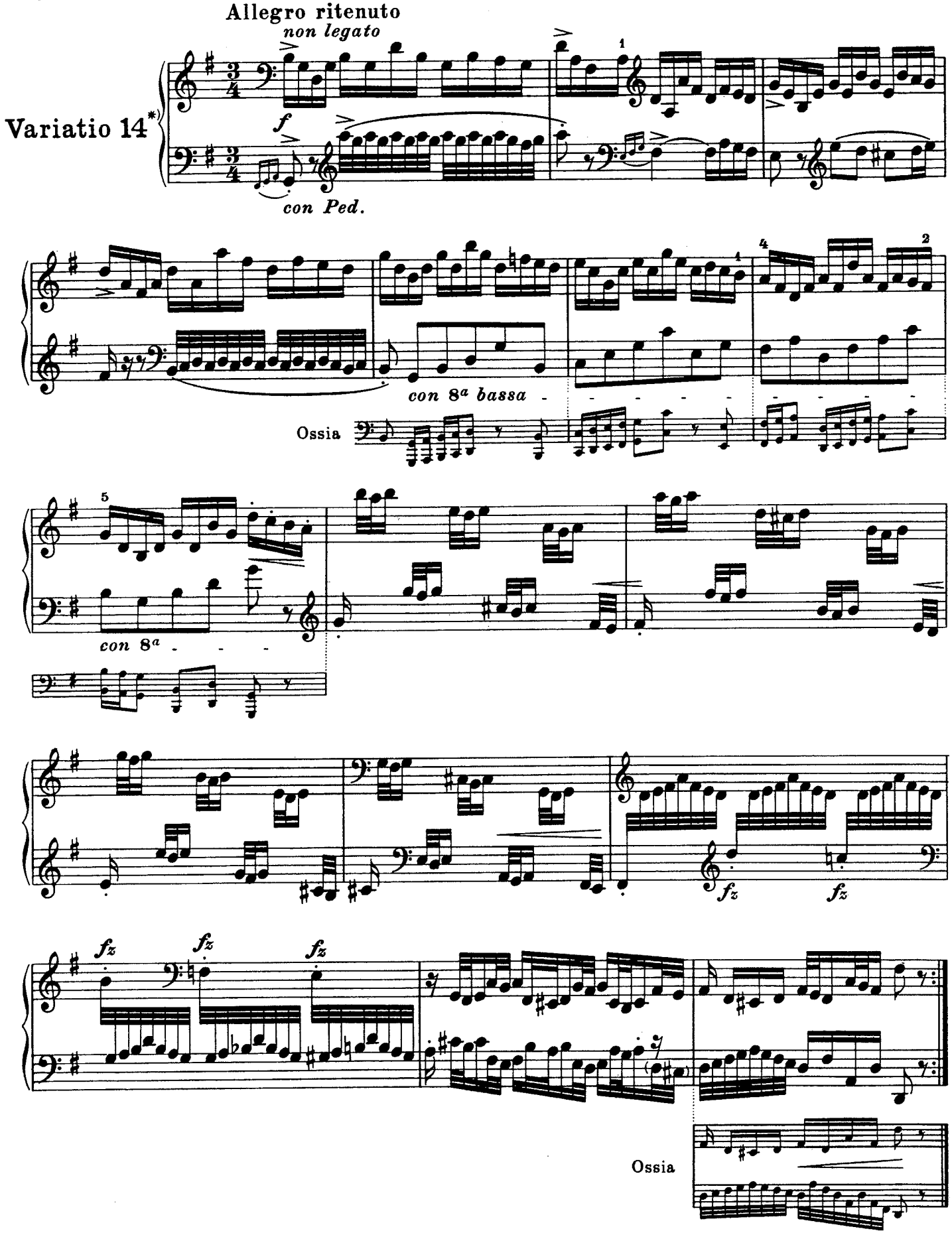

(Inversio)
quasi p (sempre)
quasi f (sempre)
Ossia
Ossia
espress.

Andante con grazia

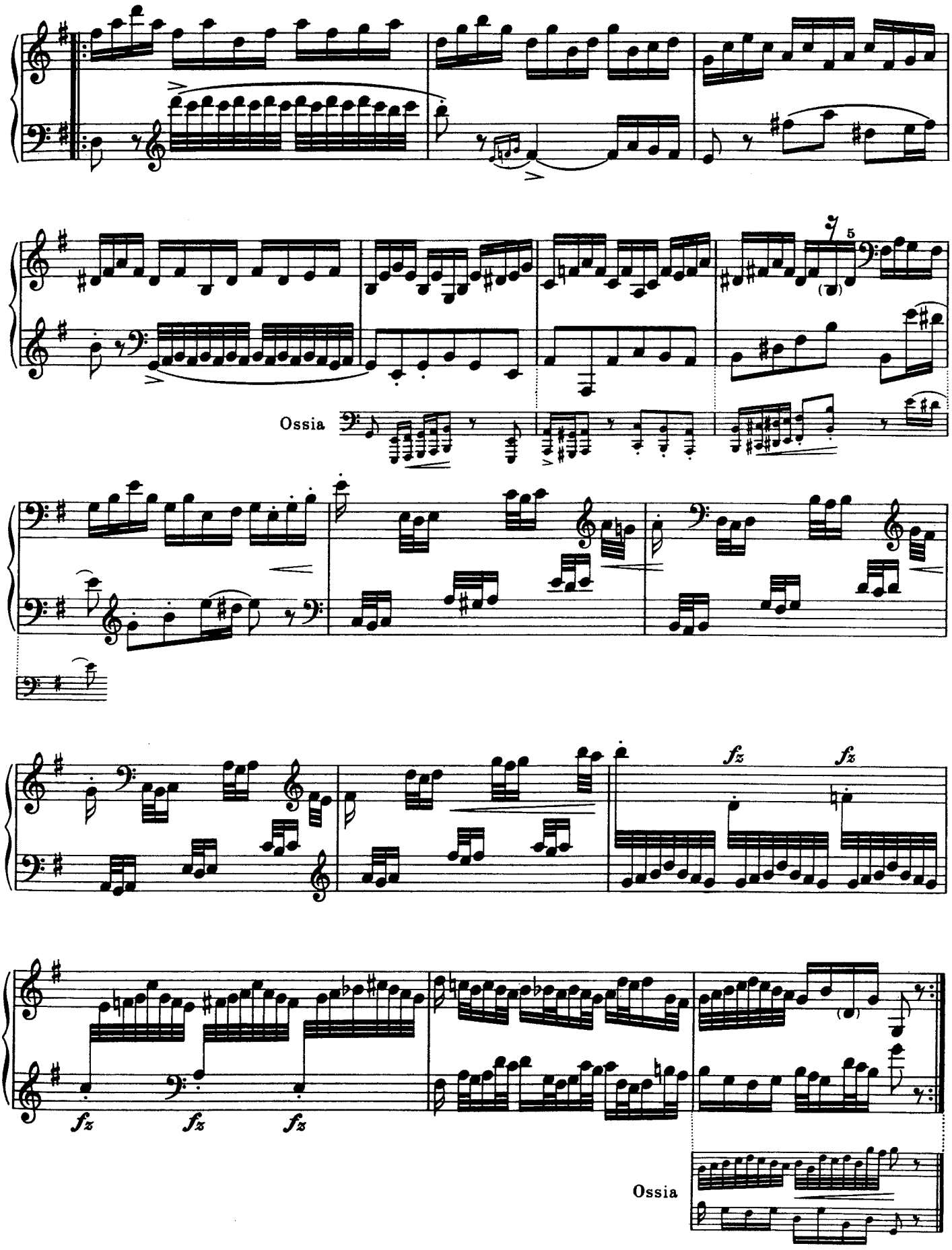
Variatio 13




ten.
Freie Stimme
Ped.
Ped.
più legato
Ossia
poco rit.
dimin.
Ossia



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


Ossia
fz
fz
fz
fz
fz
Ossia

Variatio 15

Canone alla Quinta
in moto contrario

Quasi Adagio

Die Mittelstimme stärker
als die Oberstimme *)

NB.

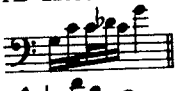
*)Die nach oben gerichteten Noten mit der rechten Hand, die nach unten mit der linken anzuschlagen.

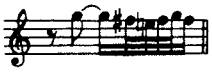
tr

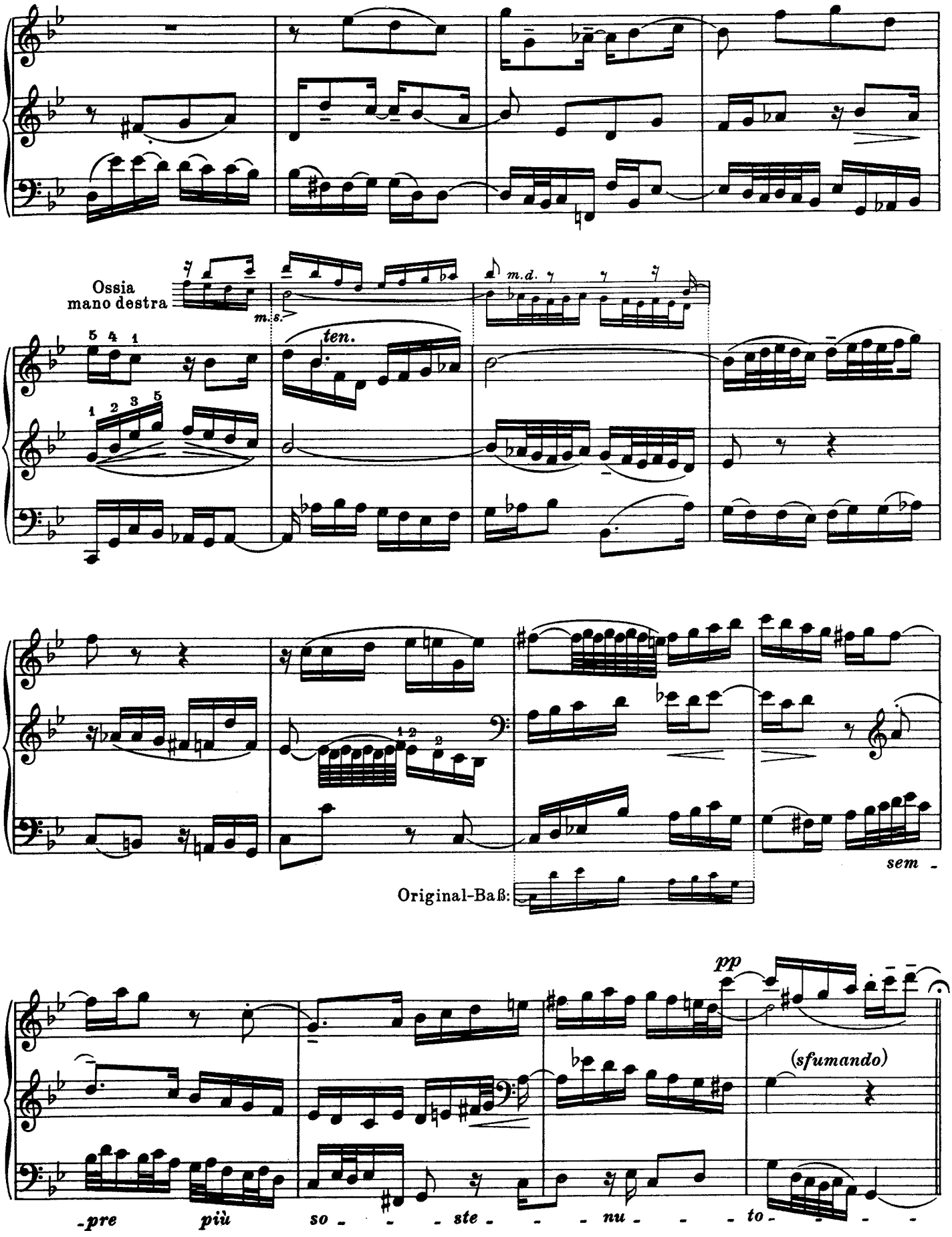
(quasi canonico)

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: 

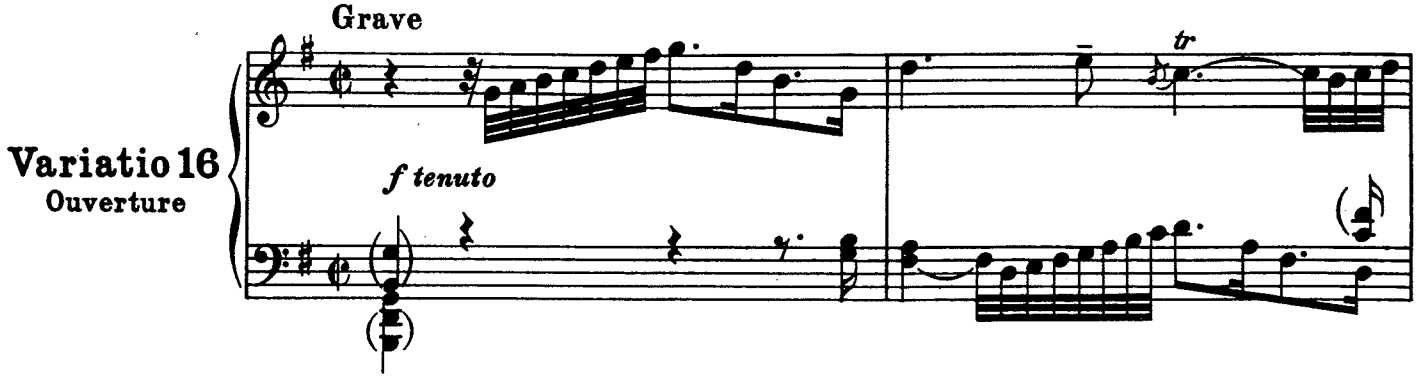


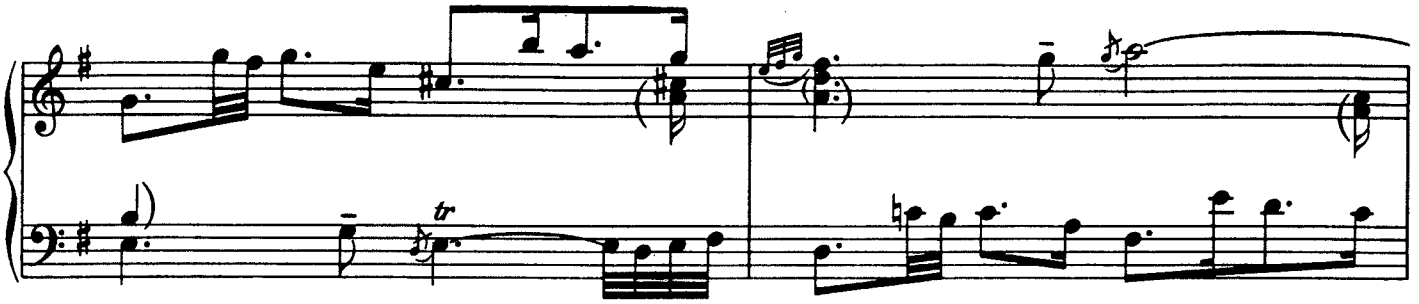
Beim Konzertvortrag: von hier zur 19. Var. übergehen

