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Introduction

The motivation behind this transcription and re-engraving of these Goldberg Variations is a simple one; to make available to guitarists one of the great treasures of Baroque art. In that quest, a single value has come to dominate this work

1) to preserve and render as accurately as possible the structure(s) of Bach's work in the context of a modern guitar ensemble and a standard instrument.

The "standard" guitar being considered has 19 frets and is in dropped D tuning. ie. strings are tuned DADGBE. The original key is preserved throughout the transcription, as it is best accommodated and serves the original intent most faithfully.

Starting from this foundation, whatever resources were assembled that the structures demanded. In general it could be stated that each voice that is present in the variation has its representative as a single instrument in the ensemble. The resulting work therefore contains 13 variations for 2 guitars, 13 variations for 3 guitars and 4 for 4 guitars.

While the clavier is dissimilar to the the guitar in many ways, the Goldberg Variations are unsurprisingly quite sympathetic to it. Both the clavier and guitar are plucked chordophones that suffer the similar acoustic defects (strengths?) of volume and sustenance.

Most of the original structure(s) can be preserved through octave transposition when carefully considered. In the few instances where this is not possible, alternatives were developed and documented. Bach's instrumental works are of such a quality that they can often be considered as "generic music": they transcribe well for instruments other than the target of its original composition. That is mostly the case with the Goldberg Variations. To the extent that there may be variations that are idiomatic to the keyboard, they have been accommodated as much as possible and are included for completeness.

Guitar fingering is interpretative and personal, particularly for music not initially conceived for guitar, so this work is presented with no guitar fingering. All slurs are phrasing slurs and appear as in the original.

Finding a reliable authority for Goldberg Variations, BWV 988, is problematic as discussed by Erich Schwandt[1]. The source materials from which this transcription is derived are the Bach-Gesellschaft Ausgabe, Band 3, the facsimile of Bach's own copy ('Handexemplar') of the first edition, and the results of the OpenGoldberg project. These documents are in the Public Domain and can be found here

[http://imslp.org/wiki/Goldberg-Variationen,_BWV_988_\(Bach,_Johann_Sebastian\)](http://imslp.org/wiki/Goldberg-Variationen,_BWV_988_(Bach,_Johann_Sebastian))

[1] <http://scholarship.claremont.edu/ppr/vol3/iss1/2>

Aria

"Goldberg"

J. S. Bach (1685 - 1750)

Steve Shorter (2018)

1.91

1.91

Gtr1

Gtr2

5

9

13

XII

17

21

25

XII

29

Aria

1.8

Gtr1

Gtr2

Gtr3

This system contains the first three measures of the piece. It features three guitar staves: Gtr1, Gtr2, and Gtr3. The key signature is one sharp (F#) and the time signature is 3/4. Gtr1 plays a melodic line with eighth and sixteenth notes, including some grace notes. Gtr2 provides a harmonic accompaniment with chords and single notes. Gtr3 plays a simple bass line with half notes.

4

This system contains measures 4 through 6. Gtr1 continues its melodic development with more complex rhythms and grace notes. Gtr2 and Gtr3 maintain their accompaniment roles, with Gtr2 adding some chordal texture and Gtr3 providing a steady bass line.

7

This system contains measures 7 through 9. Gtr1 features a more intricate melodic passage with rapid sixteenth-note runs. Gtr2 and Gtr3 continue to support the melody with their respective parts, leading to a concluding phrase in the final measure.

9

Measures 9-11 of a musical score in G major (one sharp). The score is written for three staves. Measure 9 features a treble staff with a half note G4, a half note A4, and a half note B4, with a fermata over the B4. The middle staff has a half note G4, a half note A4, and a half note B4. The bass staff has a half note G3, a half note A3, and a half note B3. Measure 10 features a treble staff with a half note G4, a half note A4, and a half note B4, with a fermata over the B4. The middle staff has a half note G4, a half note A4, and a half note B4. The bass staff has a half note G3, a half note A3, and a half note B3. Measure 11 features a treble staff with a half note G4, a half note A4, and a half note B4, with a fermata over the B4. The middle staff has a half note G4, a half note A4, and a half note B4. The bass staff has a half note G3, a half note A3, and a half note B3.

12

Measures 12-14 of a musical score in G major (one sharp). The score is written for three staves. Measure 12 features a treble staff with a half note G4, a half note A4, and a half note B4, with a fermata over the B4. The middle staff has a half note G4, a half note A4, and a half note B4. The bass staff has a half note G3, a half note A3, and a half note B3. Measure 13 features a treble staff with a half note G4, a half note A4, and a half note B4, with a fermata over the B4. The middle staff has a half note G4, a half note A4, and a half note B4. The bass staff has a half note G3, a half note A3, and a half note B3. Measure 14 features a treble staff with a half note G4, a half note A4, and a half note B4, with a fermata over the B4. The middle staff has a half note G4, a half note A4, and a half note B4. The bass staff has a half note G3, a half note A3, and a half note B3.

15

Measures 15-16 of a musical score in G major (one sharp). The score is written for three staves. Measure 15 features a treble staff with a half note G4, a half note A4, and a half note B4, with a fermata over the B4. The middle staff has a half note G4, a half note A4, and a half note B4. The bass staff has a half note G3, a half note A3, and a half note B3. Measure 16 features a treble staff with a half note G4, a half note A4, and a half note B4, with a fermata over the B4. The middle staff has a half note G4, a half note A4, and a half note B4. The bass staff has a half note G3, a half note A3, and a half note B3.