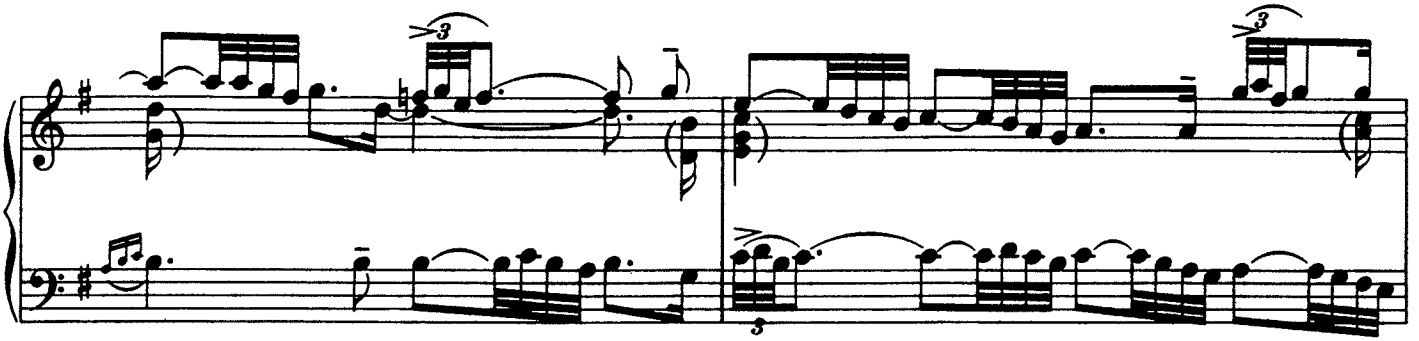
Grave

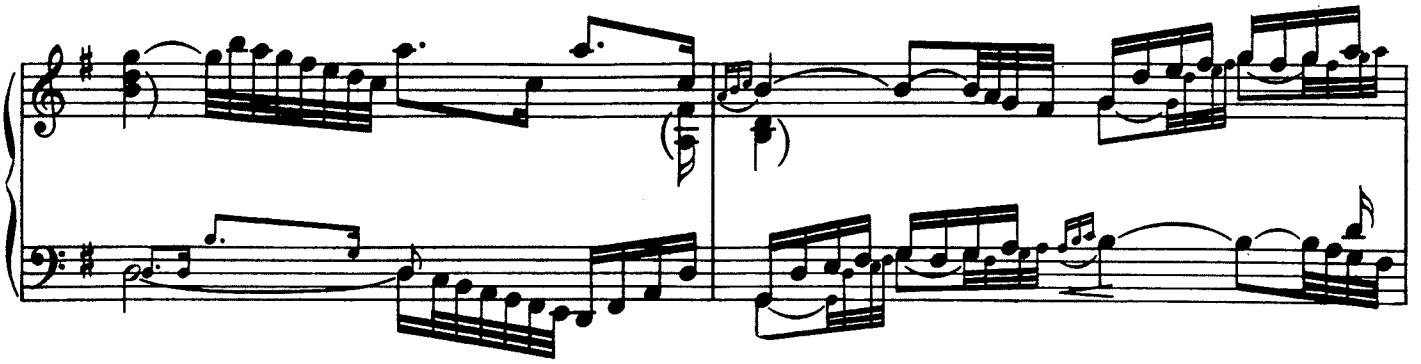
Variatio 16
Ouverture

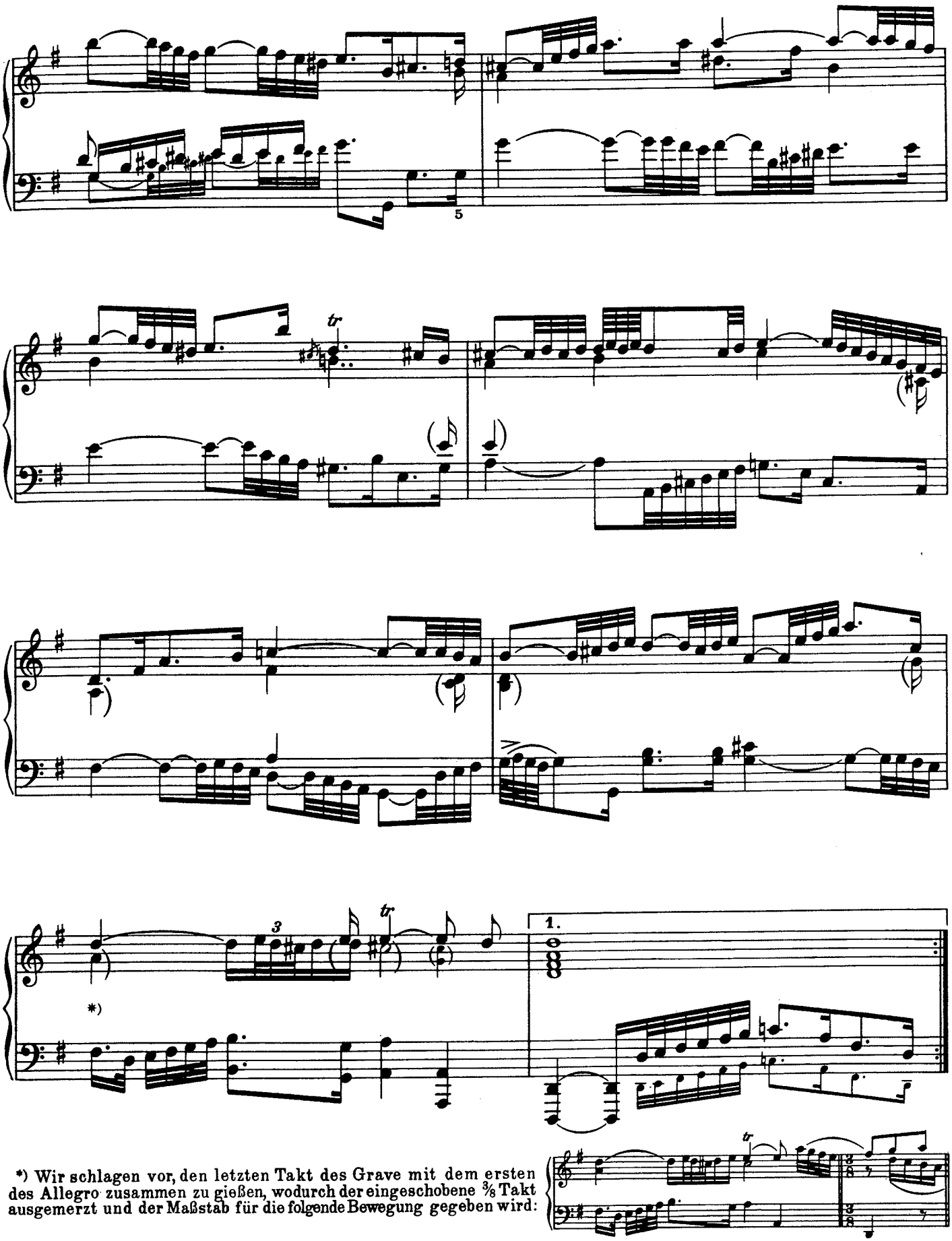
f tenuto



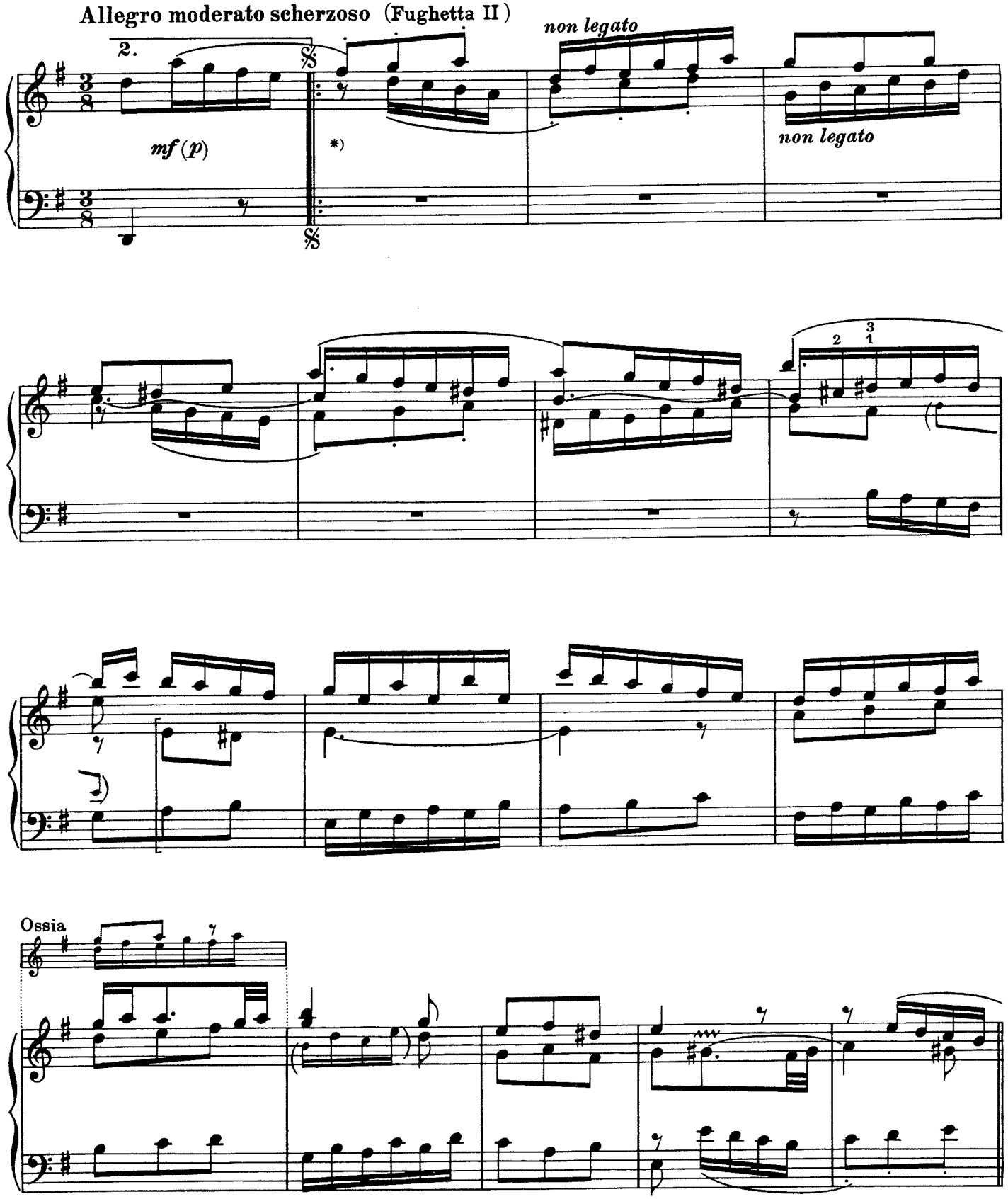




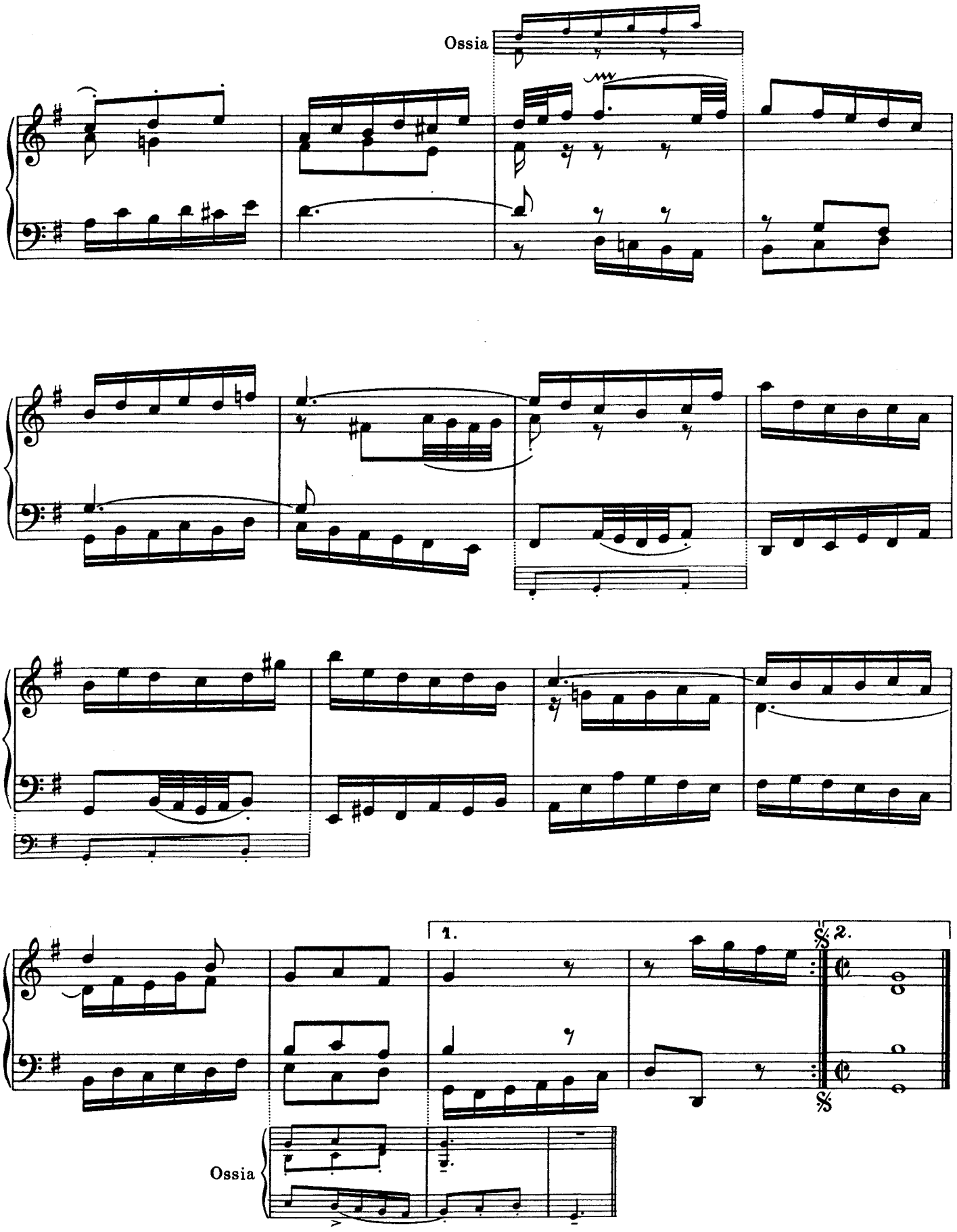




*) Wir schlagen vor, den letzten Takt des Grave mit dem ersten des Allegro zusammen zu gießen, wodurch der eingeschobene 3/8 Takt ausgemerzt und der Maßstab für die folgende Bewegung gegeben wird:



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

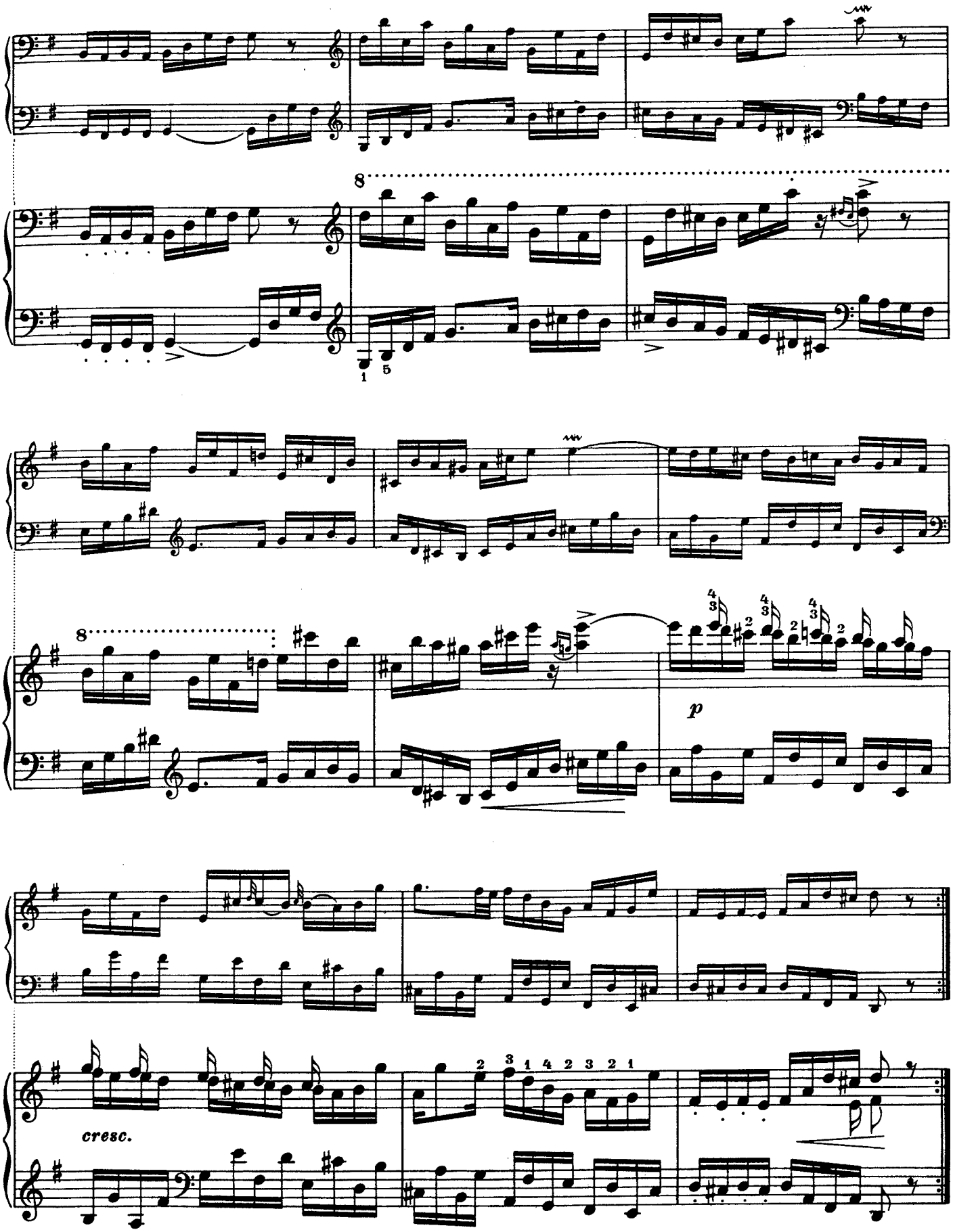

Ossia
1.
2.
Ossia

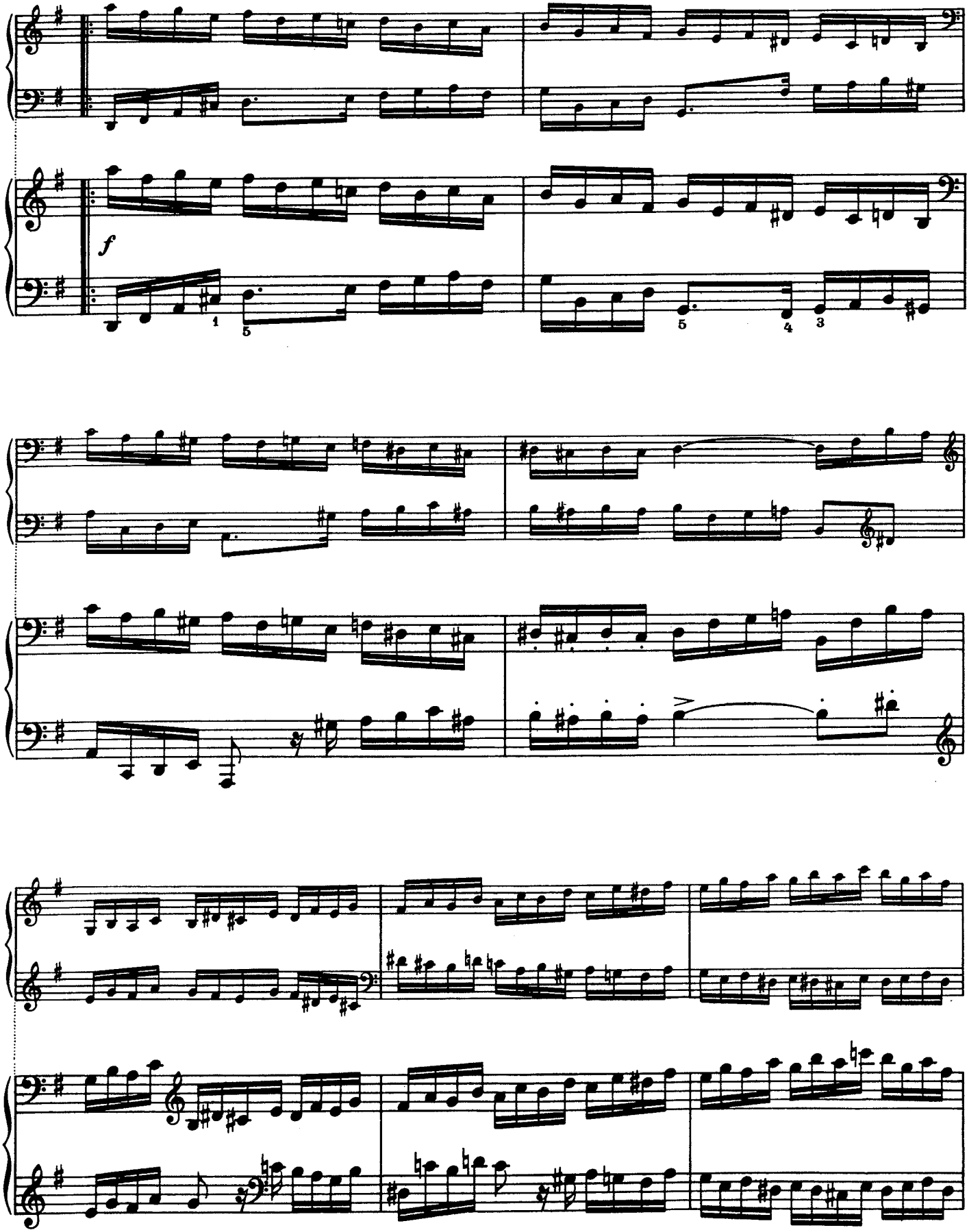
Variatio 17
a 2 Clav.
Original

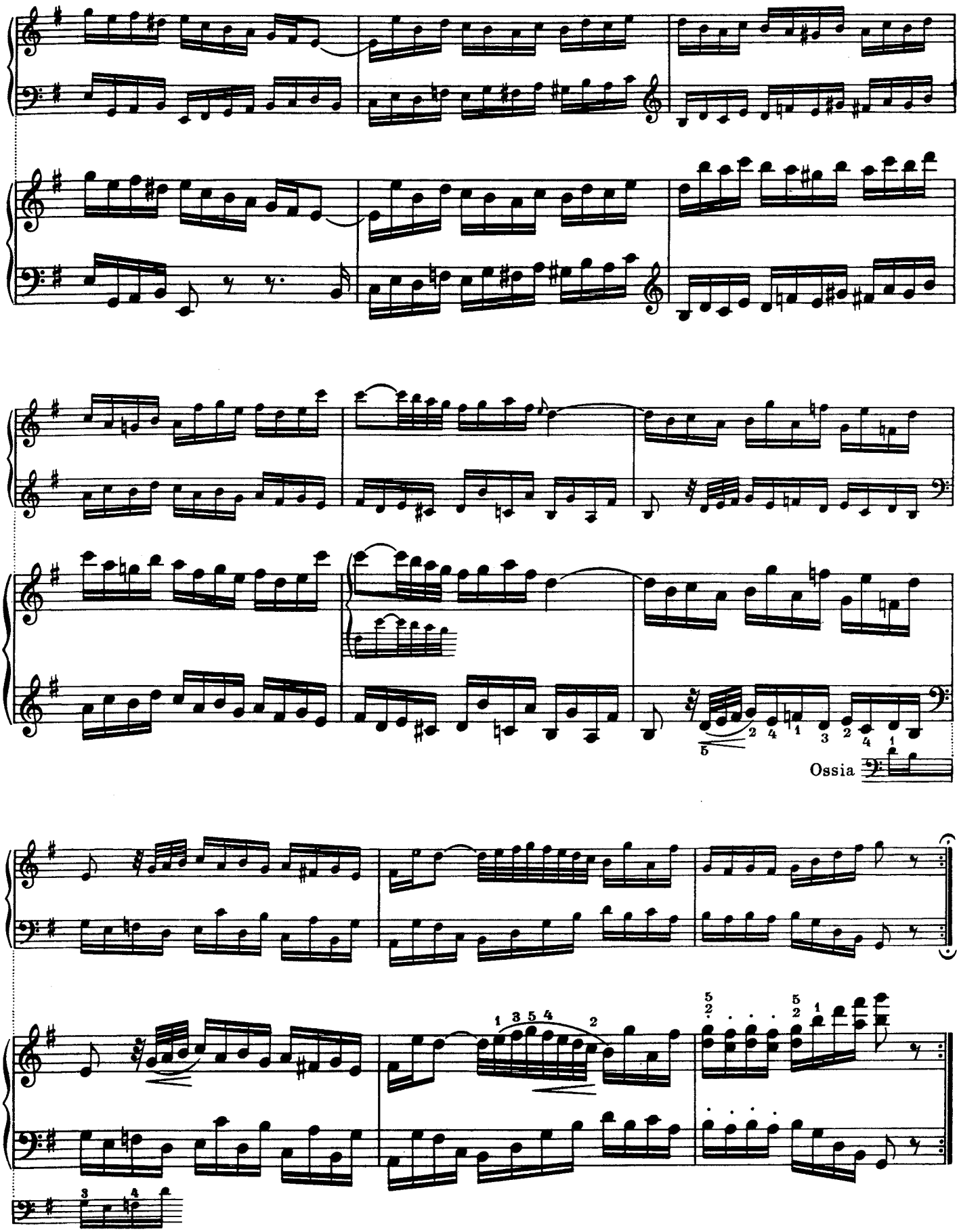
Allegro slanciato

Variatio 17
Bearbeitung

f


8
1 5
8
p
cresc.