17

Measures 17-19 of a musical score in G major (one sharp). The score is written for three staves (treble, alto, and bass clefs). Measure 17 features a treble staff with a melodic line starting on G4, an alto staff with a single note G4, and a bass staff with a single note G2. Measure 18 continues the melody in the treble staff, with the alto staff providing harmonic support. Measure 19 concludes the phrase with a final chord in the treble staff and a single note in the bass staff.

20

Measures 20-22 of a musical score in G major. Measure 20 shows a treble staff with a melodic line, an alto staff with a single note, and a bass staff with a single note. Measure 21 features a treble staff with a melodic line, an alto staff with a single note, and a bass staff with a single note. Measure 22 concludes the phrase with a final chord in the treble staff and a single note in the bass staff.

23

Measures 23-25 of a musical score in G major. Measure 23 features a treble staff with a melodic line, an alto staff with a single note, and a bass staff with a single note. Measure 24 continues the melody in the treble staff, with the alto staff providing harmonic support. Measure 25 concludes the phrase with a final chord in the treble staff and a single note in the bass staff.

25

Measures 25-27 of a musical score in G major (one sharp). The score is written for three staves: Treble, Alto, and Bass. Measure 25 features a treble staff with eighth and sixteenth notes, an alto staff with a half note and eighth notes, and a bass staff with a half note. Measure 26 continues the treble staff melody with sixteenth notes, while the alto and bass staves have half notes. Measure 27 shows a treble staff with eighth notes, an alto staff with a half note, and a bass staff with a half note and a whole note.

28

Measures 28-30 of a musical score in G major. Measure 28 has a treble staff with eighth notes, an alto staff with a half note, and a bass staff with a half note. Measure 29 continues the treble staff melody, with the alto staff having a half note and the bass staff a half note. Measure 30 features a treble staff with eighth notes, an alto staff with a half note, and a bass staff with a half note.

31

Measures 31-32 of a musical score in G major. Measure 31 has a treble staff with eighth notes, an alto staff with a half note, and a bass staff with a half note. Measure 32 features a treble staff with eighth notes, an alto staff with a half note, and a bass staff with a half note. The piece concludes with a double bar line and repeat dots.

Variation 01

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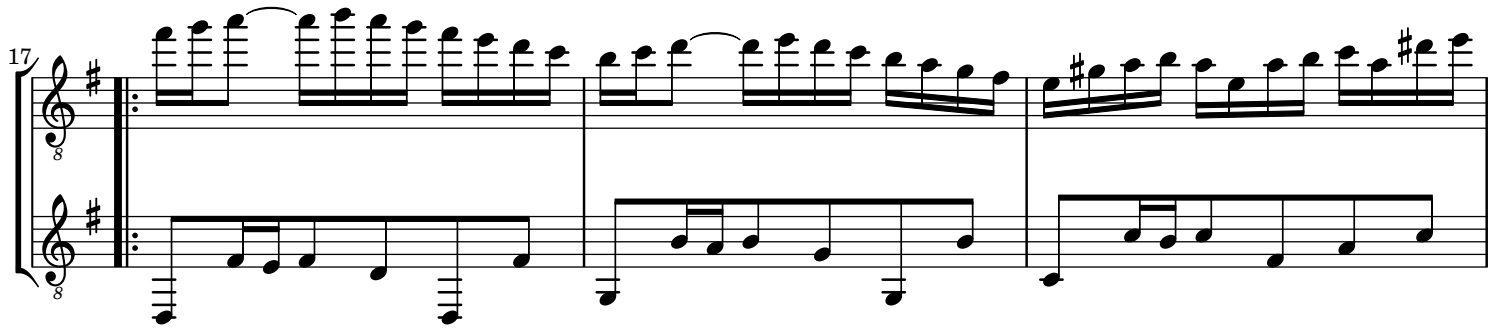
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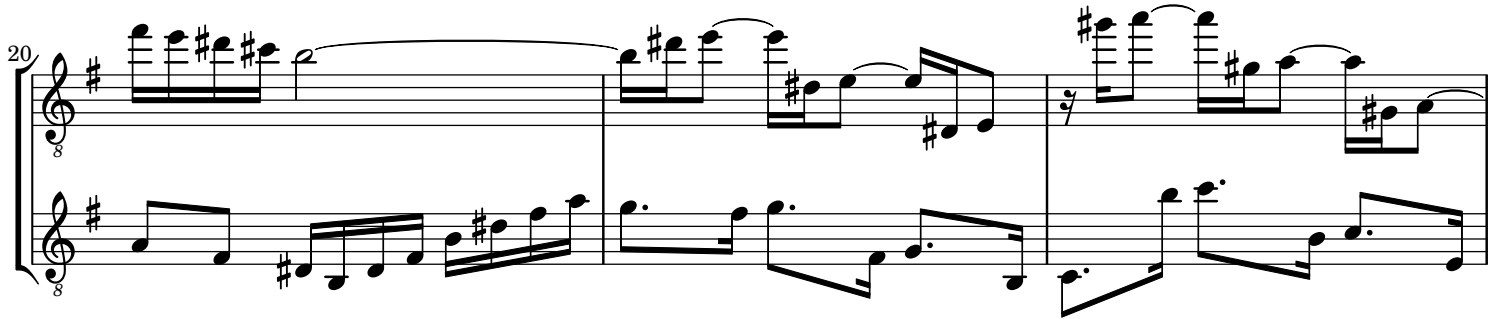
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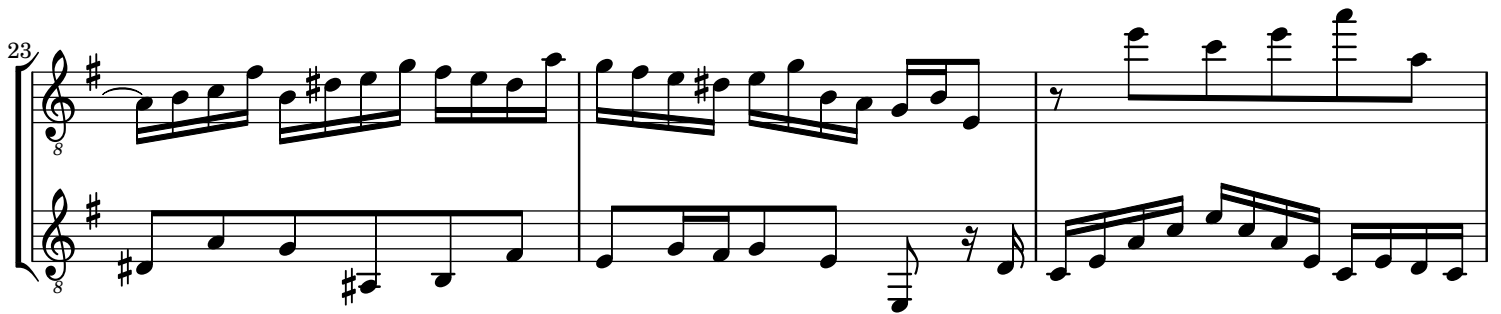
System 17-19: Treble and bass staves with a key signature of one sharp (F#). The system contains three measures. Measure 17 features a complex treble staff with many beamed eighth notes and a simple bass staff. Measure 18 continues the treble staff's complexity and adds more notes to the bass staff. Measure 19 shows a continuation of the treble staff's pattern and a simpler bass staff.