f


Ossia

Tempo giusto, alla breve

Variatio 18

Canone
alla Sesta

quasi f

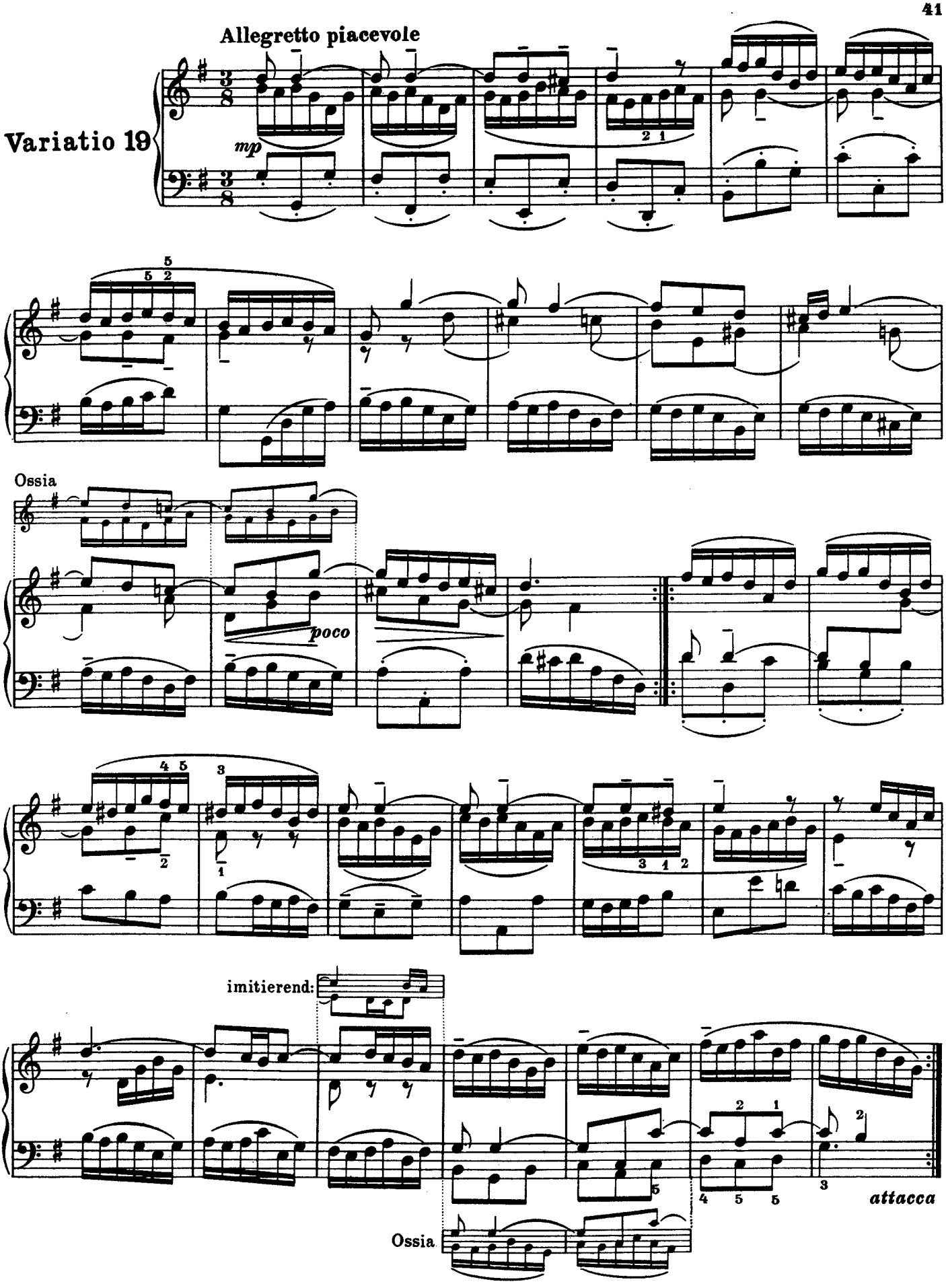
il basso caratteristicamente

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

Ossia

Allegretto piacevole

Variatio 19



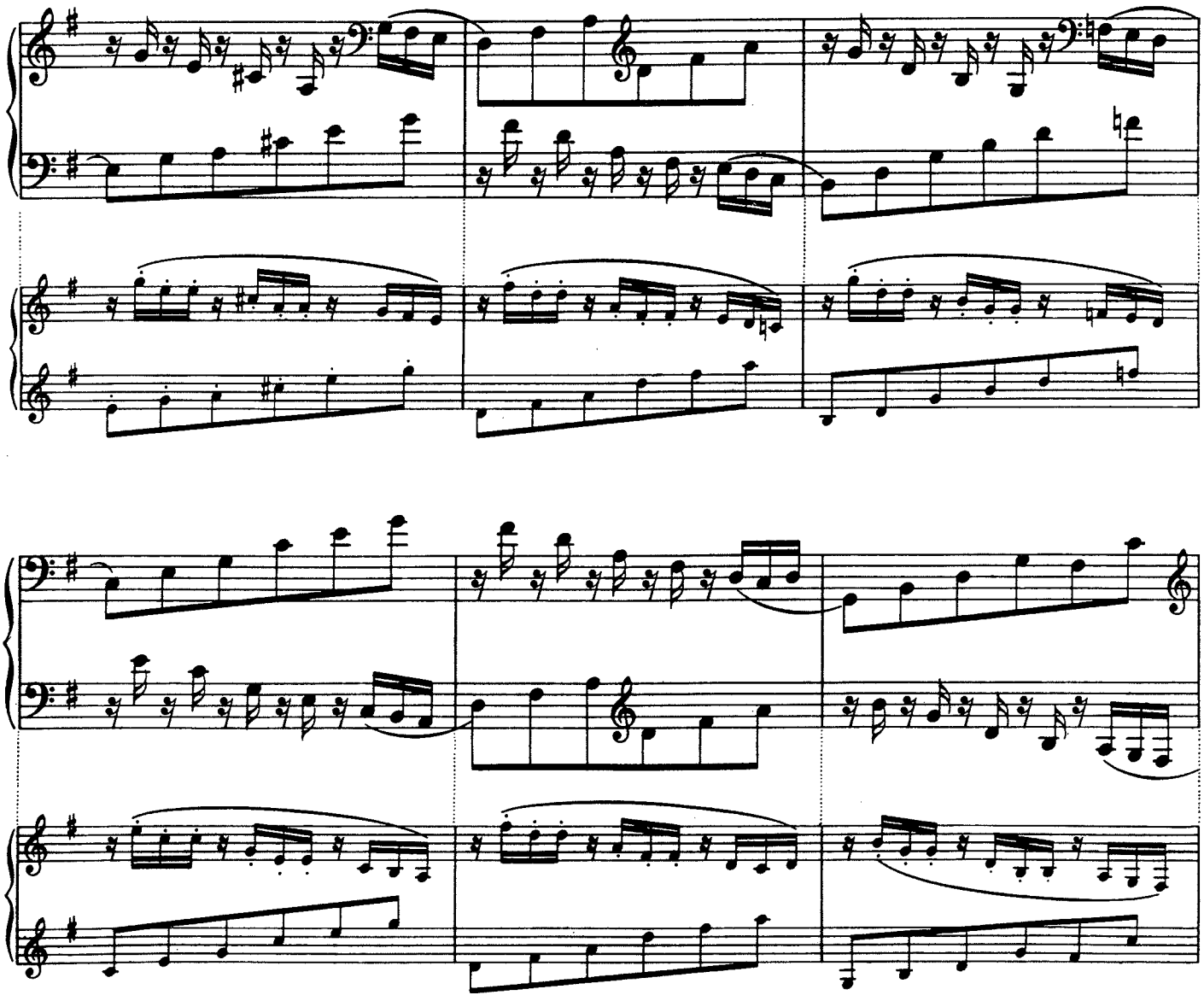
Allegretto vivace

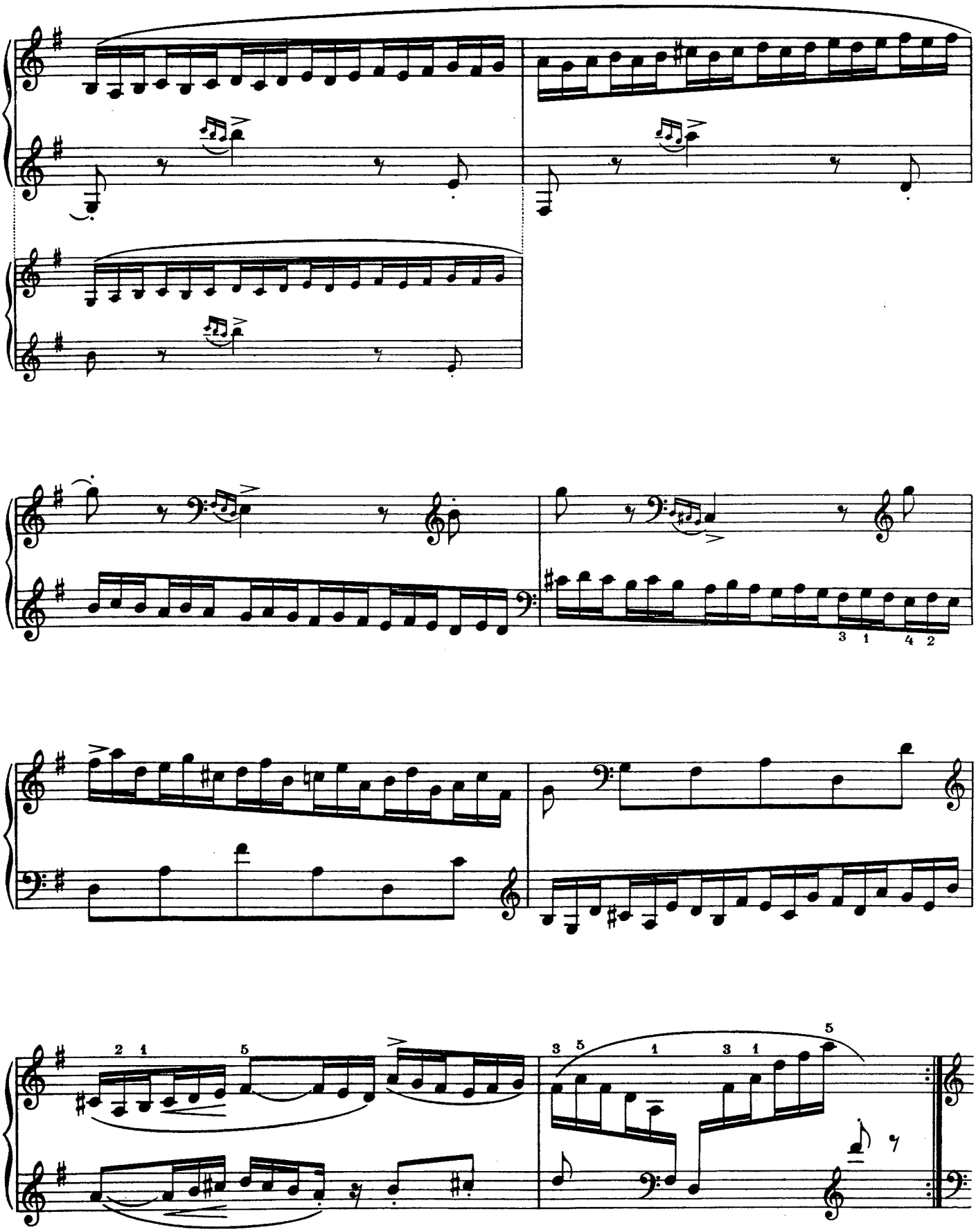
Variatio 20

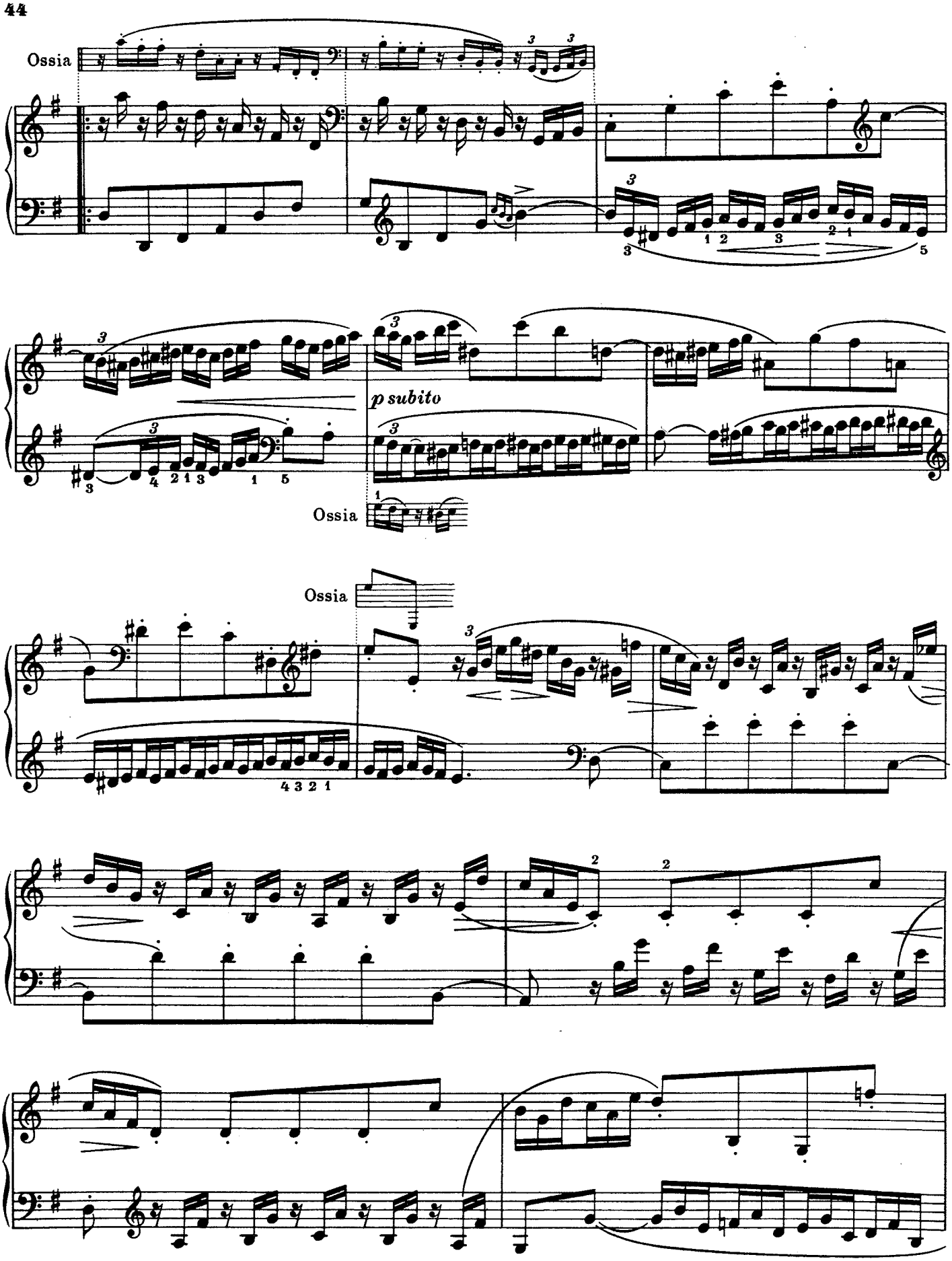
articolato

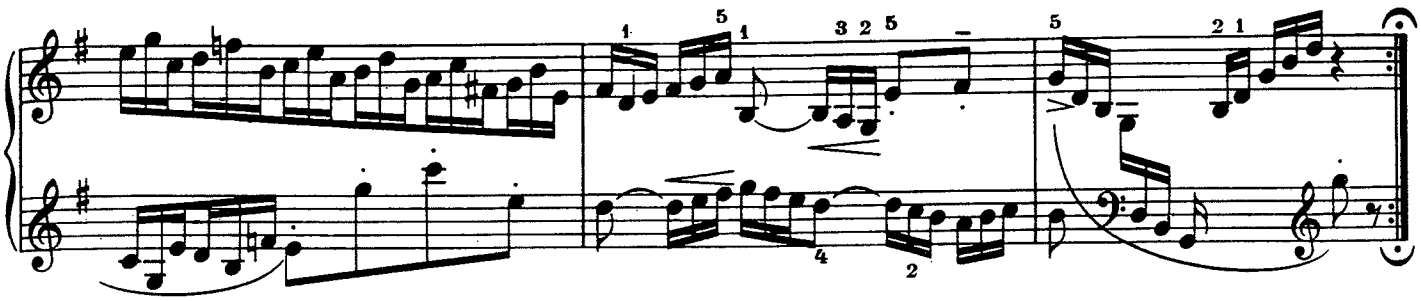
Variante
des Herausgebers

con Pedale





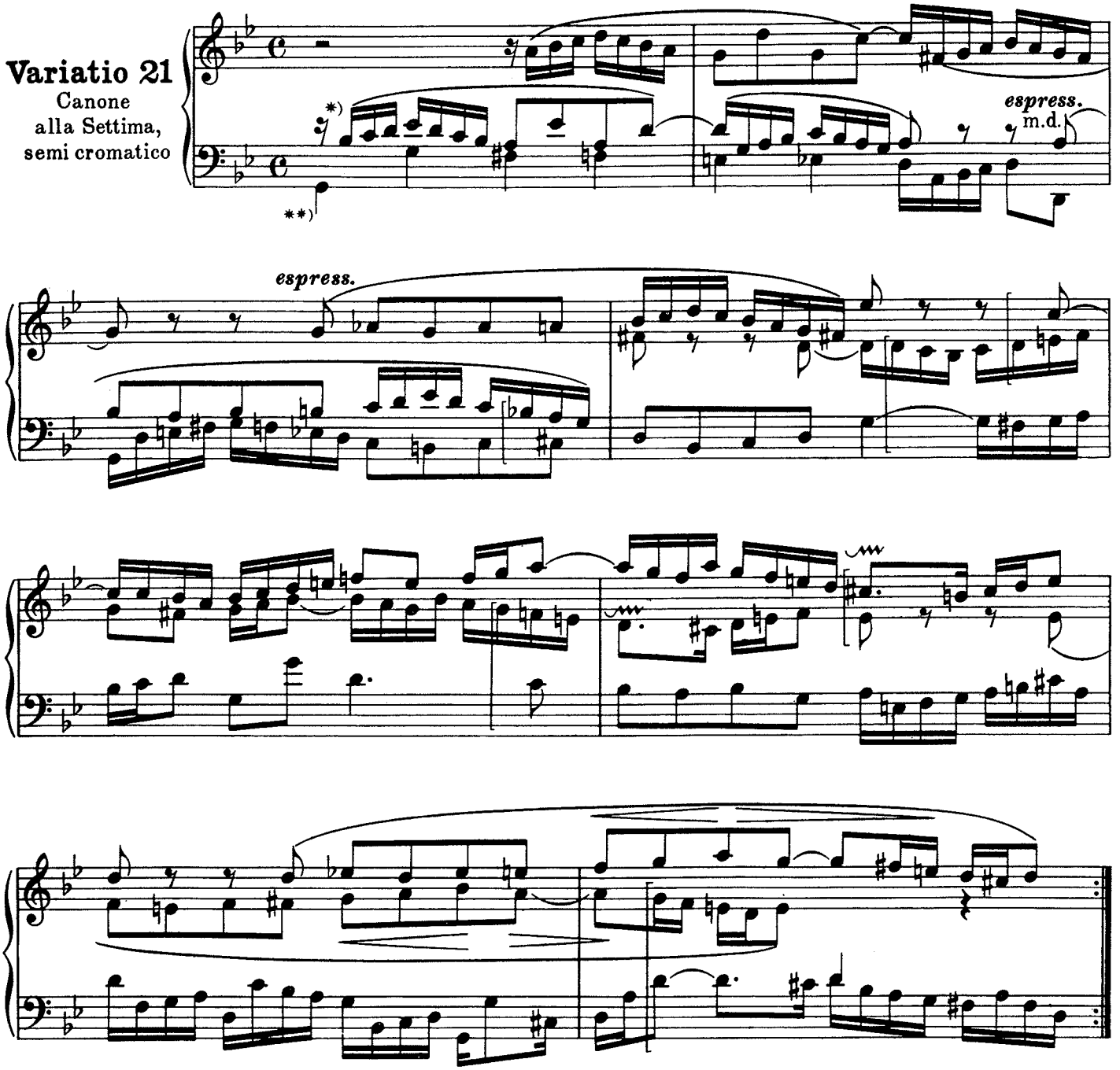

Ossia
p subito
Ossia
Ossia



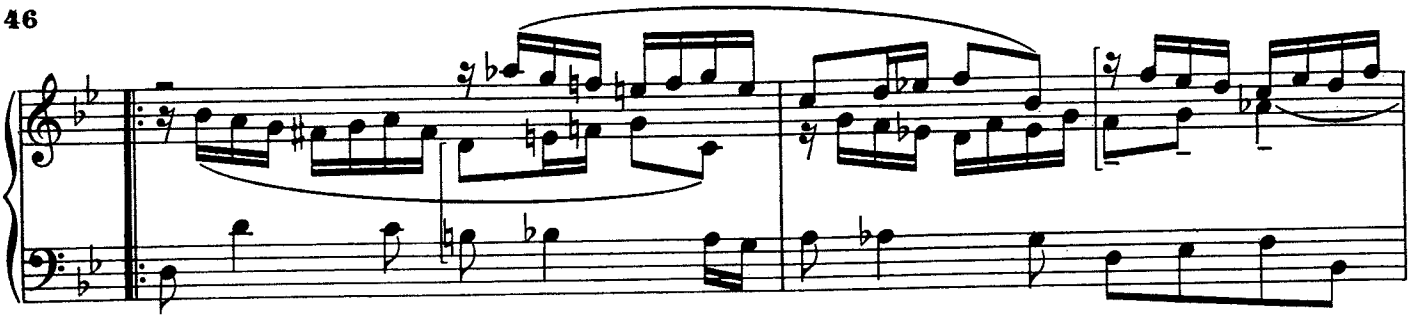
NB. Um die Wirkung von dem Eintritt des Adagio (25) nicht zu schmälern, wäre es vielleicht angezeigt, auch die folgende Moll-Variation beim Konzertvortrag zu übergehen, umsomehr als sie in Stimmung und Bewegung mit der früheren (15) starke Ähnlichkeit hat.