20



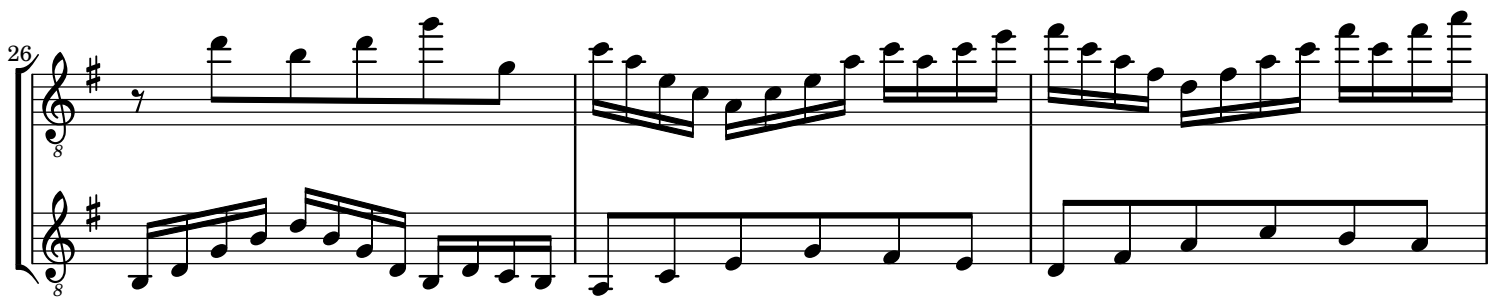
System 20-22: Treble and bass staves. Measure 20 has a treble staff with a long note and a bass staff with eighth notes. Measure 21 features a treble staff with a long note and a bass staff with eighth notes. Measure 22 shows a treble staff with a long note and a bass staff with eighth notes.

23



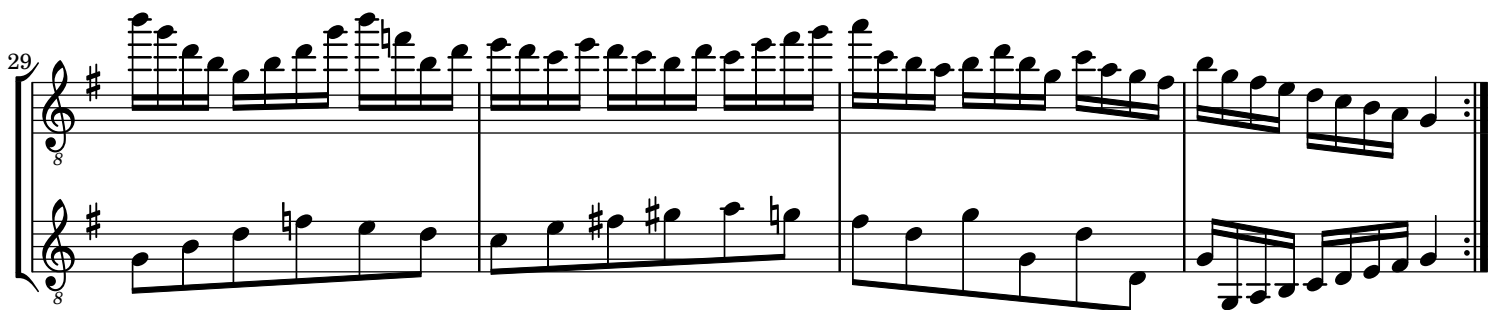
System 23-25: Treble and bass staves. Measure 23 has a treble staff with eighth notes and a bass staff with eighth notes. Measure 24 continues the treble staff's pattern and adds more notes to the bass staff. Measure 25 shows a treble staff with a long note and a bass staff with eighth notes.