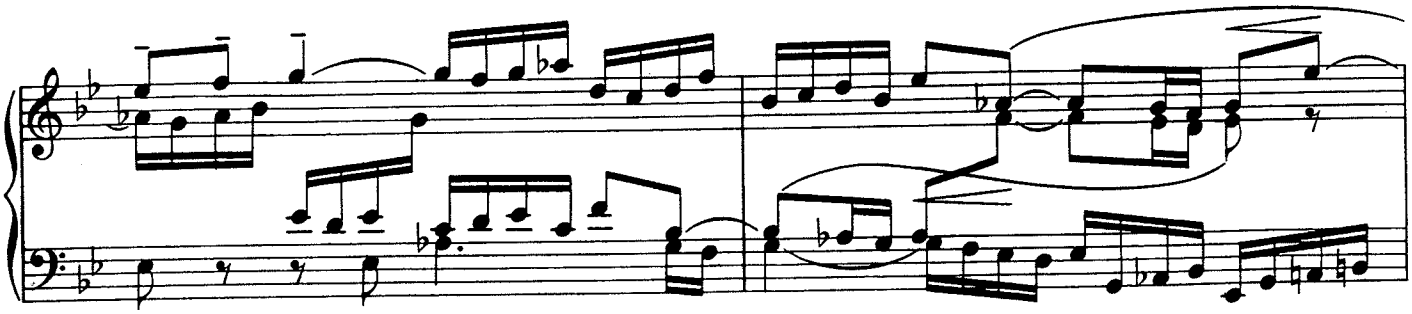
Andante con moto, non troppo dolce

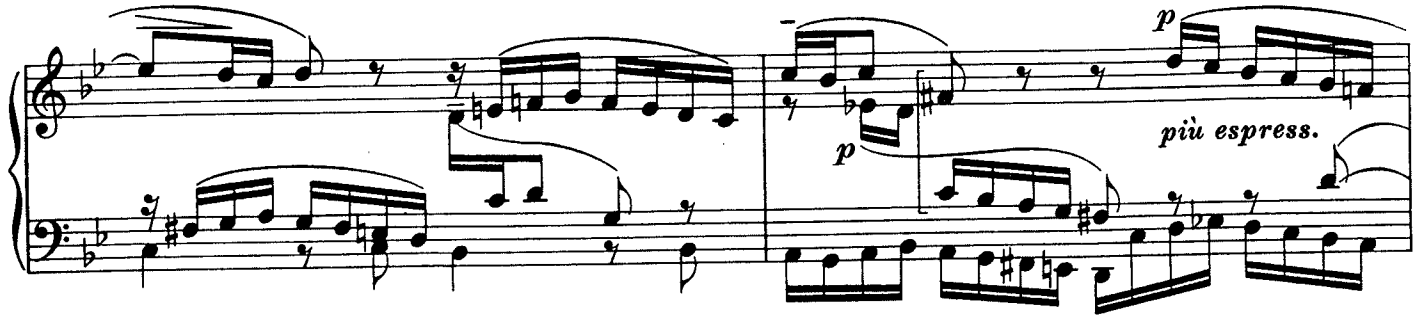
Variatio 21
Canone
alla Settima,
semi cromatico

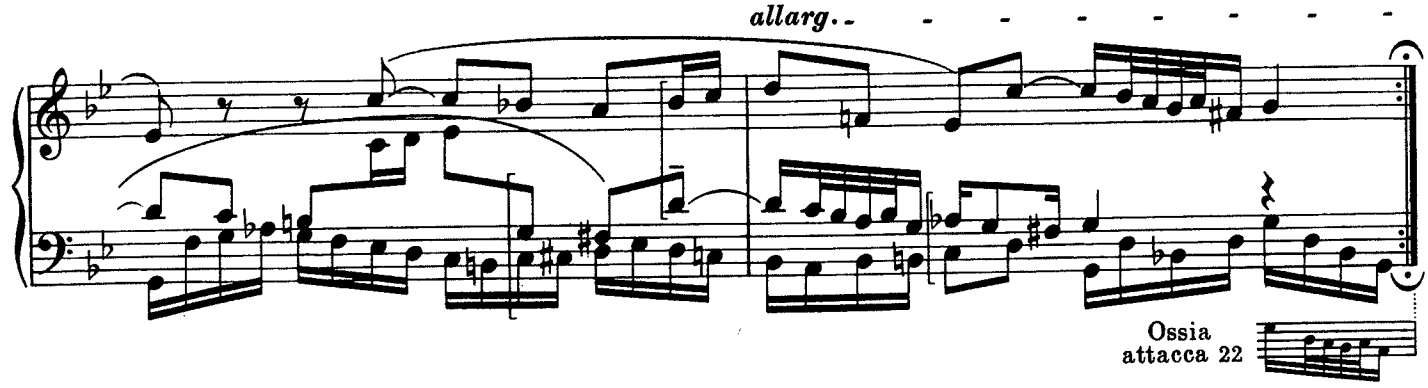


*) Die Mittelstimme ein wenig lauter als die Oberstimme
**) Derselbe Baß wie bei der dreistimmigen F moll-Invention

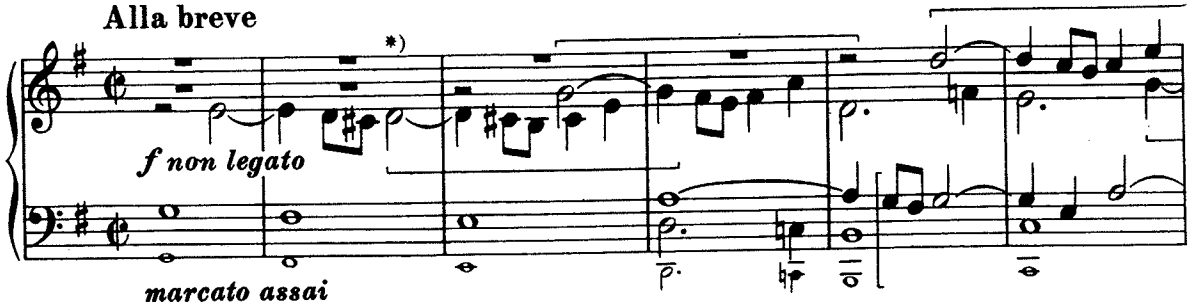




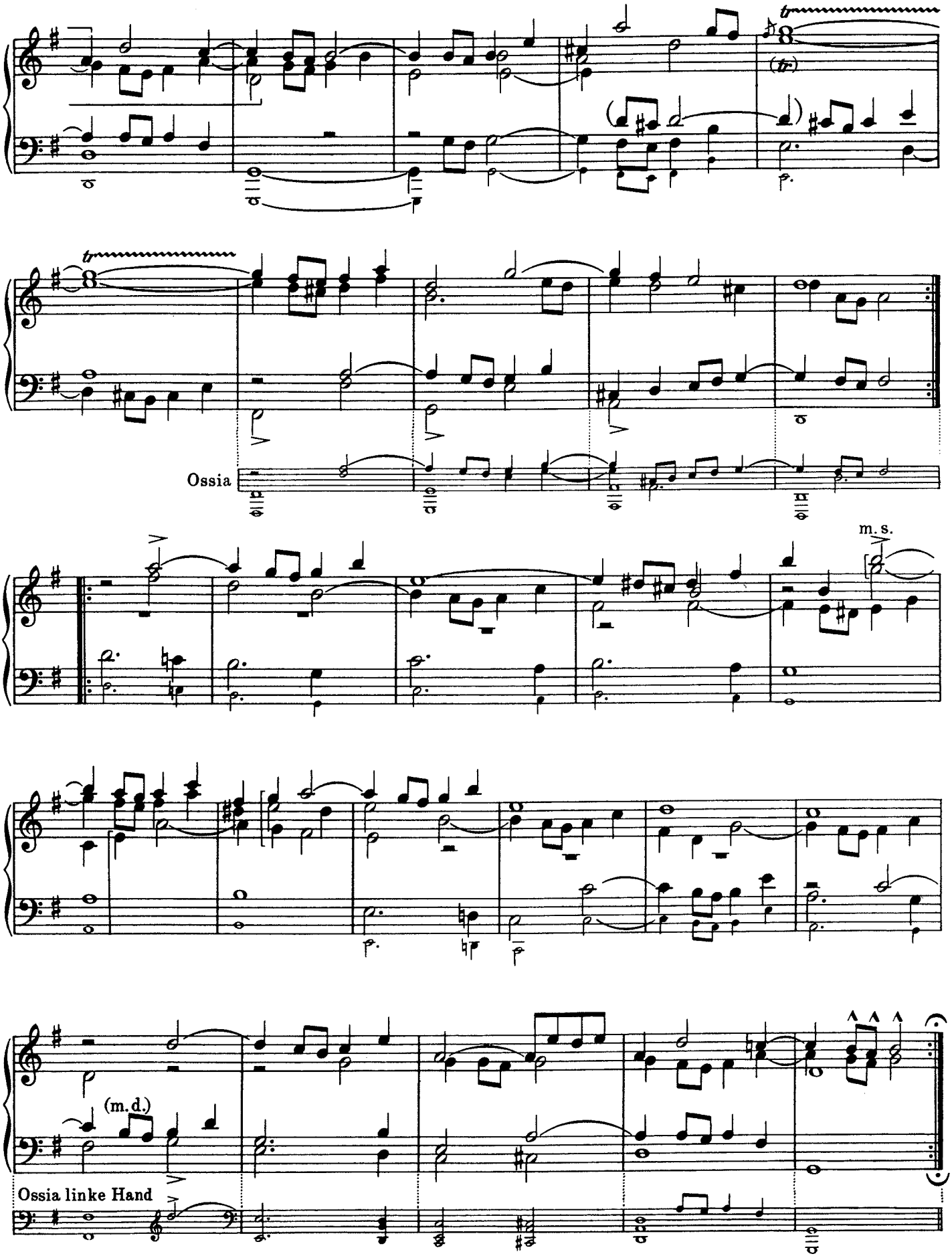




Variatio 22
Fugato

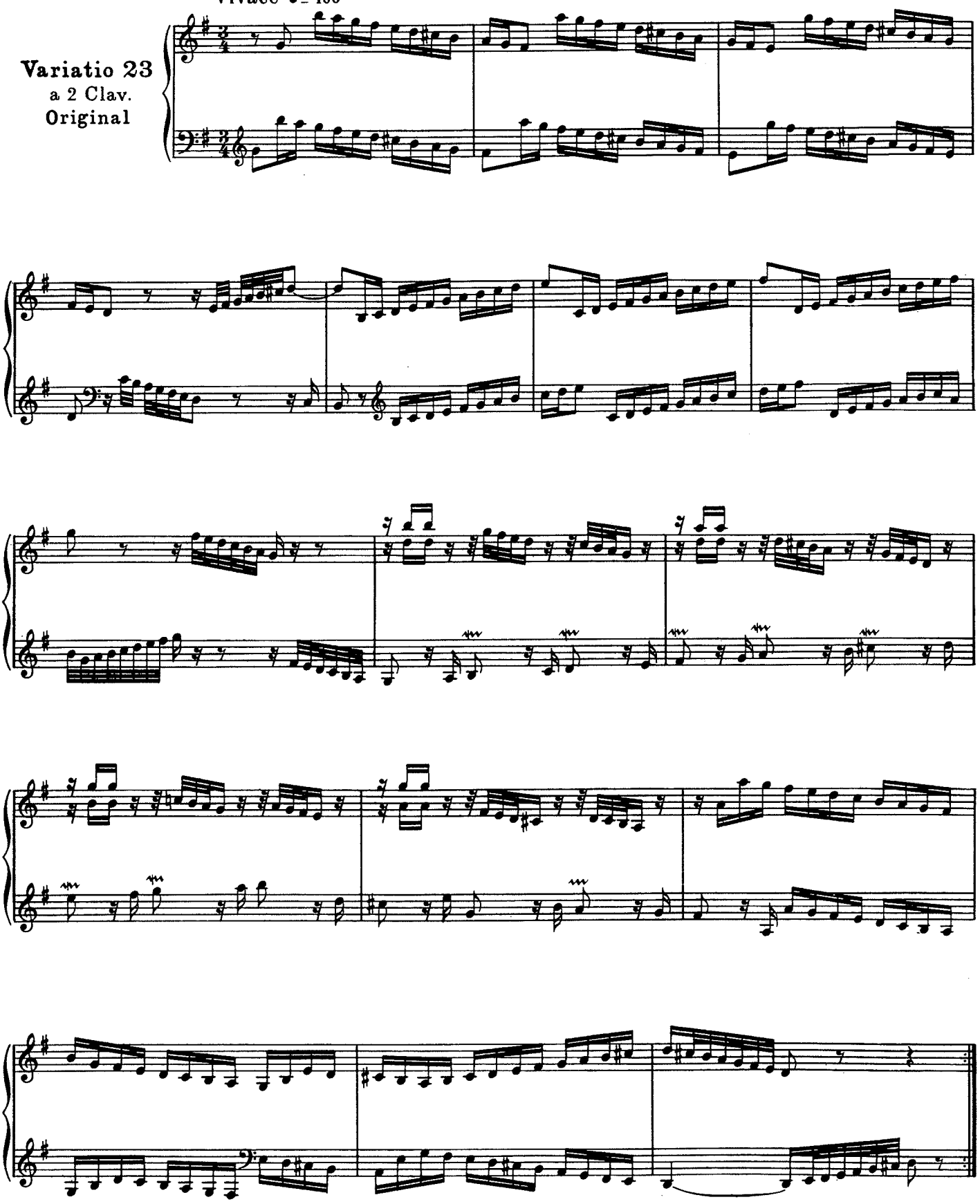


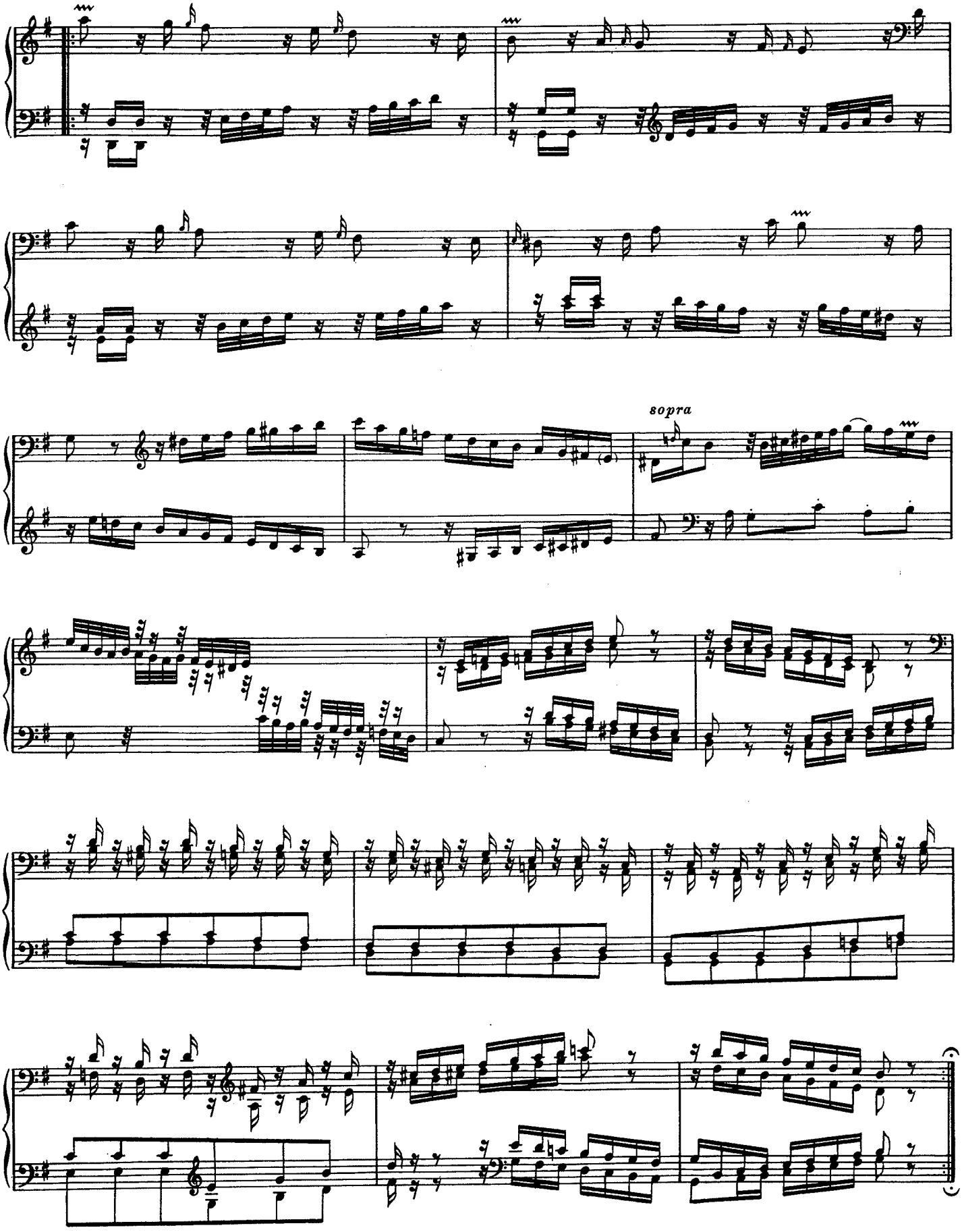
*) Das Thema beginnt erst auf der Hälfte des zweiten Taktes


Ossia
m. s.
(m. d.)
Ossia linke Hand

Vivace ♩= 100

Variatio 23
a 2 Clav.
Original




sopra

Non Allegro

Variatio 23
(Bearbeitung)

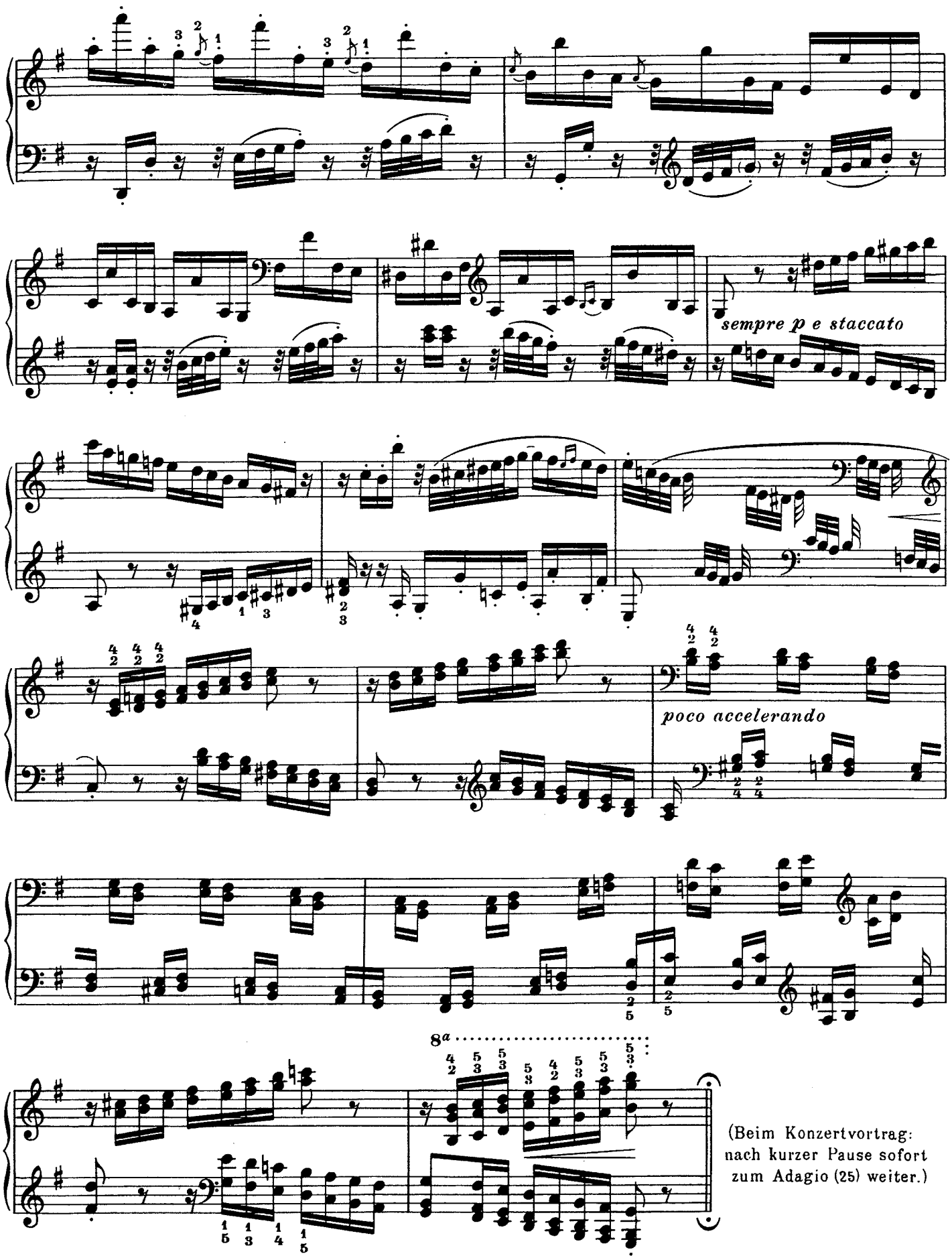
distaccato, mf legg.

(più legg.)

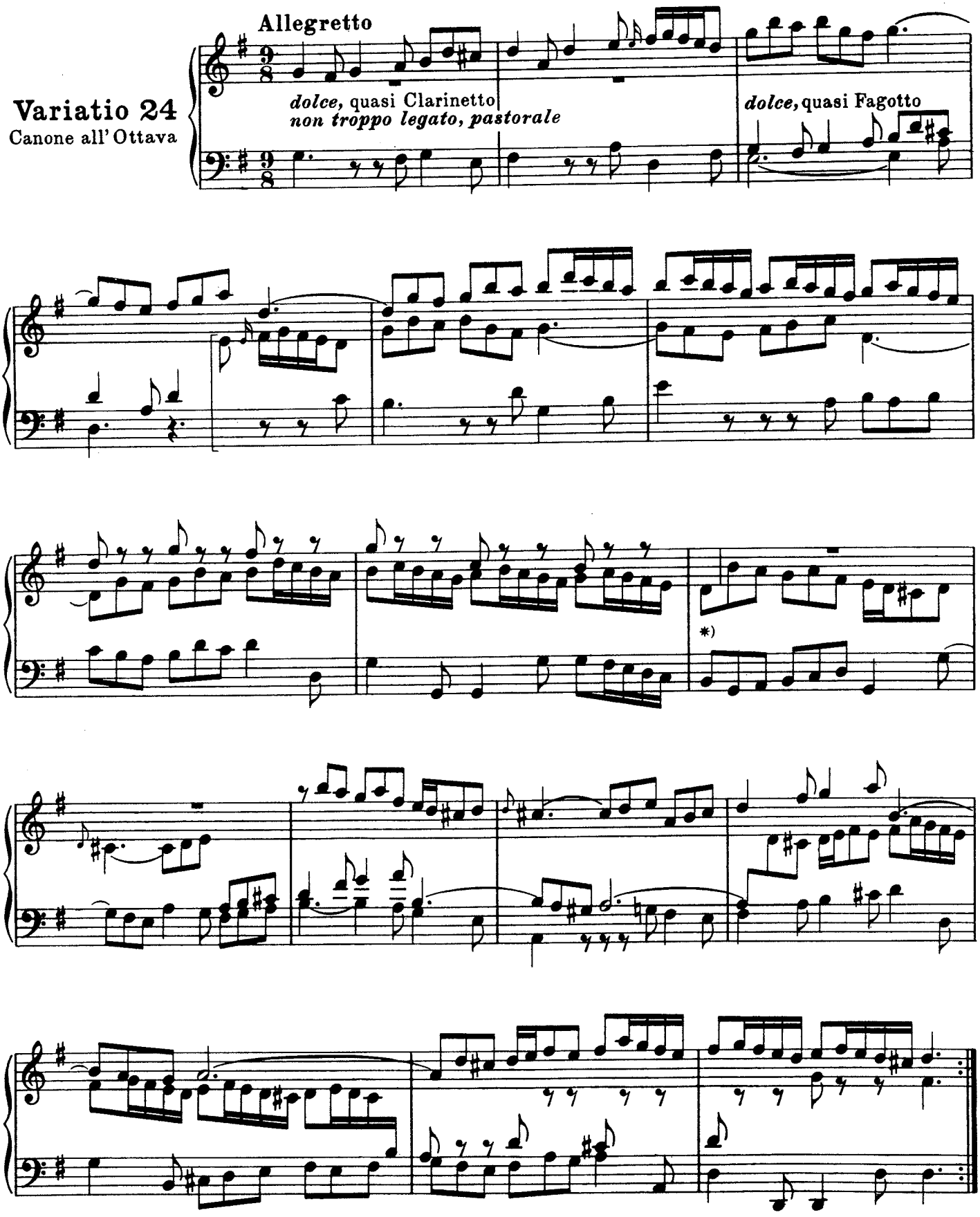
8ª alta ad lib.

p scherzando

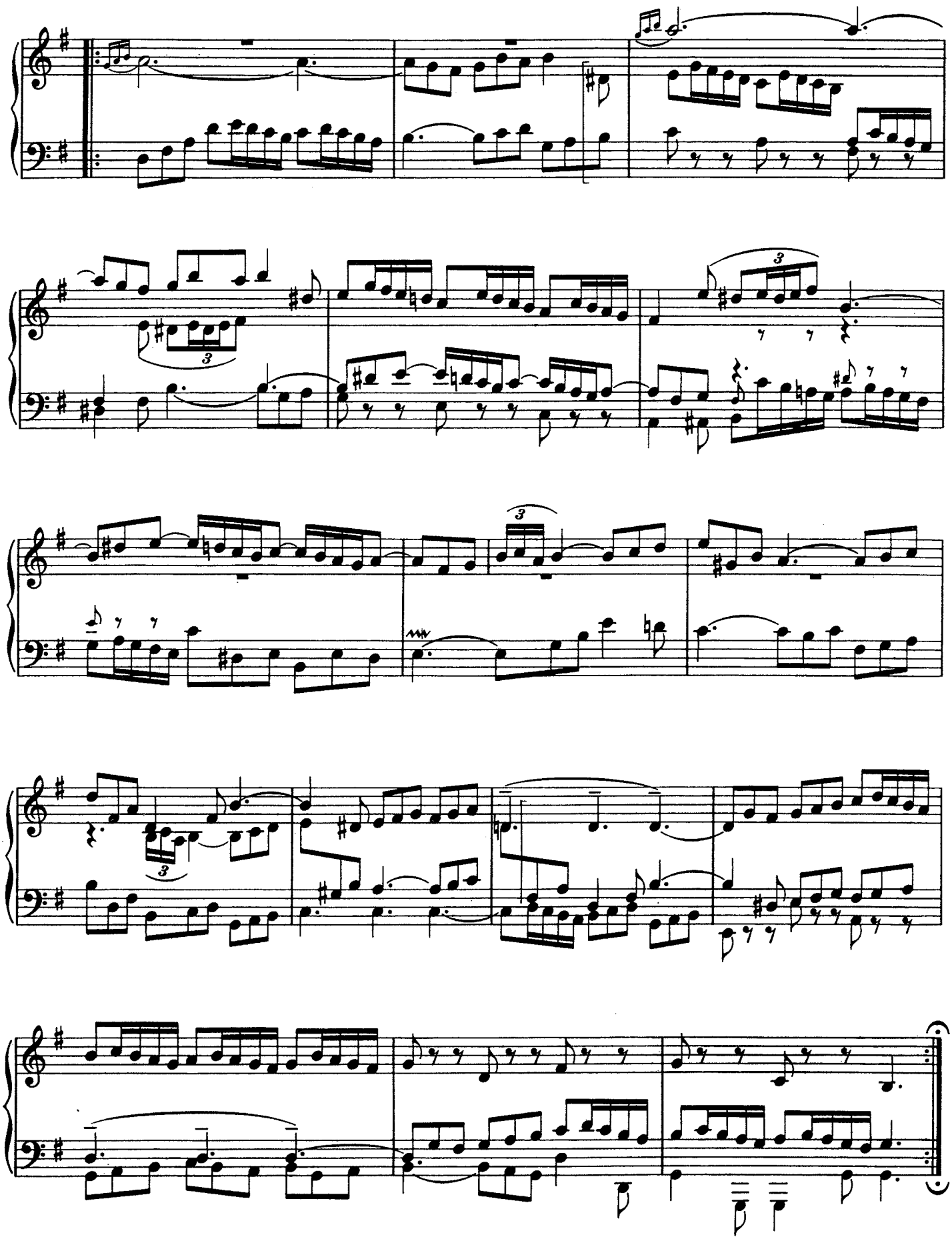
8ª ad lib.

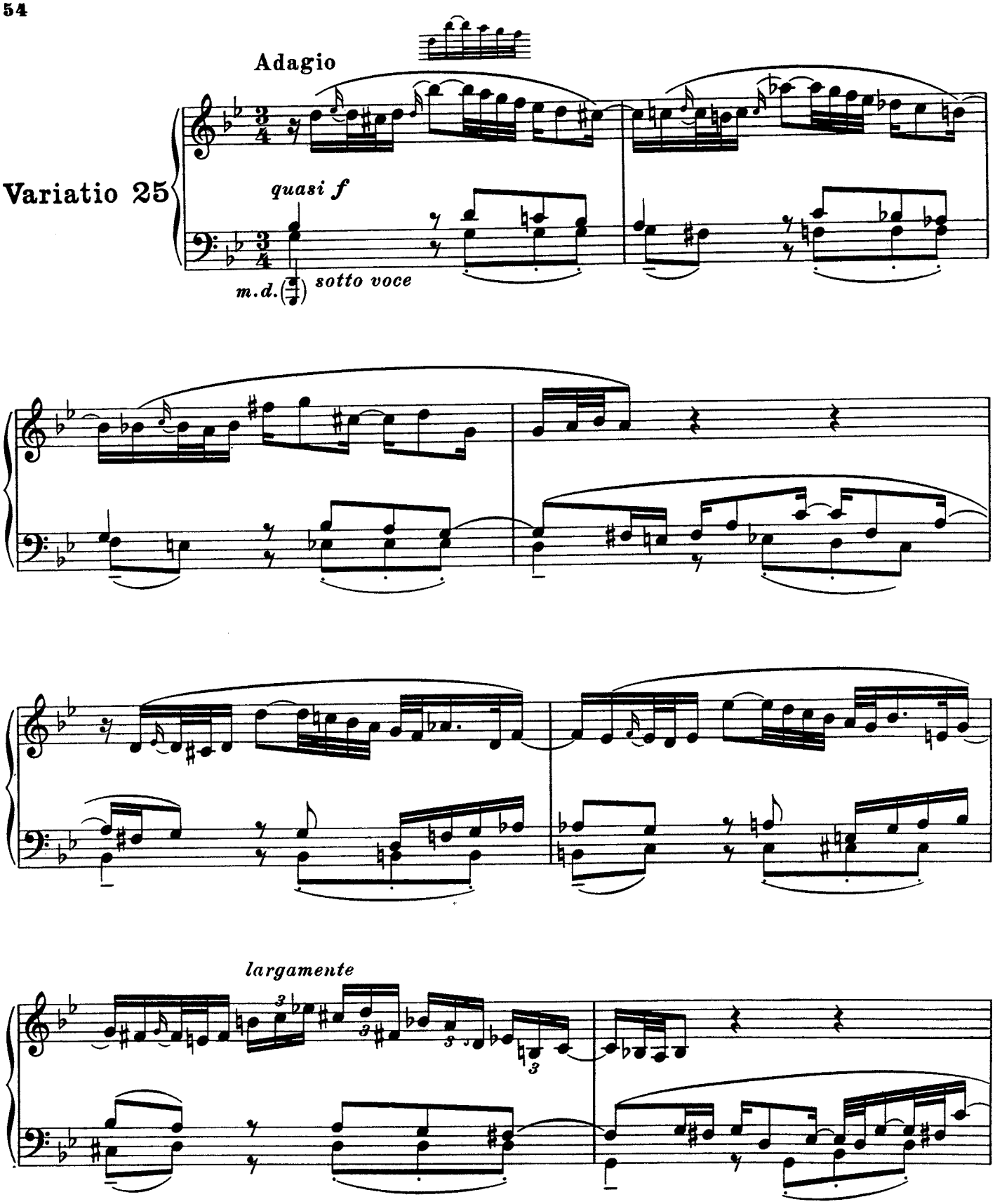

sempre p e staccato
poco accelerando
8a
(Beim Konzertvortrag: nach kurzer Pause sofort zum Adagio (25) weiter.)

Variatio 24
Canone all' Ottava



*) Hier wird der Canon unterbrochen, damit im Nachsatze die Mittelstimme zum Führer werde. Der gleiche Vorgang spielt – umgekehrt – im II. Teile sich ab.

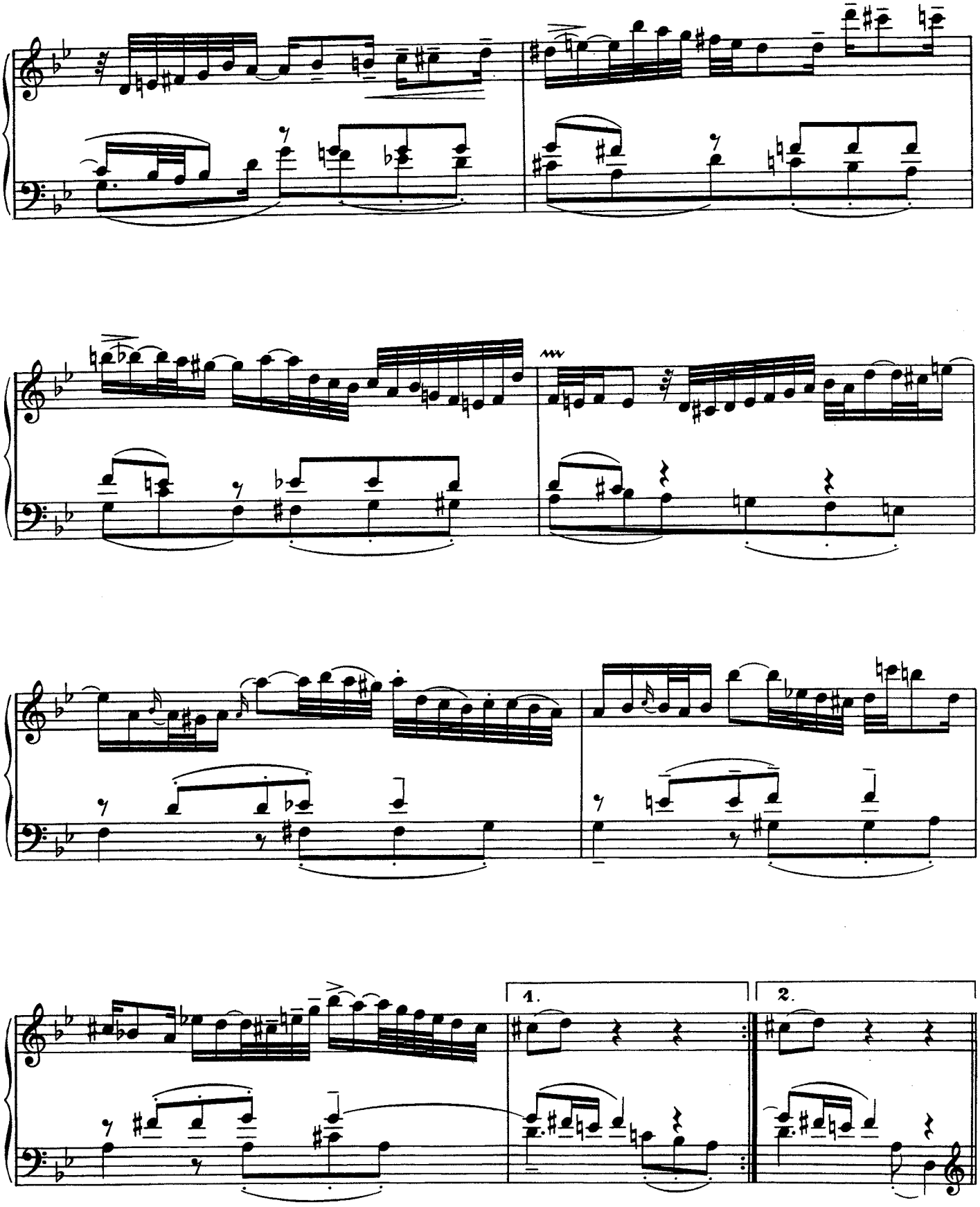


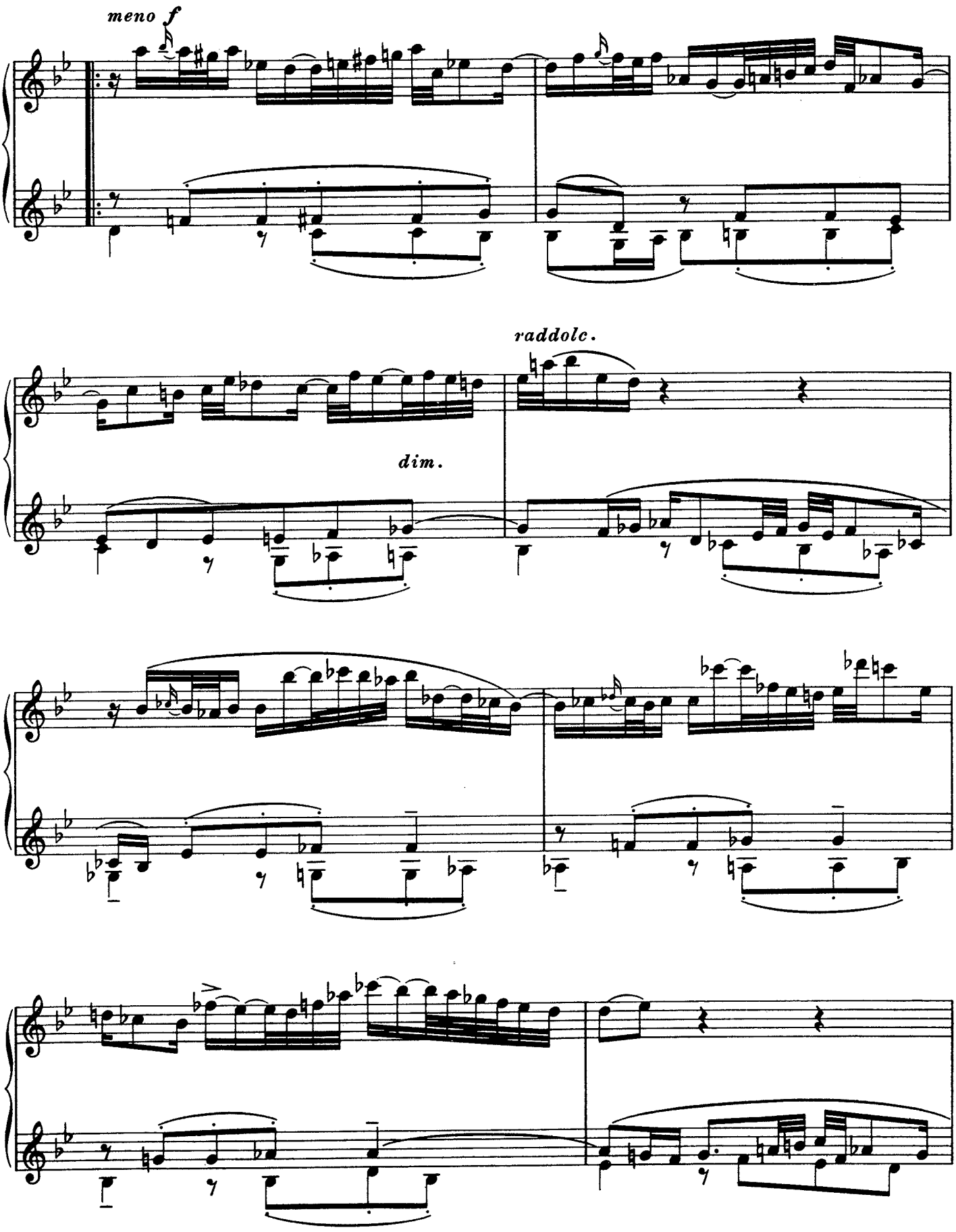


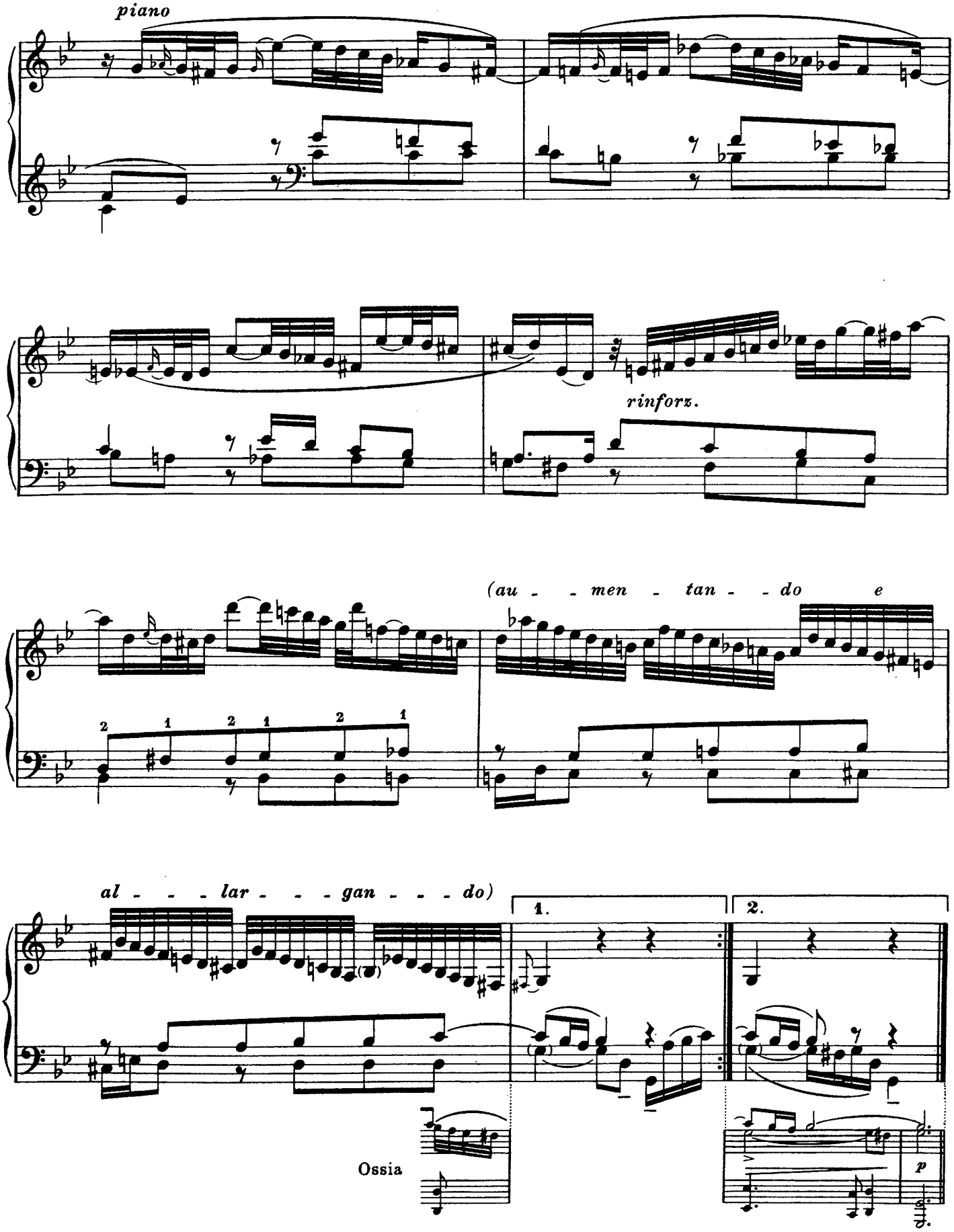
Die ursprüngliche Überschrift „a 2 Clav." bedeutet uns, daß zwischen den beiden Händen ein merklicher Unterschied des Klanges beabsichtigt ist.