26



System 26-28: Treble and bass staves. Measure 26 has a treble staff with a long note and a bass staff with eighth notes. Measure 27 continues the treble staff's pattern and adds more notes to the bass staff. Measure 28 shows a treble staff with a long note and a bass staff with eighth notes.

29



System 29-31: Treble and bass staves. Measure 29 has a treble staff with eighth notes and a bass staff with eighth notes. Measure 30 continues the treble staff's pattern and adds more notes to the bass staff. Measure 31 shows a treble staff with a long note and a bass staff with eighth notes.

Variation 02

Music score for Variation 02, featuring three guitar parts (Gtr1, Gtr2, Gtr3) in 2/4 time, key of D major. The score is divided into four systems, with measures 1-4, 5-8, 9-12, and 13-16. The final system includes a first and second ending.

System 1 (Measures 1-4): Gtr1 has a whole rest in measures 1 and 2, then a half note D5 in measure 3 and a half note E5 in measure 4. Gtr2 has a half note D4 in measure 1, a half note E4 in measure 2, and a half note F#4 in measure 3. Gtr3 has a half note D3 in measure 1, a half note E3 in measure 2, and a half note F#3 in measure 3.

System 2 (Measures 5-8): Gtr1 has a half note D5 in measure 5, a half note E5 in measure 6, and a half note F#5 in measure 7. Gtr2 has a half note D4 in measure 5, a half note E4 in measure 6, and a half note F#4 in measure 7. Gtr3 has a half note D3 in measure 5, a half note E3 in measure 6, and a half note F#3 in measure 7.

System 3 (Measures 9-12): Gtr1 has a half note D5 in measure 9, a half note E5 in measure 10, and a half note F#5 in measure 11. Gtr2 has a half note D4 in measure 9, a half note E4 in measure 10, and a half note F#4 in measure 11. Gtr3 has a half note D3 in measure 9, a half note E3 in measure 10, and a half note F#3 in measure 11.

System 4 (Measures 13-16): Gtr1 has a half note D5 in measure 13, a half note E5 in measure 14, and a half note F#5 in measure 15. Gtr2 has a half note D4 in measure 13, a half note E4 in measure 14, and a half note F#4 in measure 15. Gtr3 has a half note D3 in measure 13, a half note E3 in measure 14, and a half note F#3 in measure 15. The first ending (measures 16-17) leads to the second ending (measures 18-19).

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Variation 03

Canon at the Unison

The musical score is for a piece titled "Variation 03" with the subtitle "Canon at the Unison". It is written for three guitars, labeled Gtr1, Gtr2, and Gtr3. The key signature is one sharp (F#), and the time signature is 12/8. The score is divided into four systems, each containing two measures. The first system shows Gtr1 and Gtr2 with melodic lines and Gtr3 with a steady eighth-note accompaniment. The second system continues the melodic development. The third system shows a more complex interplay of the three parts. The fourth system concludes the piece with a final cadence. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, notes, rests, and bar lines.

9

Measures 9 and 10 of a musical score in 3/8 time, key of D major. The score is written for three staves. Measure 9 features a treble staff with a half note D4, a bass staff with a half note D3, and a middle staff with a half note D4. Measure 10 features a treble staff with a half note E4, a bass staff with a half note E3, and a middle staff with a half note E4. Both measures end with a repeat sign.

11

Measures 11 and 12 of a musical score in 3/8 time, key of D major. The score is written for three staves. Measure 11 features a treble staff with a half note F#4, a bass staff with a half note F#3, and a middle staff with a half note F#4. Measure 12 features a treble staff with a half note G4, a bass staff with a half note G3, and a middle staff with a half note G4. Both measures end with a repeat sign.

13

Measures 13 and 14 of a musical score in 3/8 time, key of D major. The score is written for three staves. Measure 13 features a treble staff with a half note A4, a bass staff with a half note A3, and a middle staff with a half note A4. Measure 14 features a treble staff with a half note B4, a bass staff with a half note B3, and a middle staff with a half note B4. Both measures end with a repeat sign.

15

Measures 15 and 16 of a musical score in 3/8 time, key of D major. The score is written for three staves. Measure 15 features a treble staff with a half note C5, a bass staff with a half note C4, and a middle staff with a half note C5. Measure 16 features a treble staff with a half note D5, a bass staff with a half note D4, and a middle staff with a half note D5. Both measures end with a repeat sign.