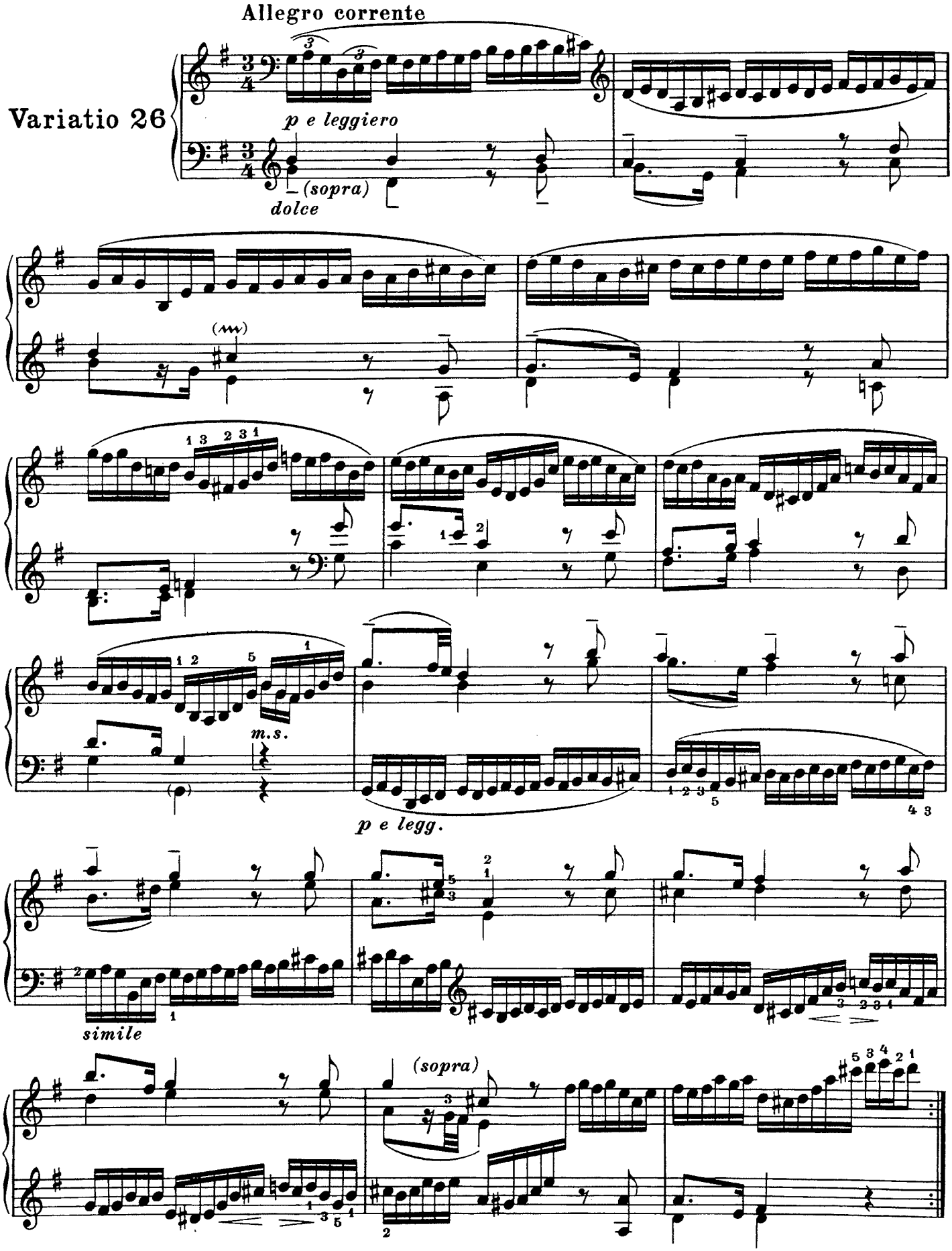
Der Herausgeber möchte diese Vorschrift dahin erweitern, daß selbst zwischen den beiden Stimmen der linken Hand noch eine Abstufung hörbar würde.

Im Gegensatz zu dem mehr zarten und graziösen „Andante" (13) soll dieses Adagio eher Größe im Ausdruck atmen.

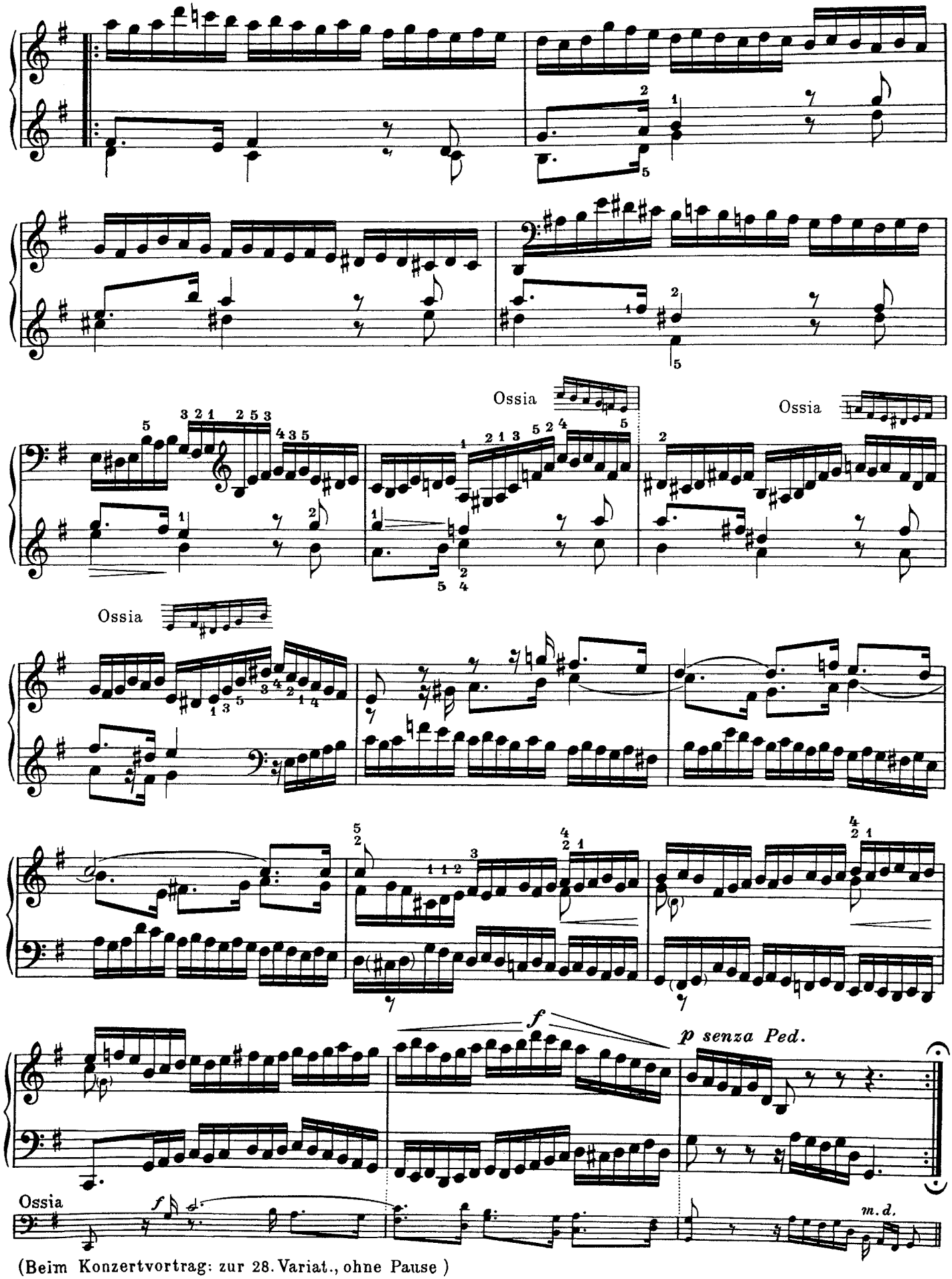

1.
2.


meno f
raddolc.
dim.


piano
rinforz.
(au - - men - tan - - do e
al - - - lar - - - gan - - - do)
1.
2.
Ossia
p

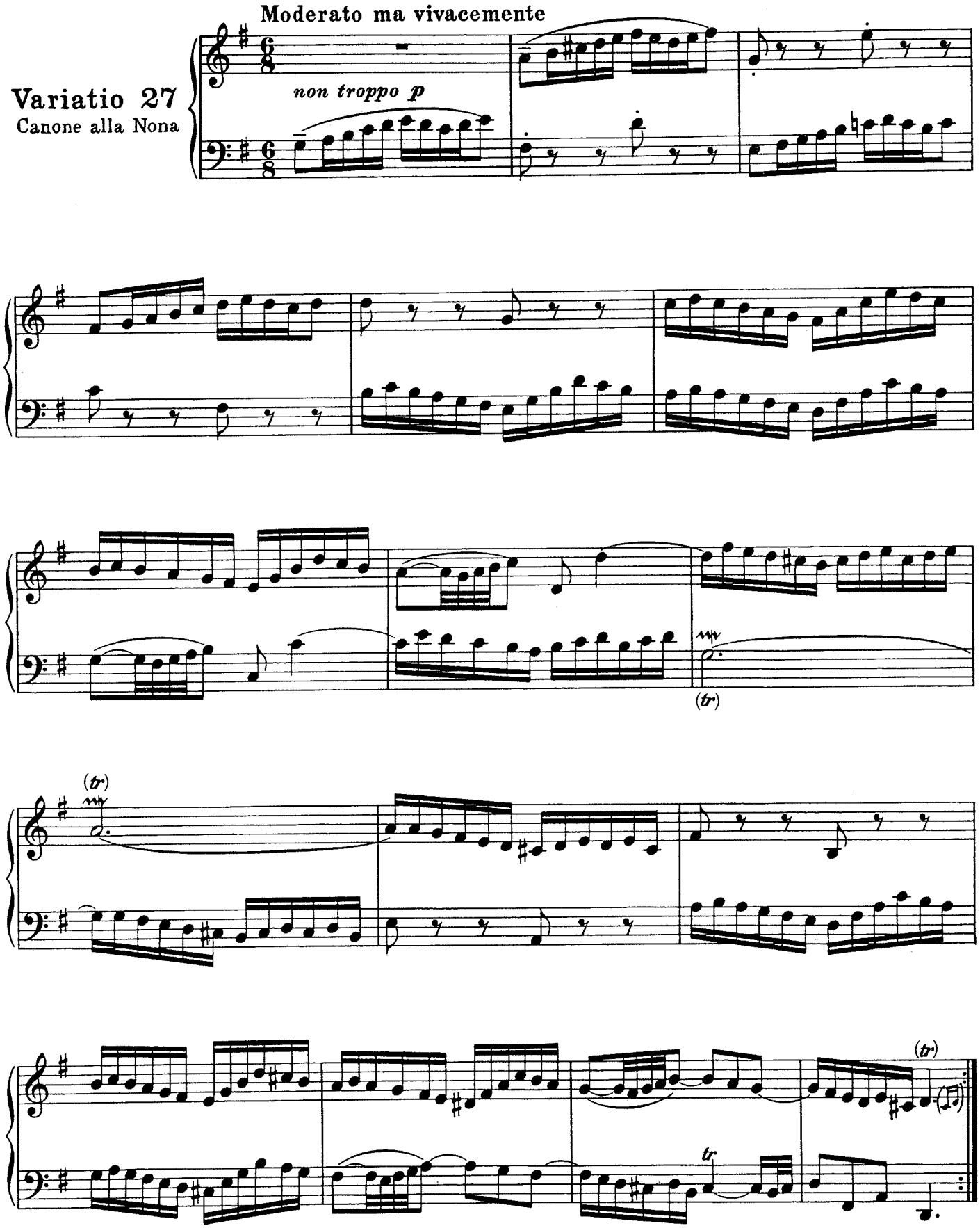


NB. Die untere Stimme der linken Hand, die eigentliche Grundstimme ist eine Variation von dem Basse des Themas

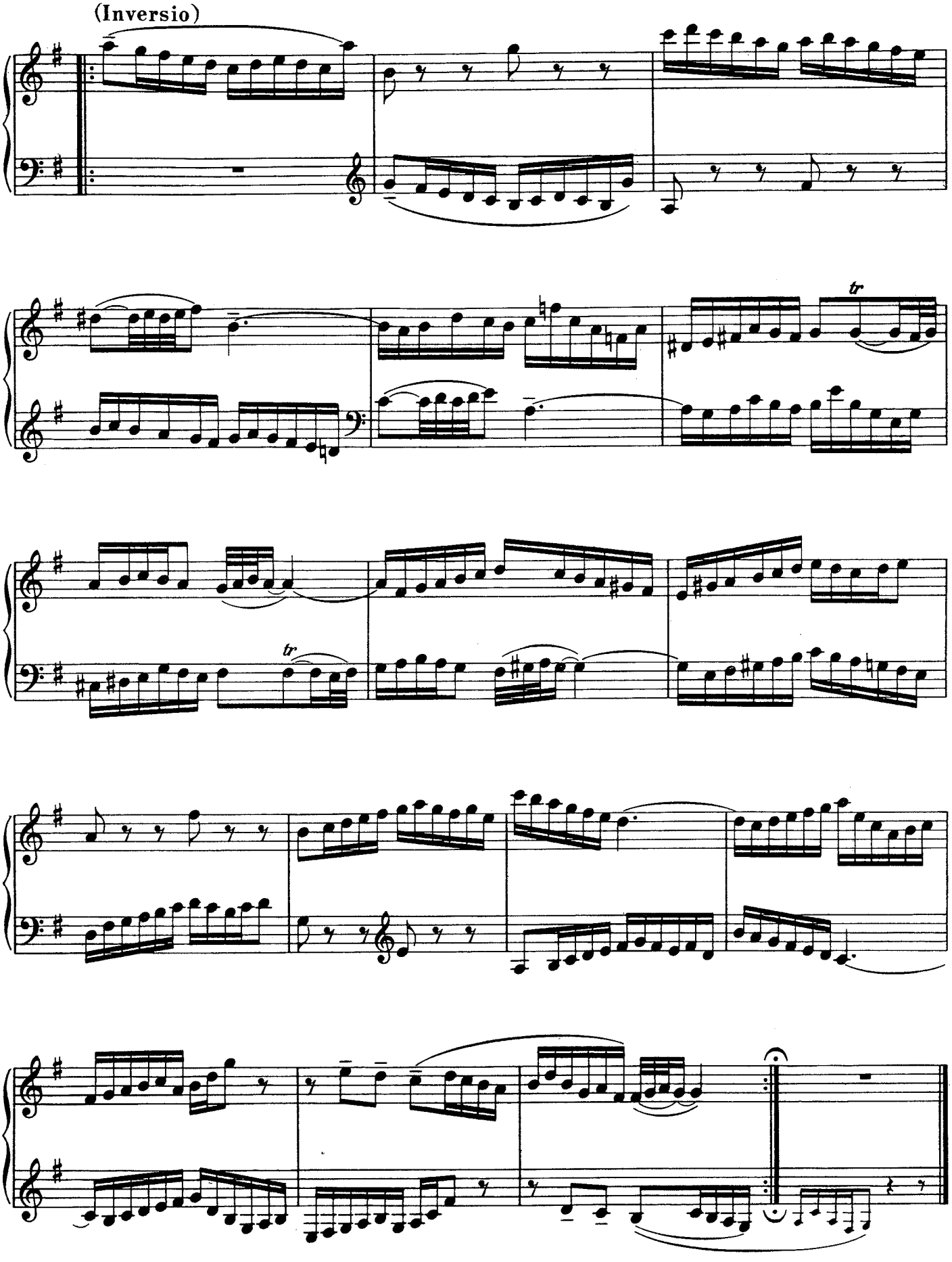


(Beim Konzertvortrag: zur 28. Variat., ohne Pause)

Variatio 27
Canone alla Nona

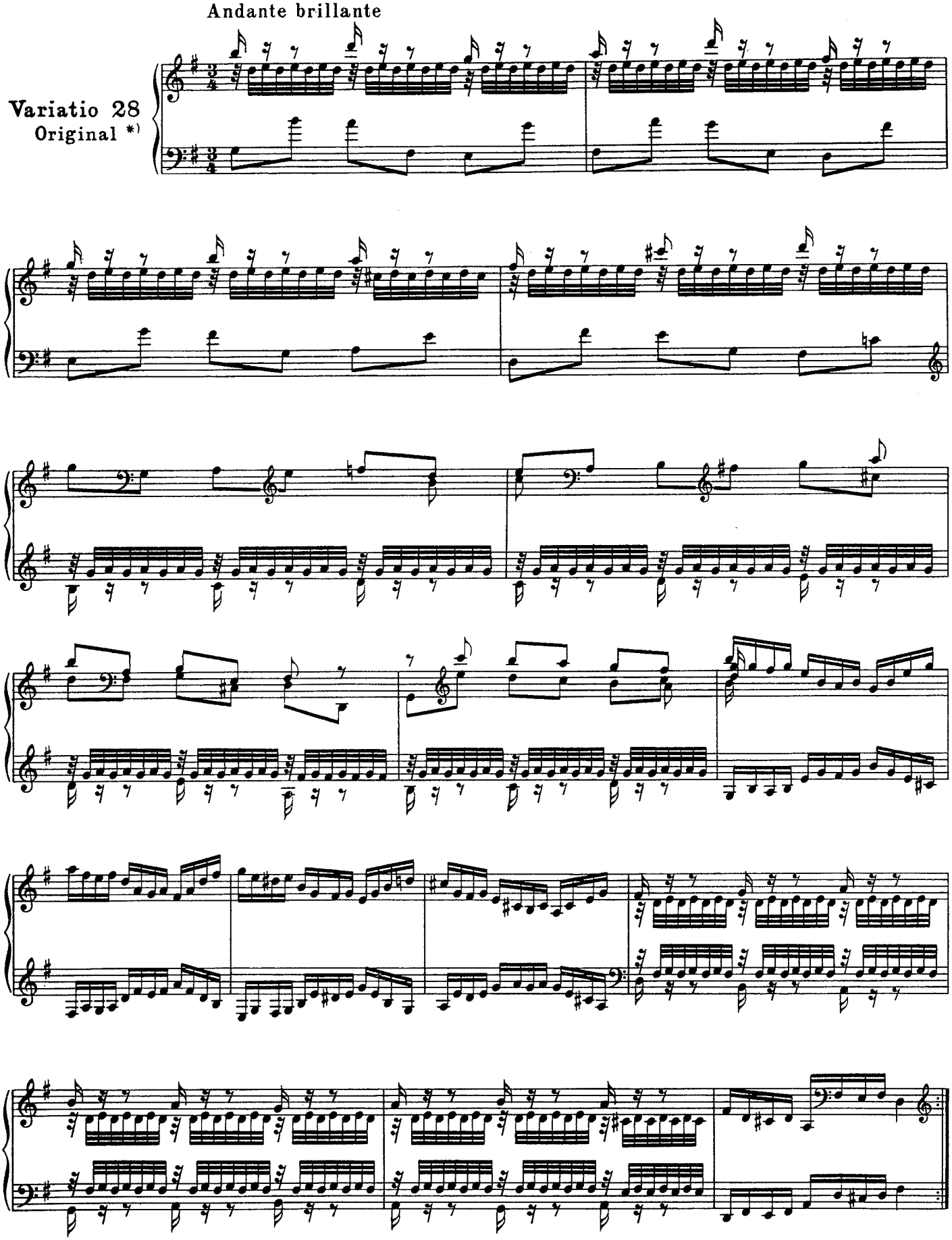


Bei dieser Variation ist, ausnahmsweise, das harmonische Schema nicht treu eingehalten

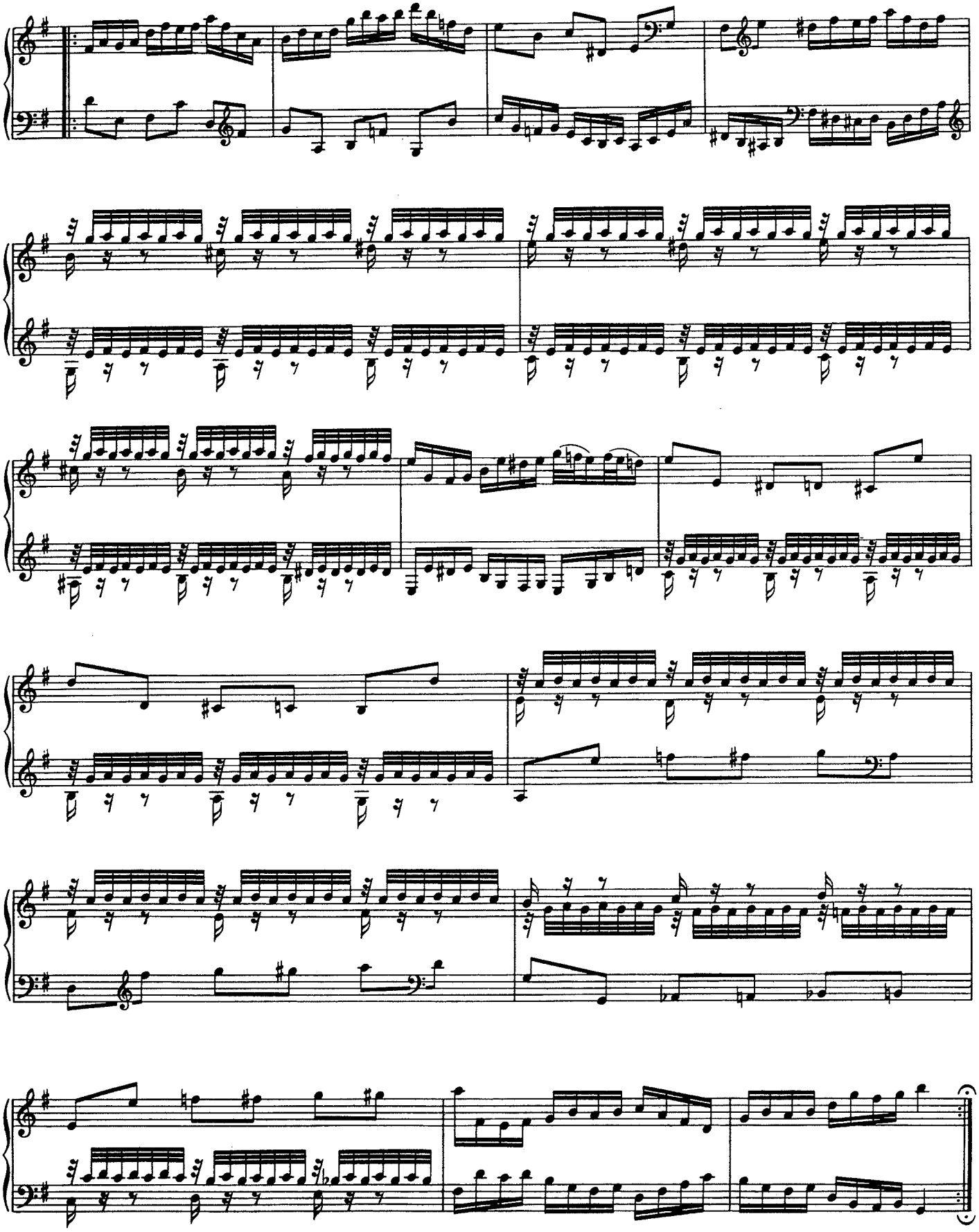

(Inversio)
tr
tr

Andante brillante

Variatio 28
Original *)



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



Andante brillante

Variatio 28
Version des Herausgebers

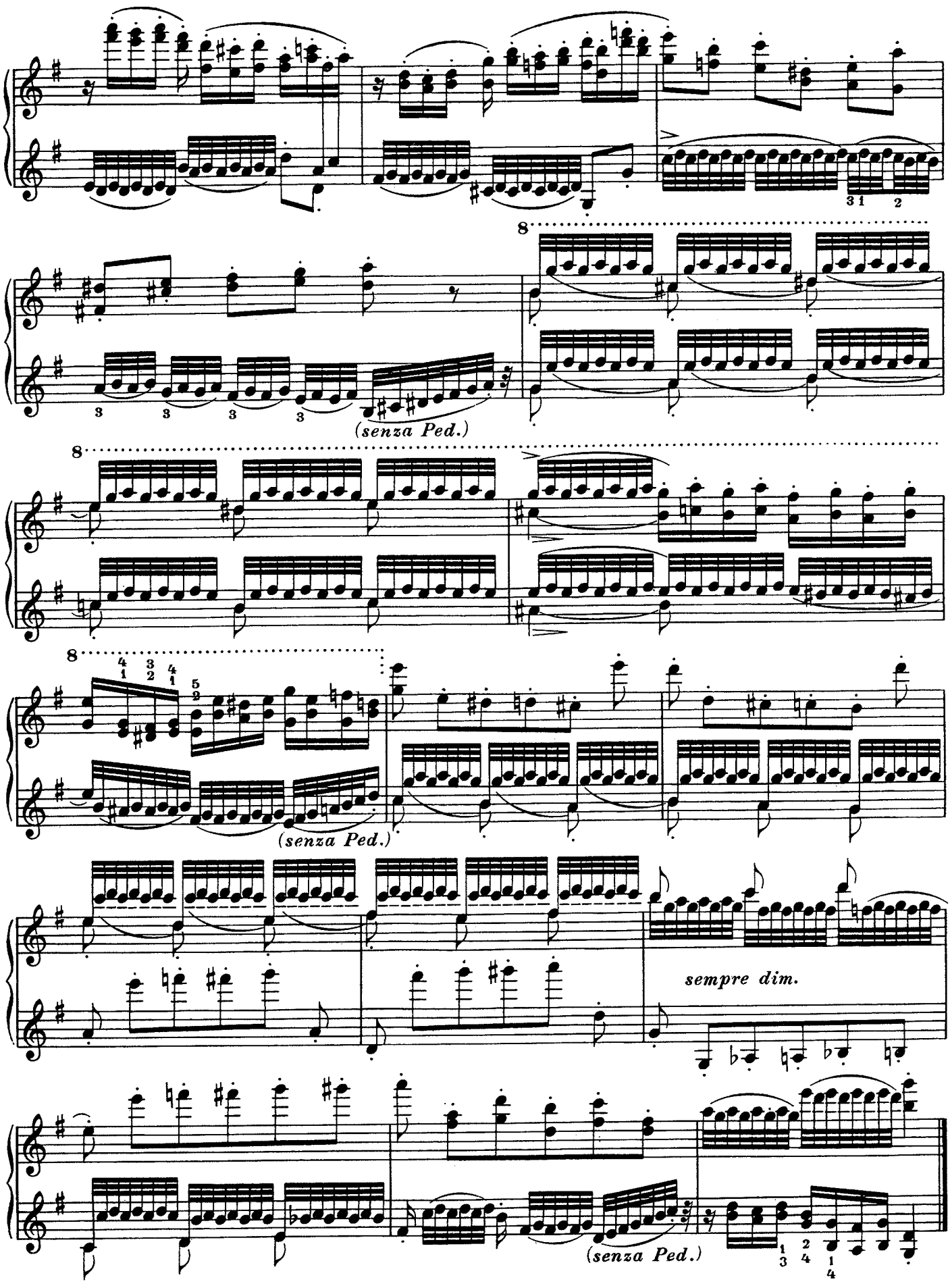
piano ma brillante

2 Pedali

simile

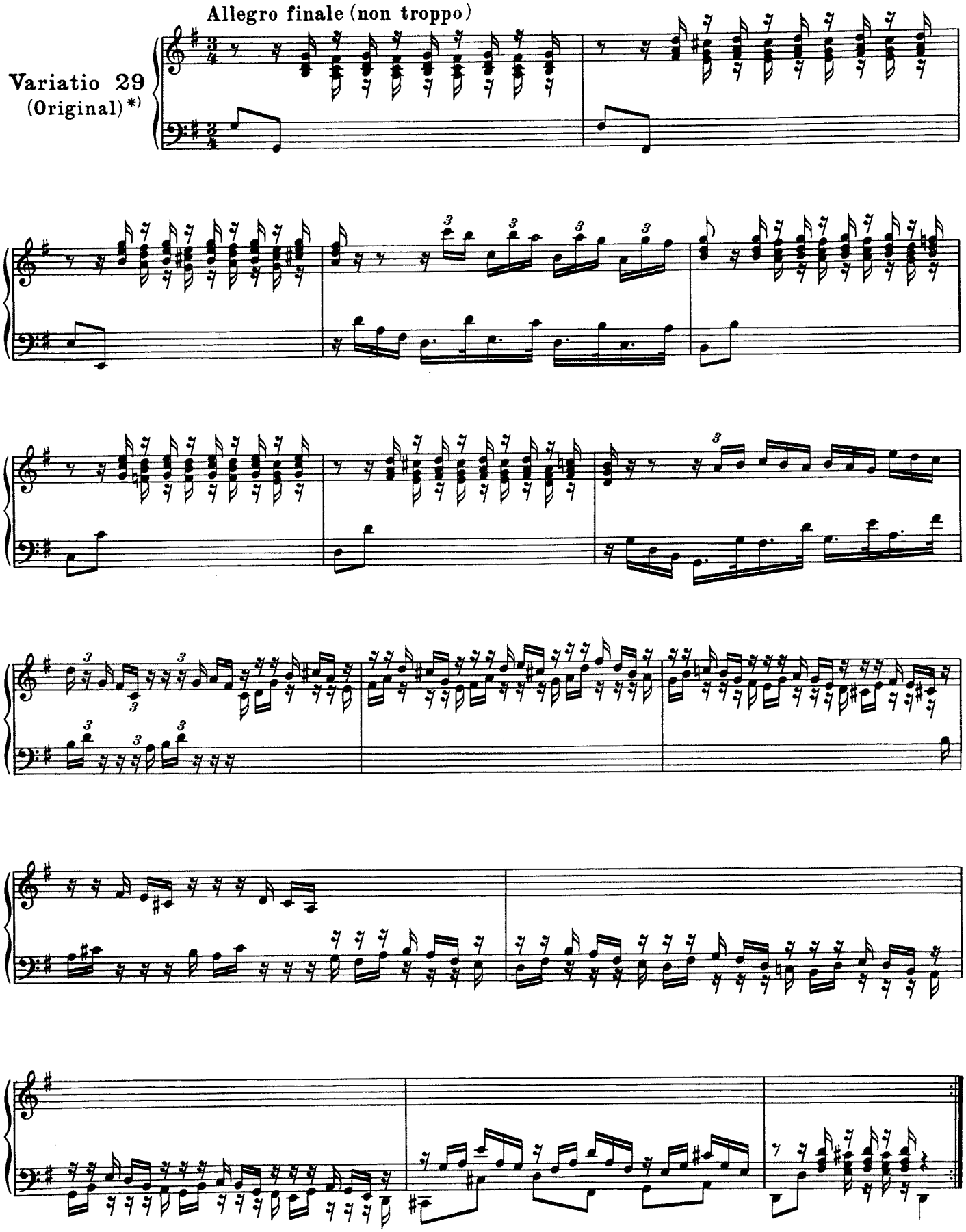
(sopra)

(senza Ped.)

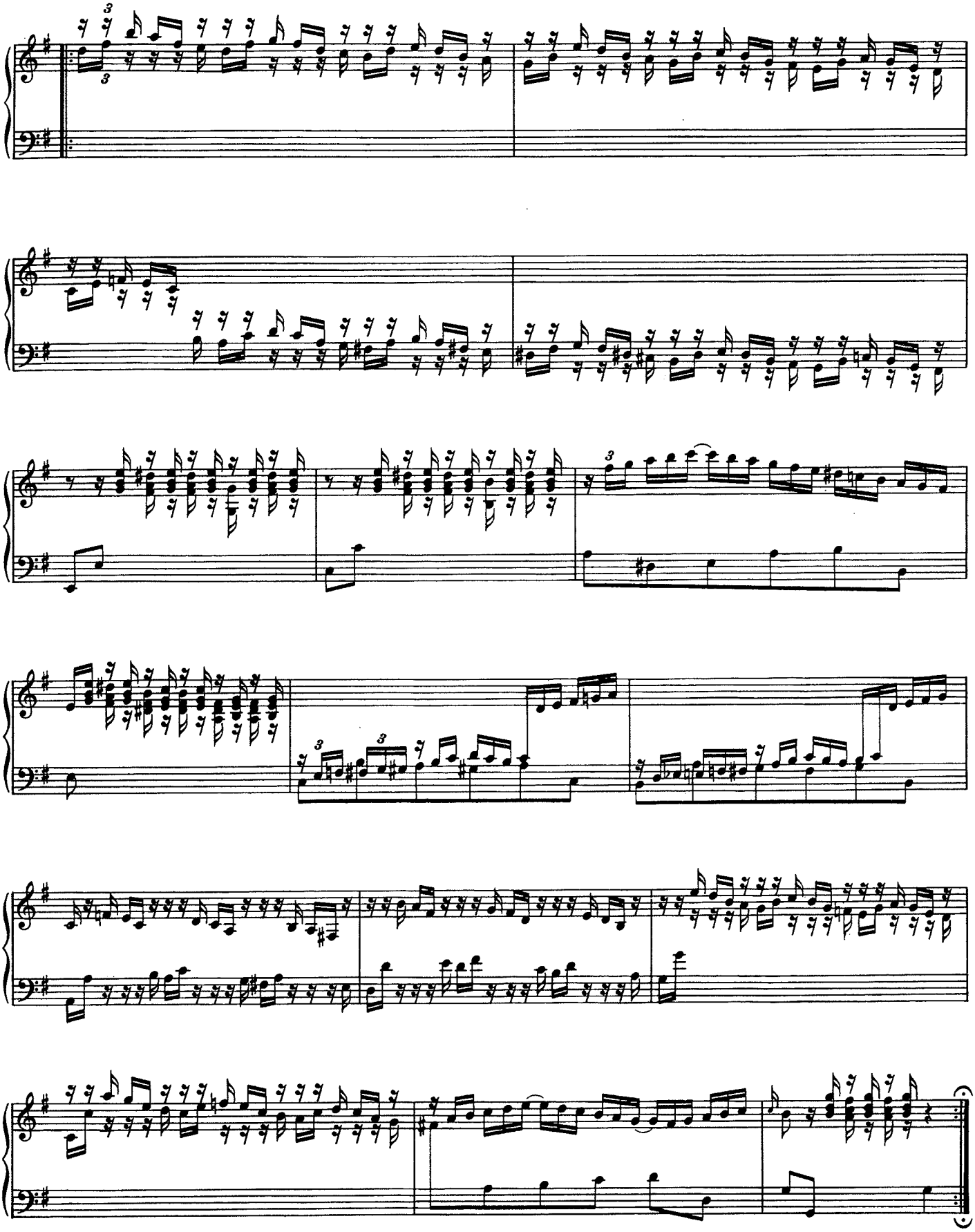

8
(senza Ped.)
8
8
(senza Ped.)
sempre dim.
(senza Ped.)

Allegro finale (non troppo)

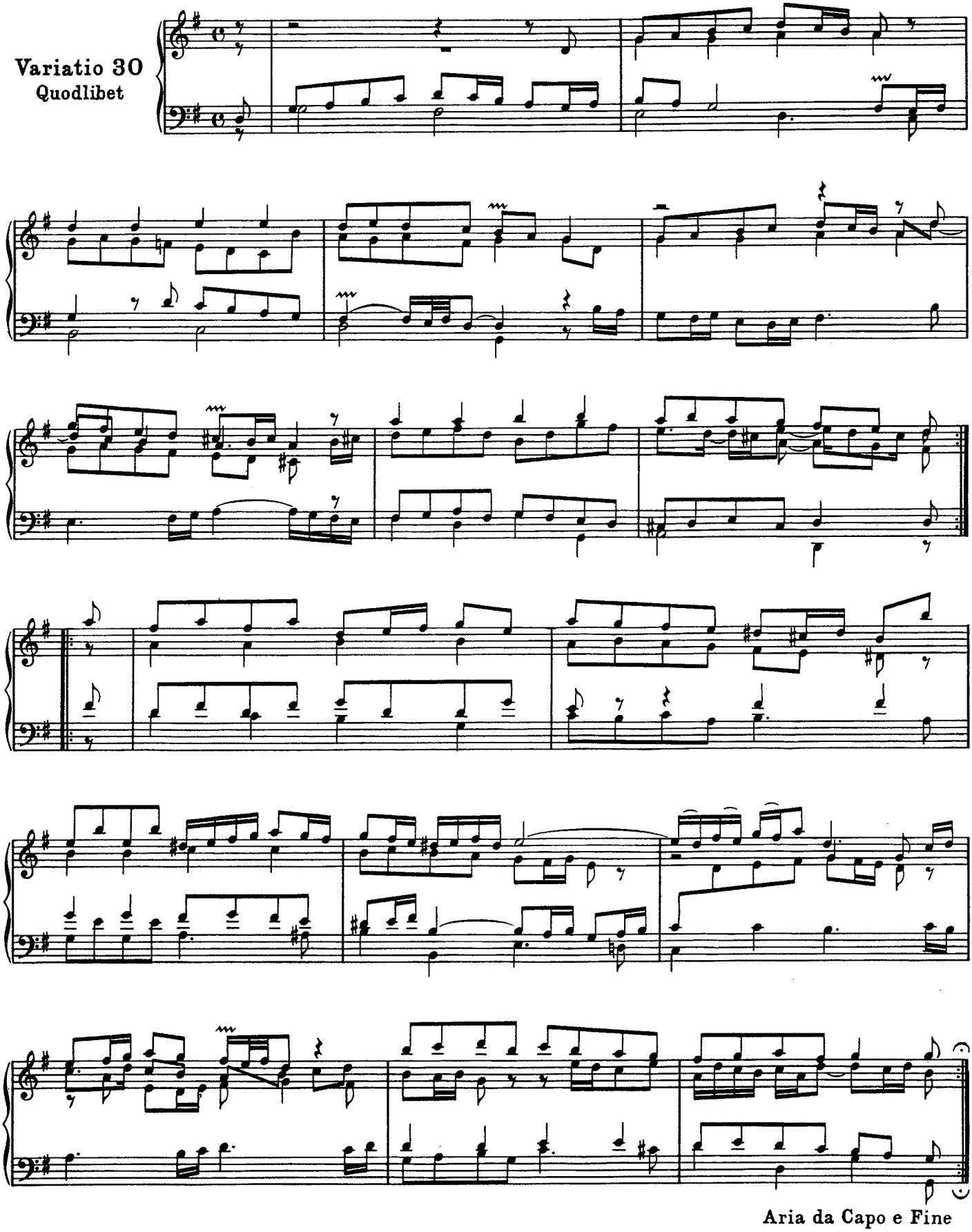
Variatio 29
(Original)*)