Variation 04

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Variation 05

Gtr1

Gtr2

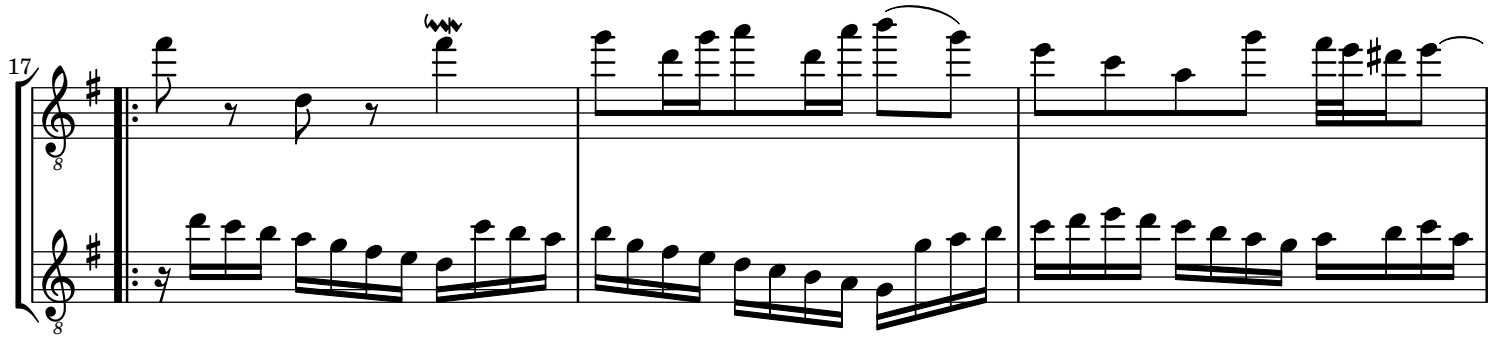
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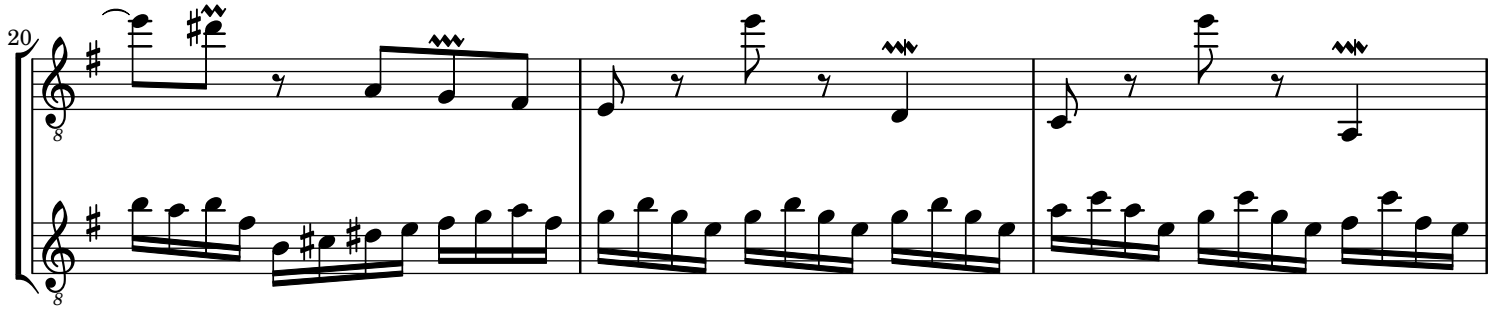
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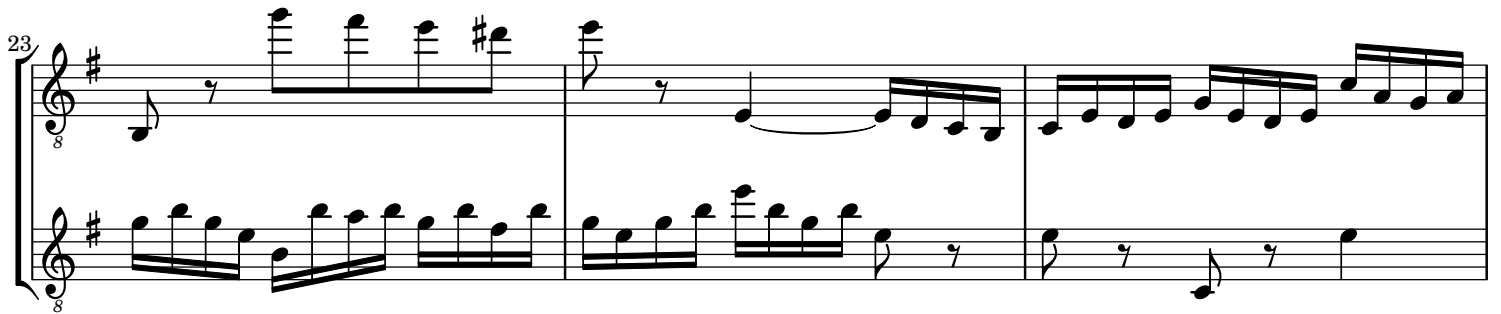
System 17-19: Treble and bass staves in G major. Treble staff has a repeat sign at measure 17. Measures 17-19 show complex melodic lines with many beamed sixteenth notes and trills. Bass staff has a continuous eighth-note accompaniment.

20



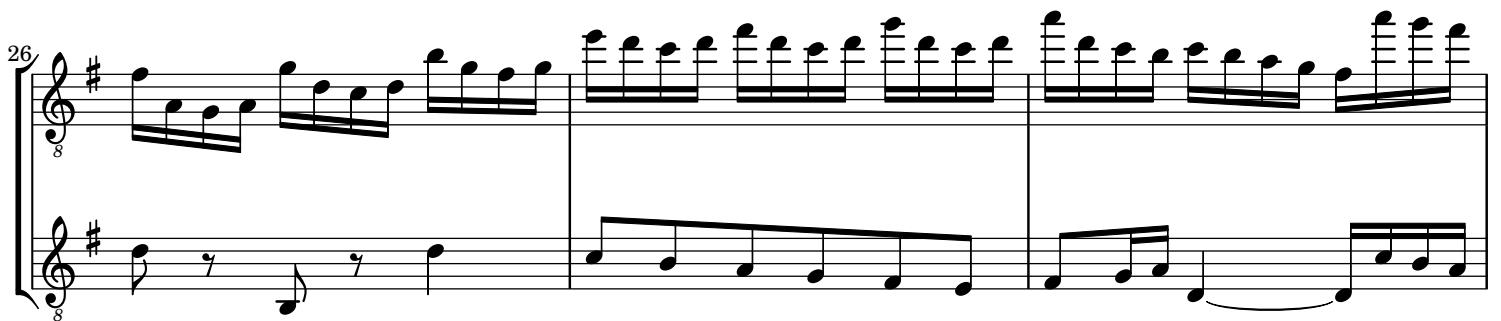
System 20-22: Treble staff features trills and eighth-note patterns. Bass staff continues with eighth-note accompaniment.

23



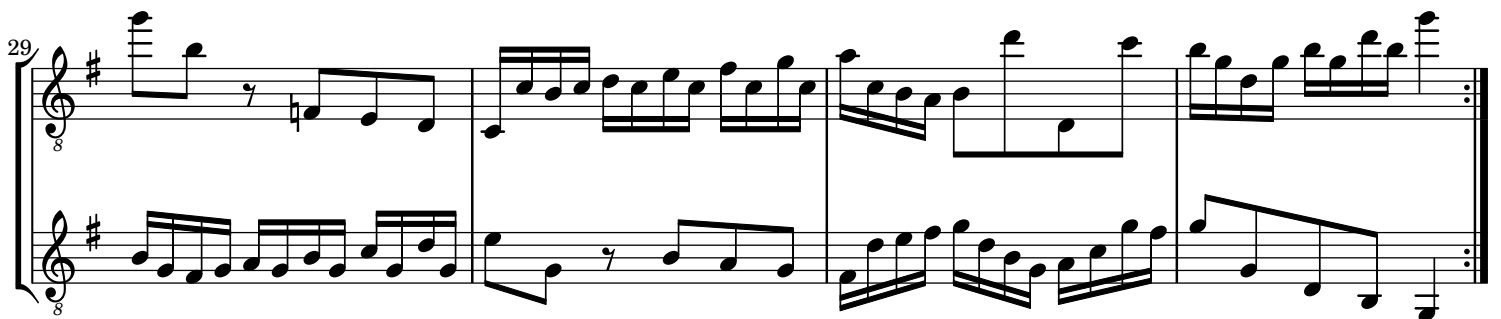
System 23-25: Treble staff has a repeat sign at measure 23. Measures 23-25 show melodic development with eighth and sixteenth notes. Bass staff continues with eighth-note accompaniment.

26



System 26-28: Treble staff features a series of beamed sixteenth notes. Bass staff continues with eighth-note accompaniment.

29



System 29-31: Treble staff has a repeat sign at measure 29. Measures 29-31 show melodic development with eighth and sixteenth notes. Bass staff continues with eighth-note accompaniment.

Variation 06

Canon at the Second

The musical score for Variation 06, titled "Canon at the Second," is written for three guitars (Gtr1, Gtr2, Gtr3) in treble clef with a key signature of one sharp (F#). The score is divided into four systems of four measures each. The first system starts with a double bar line and repeat signs. The second system begins at measure 6. The third system begins at measure 10. The fourth system begins at measure 14 and includes first and second endings. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like '8' and 'b'.

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Variation 07

At the tempo of a Giga

The musical score for Variation 07 is written for two guitars, Gtr1 and Gtr2, in 6/8 time and the key of D major (indicated by two sharps). The tempo is marked 'At the tempo of a Giga'. The score is organized into four systems, each beginning with a measure number (8, 5, 9, and 13) on the first staff of the system. The notation includes various rhythmic values, accidentals, and articulation marks.

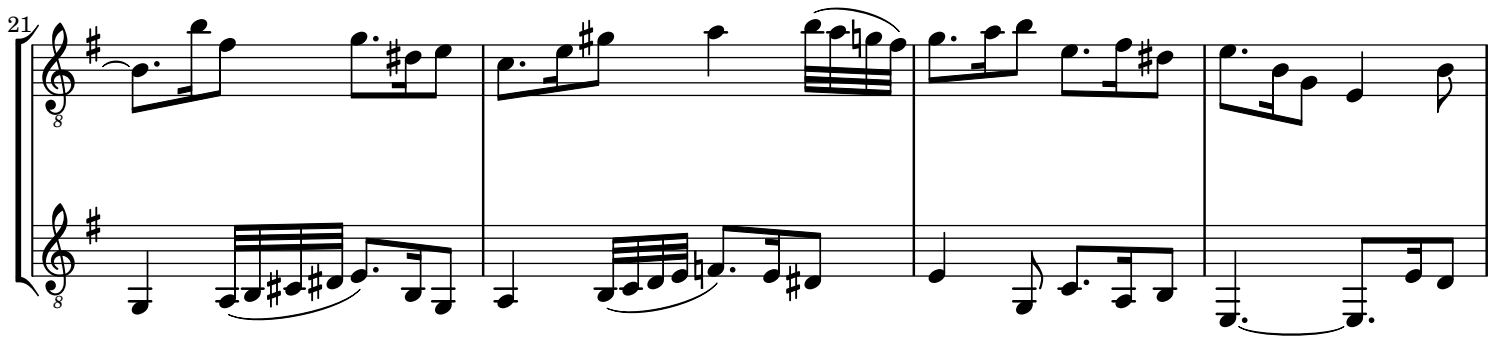
System 1 (Measures 8-11): Gtr1 starts with a quarter note D5, followed by eighth notes E5, F#5, G5, A5, B5, and a dotted quarter note C6. Gtr2 plays a series of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, 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B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A3