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



Variatio 30
Quodlibet

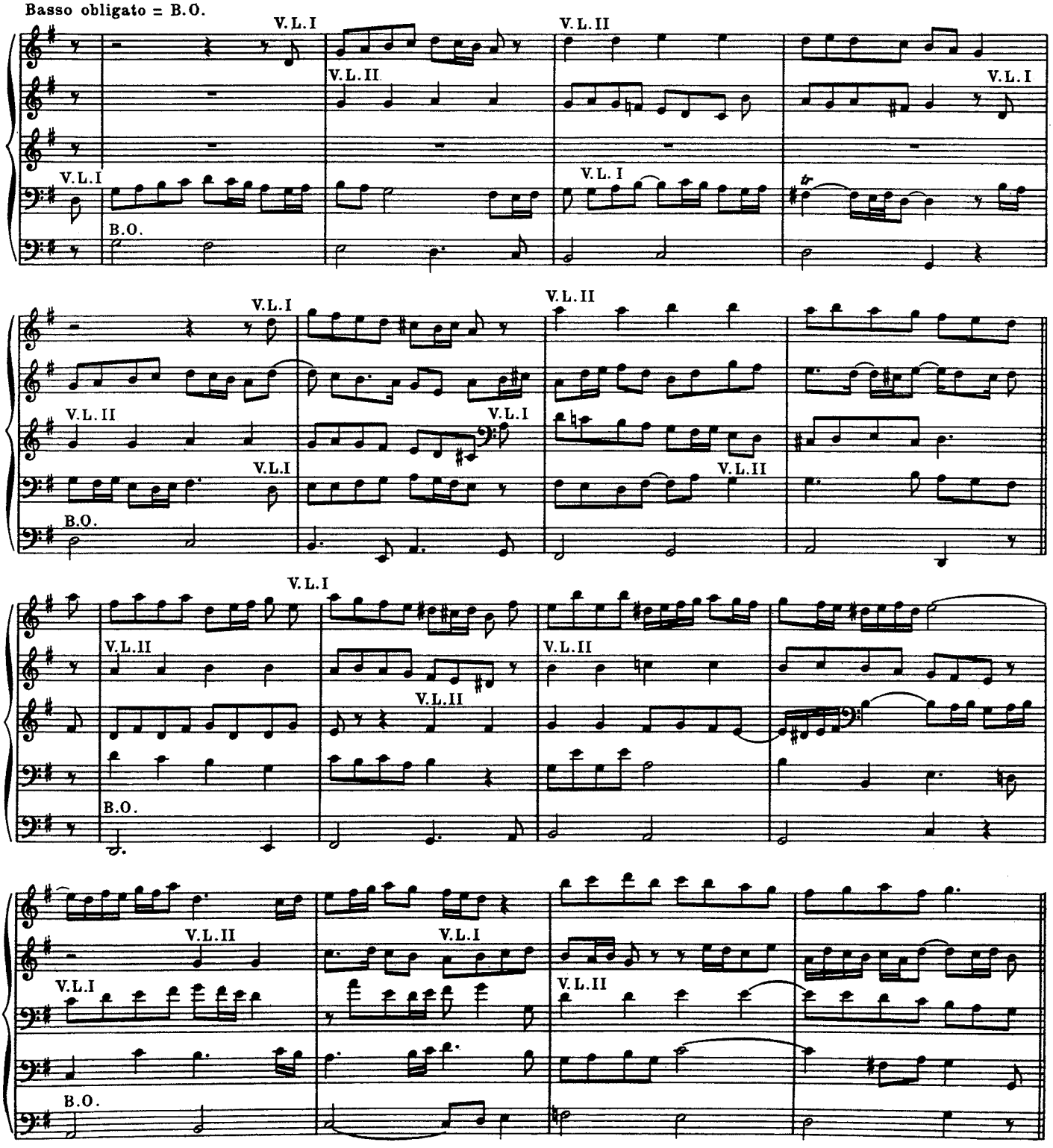


Aria da Capo e Fine

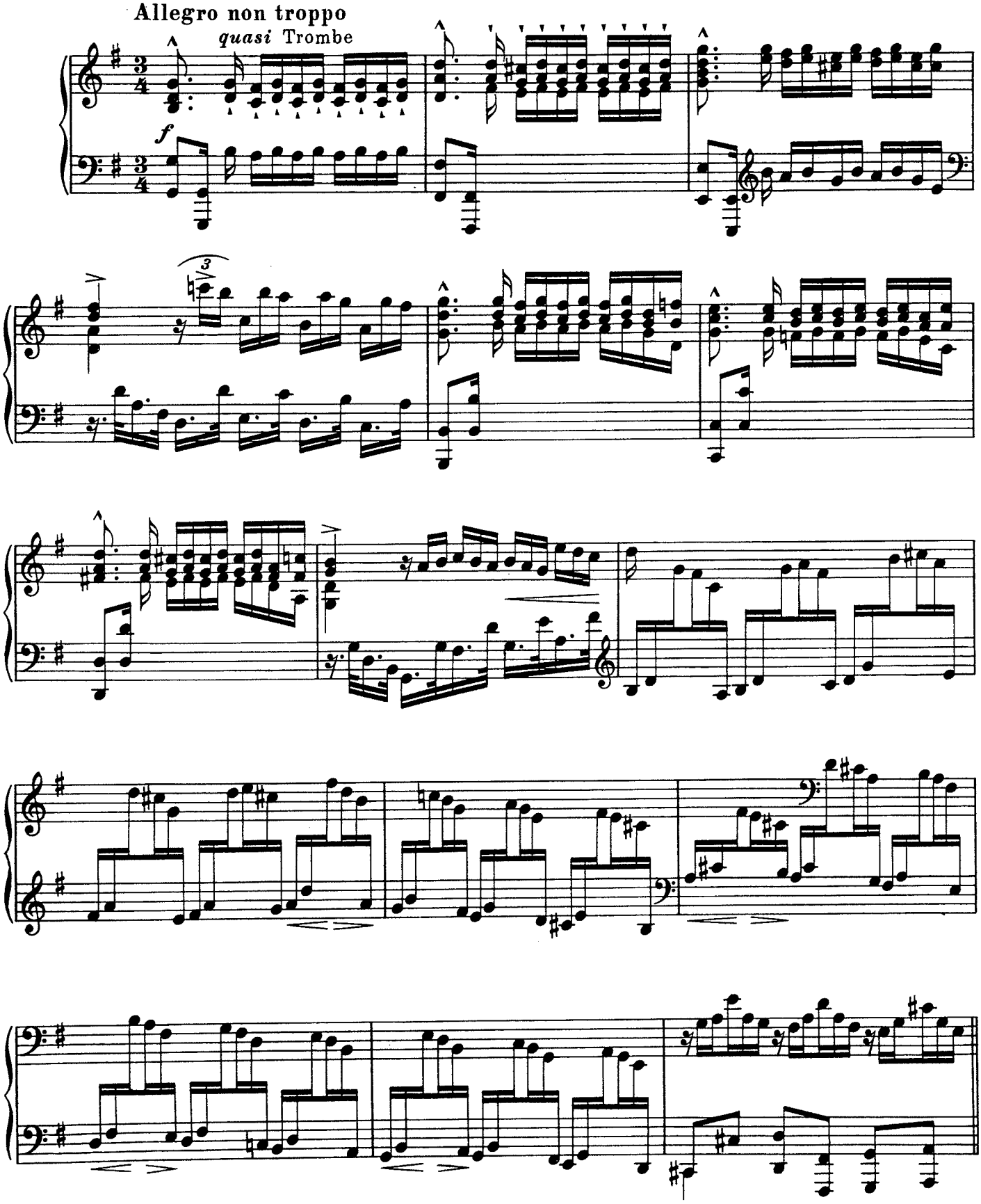
Das Quodlibet verwebt über dem bezifferten Baß der Aria zwei Volkslieder ein Einfall kontrapunktischer guter Laune von kunstreicher Hand geboten.

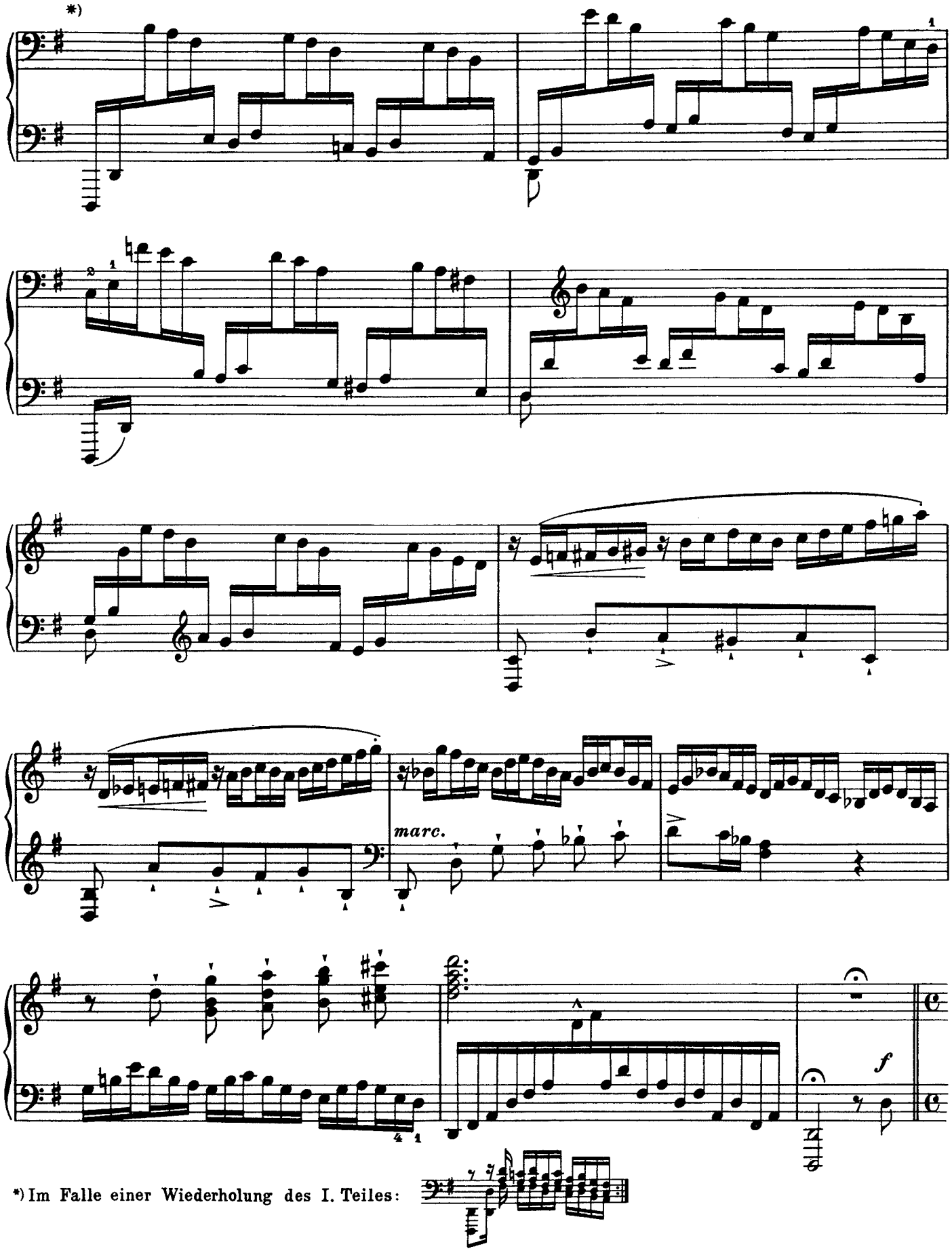
Bei der Partitur-Darstellung, die hier folgt, hat der Herausgeber einen analytischen Plan gegeben und hat versucht das Motiv des Basses, wie es in den ersten 4 Takten auftritt, durchzuführen. Dies erforderte das Hinzutreten einer fünften Stimme und die Bedingung, den darüber gesponnenen 4stimmigen Satz gelegentlich zu ergänzen.

Volkslied I = V.L.I
Volkslied II = V.L.II
Basso obligato = B.O.



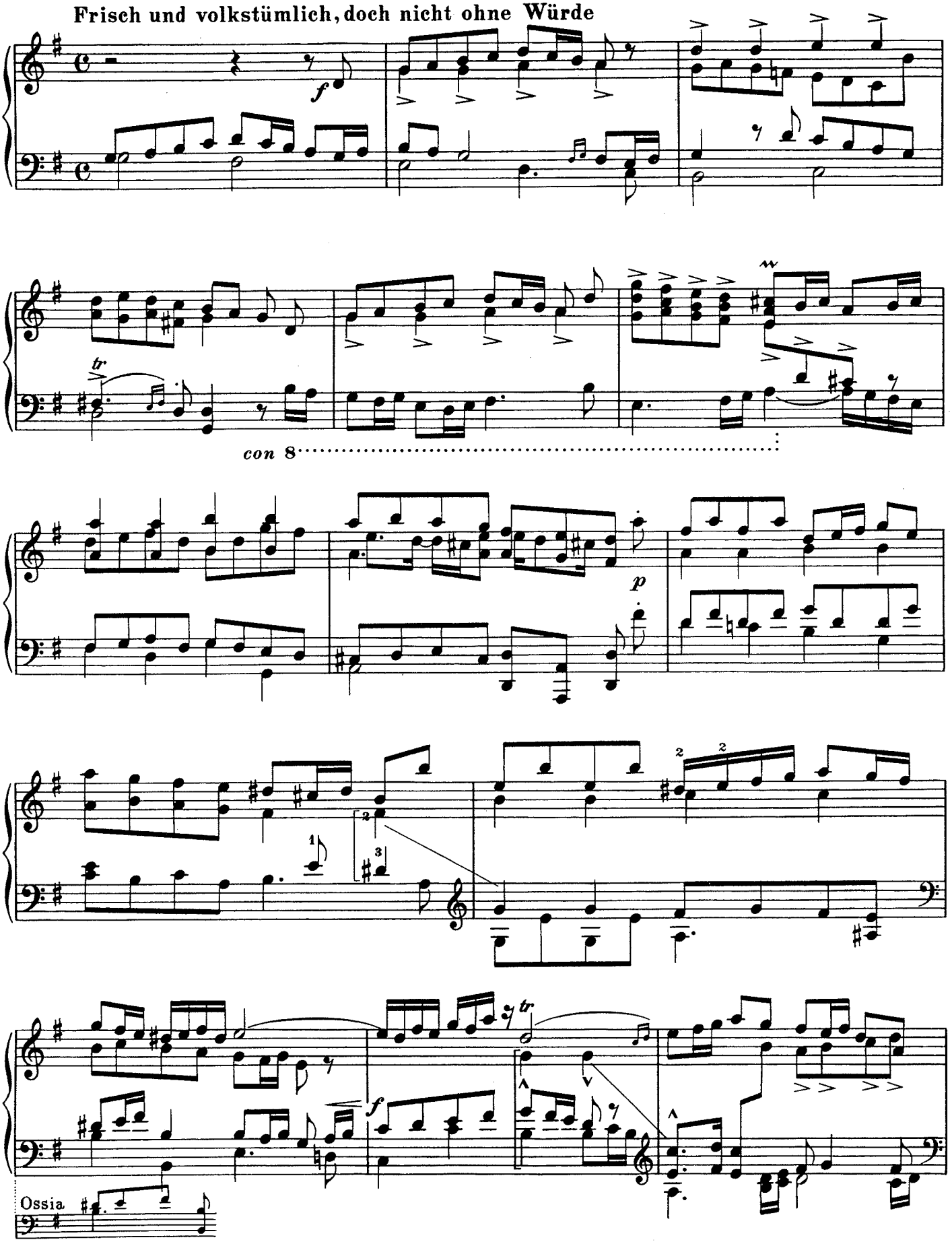
Allegro finale, Quodlibet e Ripresa

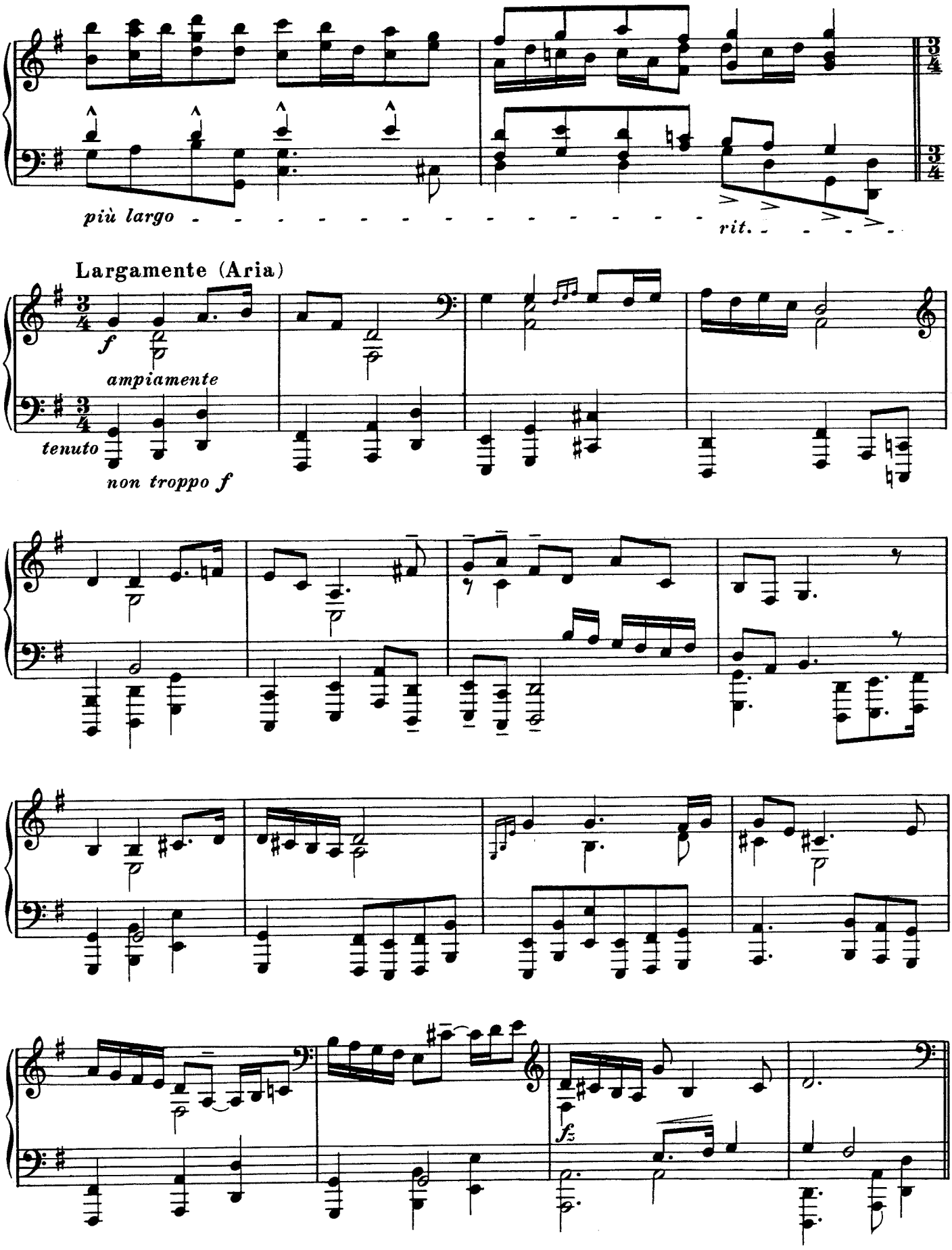


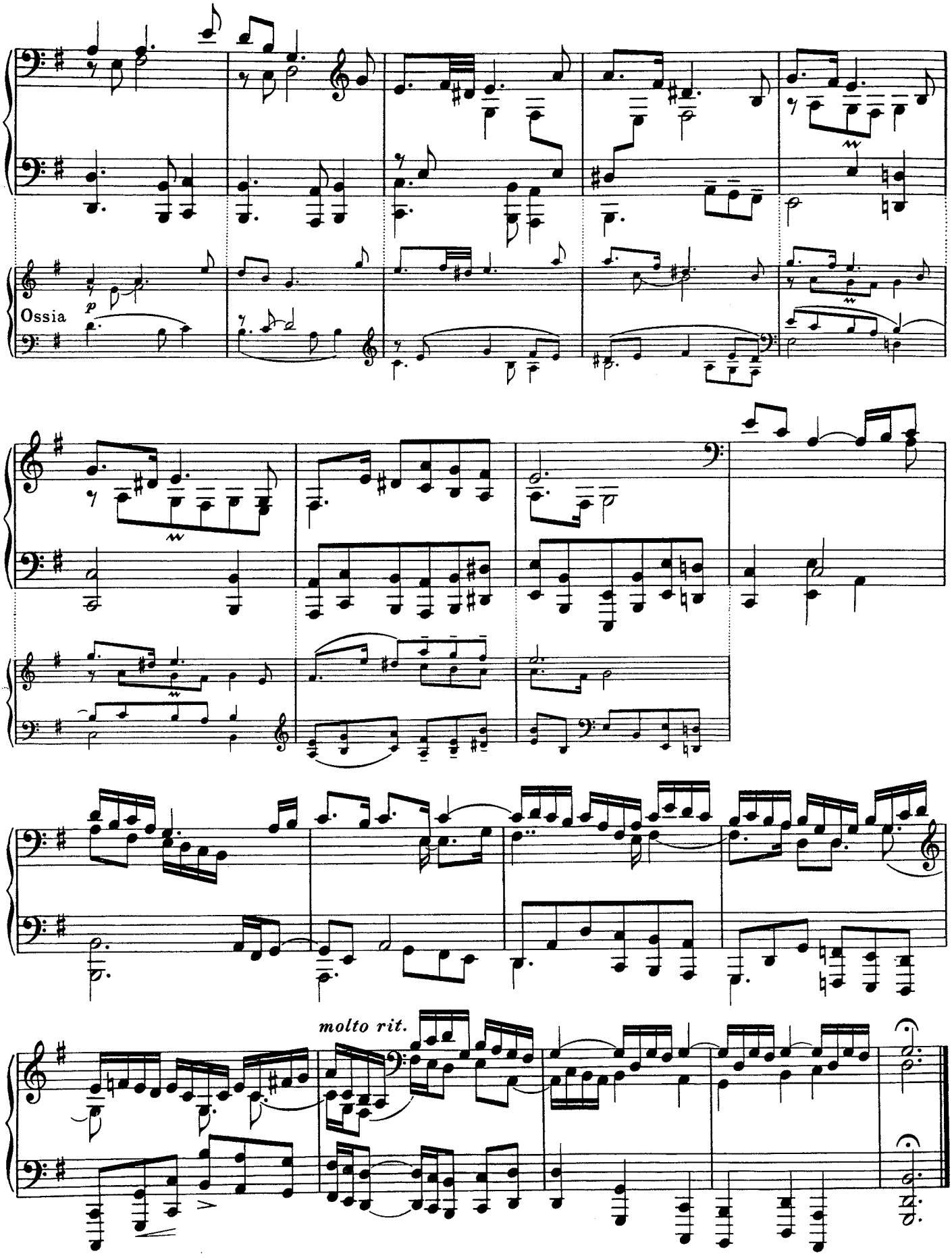


*) Im Falle einer Wiederholung des I. Teiles:

Frisch und volkstümlich, doch nicht ohne Würde




più largo
rit.
Largamente (Aria)
f
ampiamente
tenuto
non troppo f
fz


Ossia
molto rit.