17



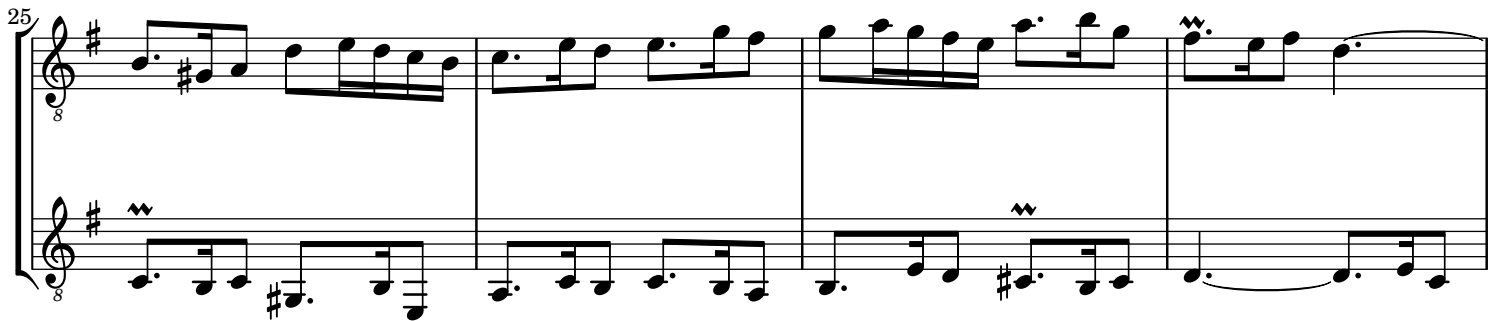
System 17-20: Treble and bass staves in G major. Treble staff has a repeat sign at the start. Measures 17-20 show a melodic line in the treble and a supporting bass line. Measure 19 features a complex sixteenth-note passage in the treble.

21



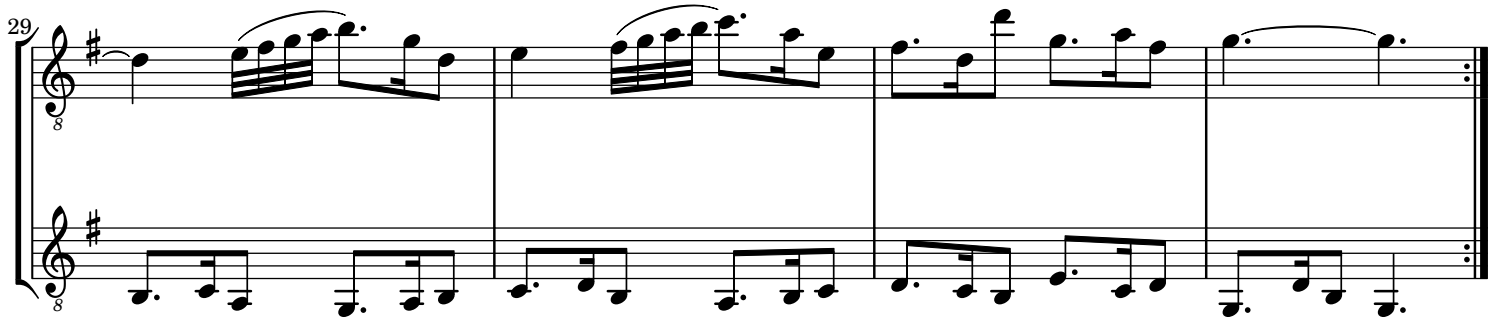
System 21-24: Continuation of the piece. Measures 21-24 show further development of the melodic and harmonic themes. Measure 23 includes a sixteenth-note run in the treble.

25



System 25-28: Continuation of the piece. Measures 25-28 show further development of the melodic and harmonic themes. Measure 27 includes a sixteenth-note run in the treble.

29



System 29-32: Continuation of the piece. Measures 29-32 show further development of the melodic and harmonic themes. Measure 31 includes a sixteenth-note run in the treble. The system ends with a double bar line.

Variation 08

The musical score for Variation 08 is written for two guitars, Gtr1 and Gtr2, in 3/4 time and the key of D major (indicated by two sharps). The score is organized into five systems, each beginning with a measure number (1, 4, 7, 10, 13) on the first staff of the system. The notation includes various guitar-specific symbols, such as natural harmonics (indicated by the number 8) and slurs. The first system (measures 1-3) shows Gtr1 playing a series of eighth-note chords and Gtr2 playing a bass line. The second system (measures 4-6) continues the melodic and harmonic development. The third system (measures 7-9) features more complex rhythmic patterns. The fourth system (measures 10-12) shows a continuation of the themes. The fifth system (measures 13-15) concludes the variation with a final cadence.

17

20

23

26

29

Variation 09

Canon at the Third

8

Gtr1

Gtr2

Gtr3

8

4

7

9

12

15

Variation 10

Fughetta

The musical score for Variation 10, titled "Fughetta", is presented in three systems. The first system shows the initial four measures, with Gtr1, Gtr2, and Gtr3 playing whole rests and Gtr4 playing a rhythmic pattern of eighth and sixteenth notes. The second system, starting at measure 6, introduces a piano accompaniment with a complex, arpeggiated texture in the right hand and a more rhythmic bass line. The third system, starting at measure 12, continues the piano accompaniment with various melodic and harmonic developments, including a key signature change to one sharp (F#) in the final measures. The score is written for four guitars (Gtr1, Gtr2, Gtr3, Gtr4) and a piano accompaniment, all in treble clef with a key signature of one sharp (F#).

17

System 17: This system contains five measures of music. The first measure has a double bar line with repeat dots. The music is written for four staves, all in treble clef with a key signature of two sharps (F# and C#). The first staff has a complex melodic line with many beamed sixteenth notes and some grace notes. The second, third, and fourth staves have mostly whole and half notes, with some rests. The fifth measure ends with a half note and a fermata.

22

System 22: This system contains five measures of music. The first measure has a double bar line with repeat dots. The music is written for four staves, all in treble clef with a key signature of two sharps (F# and C#). The first staff has a complex melodic line with many beamed sixteenth notes and some grace notes. The second, third, and fourth staves have mostly whole and half notes, with some rests. The fifth measure ends with a half note and a fermata.

27

System 27: This system contains five measures of music. The first measure has a double bar line with repeat dots. The music is written for four staves, all in treble clef with a key signature of two sharps (F# and C#). The first staff has a complex melodic line with many beamed sixteenth notes and some grace notes. The second, third, and fourth staves have mostly whole and half notes, with some rests. The fifth measure ends with a half note and a fermata.

Variation 11

Music score for Variation 11, featuring two guitar parts (Gtr1 and Gtr2) in 12/16 time, key of D major. The score is divided into five systems, each with two staves. The first system is labeled 'Gtr1' and 'Gtr2'. The second system is labeled '4'. The third system is labeled '7'. The fourth system is labeled '11'. The fifth system is labeled '14'. The score includes various musical notations such as eighth notes, sixteenth notes, and rests.

17

8

20

8

23

8

26

8

29

8

Variation 12

Canon at the Fourth

The musical score for Variation 12, 'Canon at the Fourth', is written for three guitars (Gtr1, Gtr2, Gtr3) in 3/4 time, key of D major. The score is divided into three systems, each containing three measures. The first system shows Gtr1 with a complex melodic line, Gtr2 with a rhythmic accompaniment, and Gtr3 with a simple harmonic line. The second system continues the melodic development in Gtr1 and Gtr2, while Gtr3 provides a steady harmonic base. The third system concludes the variation with a final melodic flourish in Gtr1 and Gtr2, and a sustained harmonic line in Gtr3.

4

7

9

Three staves of music in G major (one sharp). The top staff features a complex melodic line with many beamed sixteenth notes and a trill in measure 11. The middle staff has a more rhythmic accompaniment with eighth and sixteenth notes. The bottom staff provides a steady bass line with eighth notes. All staves have an 8-measure rest at the beginning of each measure.

12

Three staves of music in G major. Measures 12-14 show a continuation of the melodic and harmonic themes. The top staff has a melodic line with some ties. The middle staff continues with rhythmic accompaniment. The bottom staff has a bass line with some rests. All staves have an 8-measure rest at the beginning of each measure.

15

Three staves of music in G major, ending with a double bar line and repeat dots. The top staff has a melodic line with a trill in measure 17. The middle staff has a more rhythmic accompaniment. The bottom staff has a bass line with some rests. All staves have an 8-measure rest at the beginning of each measure.

17

8

20

8

23

8

25

Three staves of music in G major. Measure 25: Treble has a sixteenth-note triplet (D4, E4, F#4) followed by a quarter rest; Bass has a quarter note G3 and an eighth-note triplet (A3, B3, C#4). Measure 26: Treble has a quarter rest; Bass has a quarter note D4 and an eighth-note triplet (E4, F#4, G4). Measure 27: Treble has a sixteenth-note triplet (G4, A4, B4) followed by a quarter rest; Bass has a quarter note C#4 and an eighth-note triplet (D4, E4, F#4). All staves have an 8-measure repeat sign at the beginning of each measure.

28

Three staves of music in G major. Measure 28: Treble has a half note G4; Bass has a quarter note D4 and an eighth-note triplet (E4, F#4, G4). Measure 29: Treble has a quarter note A4 and an eighth-note triplet (B4, C#5, D5); Bass has a quarter note E4 and an eighth-note triplet (F#4, G4, A4). All staves have an 8-measure repeat sign at the beginning of each measure.

30

Three staves of music in G major. Measure 30: Treble has a quarter note G4 and an eighth-note triplet (A4, B4, C#5); Bass has a quarter note D4 and an eighth-note triplet (E4, F#4, G4). Measure 31: Treble has a quarter note A4 and an eighth-note triplet (B4, C#5, D5); Bass has a quarter note E4 and an eighth-note triplet (F#4, G4, A4). Measure 32: Treble has a quarter note B4 and an eighth-note triplet (C#5, D5, E5); Bass has a quarter note F#4 and an eighth-note triplet (G4, A4, B4). All staves have an 8-measure repeat sign at the beginning of each measure.

Variation 13

38

Variation 13

Gtr1

Gtr2

Gtr3

3

5

7

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This musical score is for a piano piece, spanning measures 9 to 15. It is written for three staves: Treble, Alto, and Bass. The key signature is one sharp (F#), and the time signature is 8/8. The score is divided into four systems, each containing two measures. Measure 9 features a complex, fast-moving melody in the Treble staff, while the Alto and Bass staves provide harmonic support with simpler, more rhythmic lines. Measure 10 continues this pattern, with the Treble staff maintaining its intricate melody. Measure 11 shows a slight change in the Treble staff's melody, with the Alto and Bass staves continuing their harmonic roles. Measure 12 features a more active Alto staff with a series of eighth notes, while the Treble and Bass staves remain relatively static. Measure 13 is characterized by a dense, fast-moving melody in the Treble staff, with the Alto and Bass staves providing a steady harmonic foundation. Measure 14 continues this dense texture, with the Treble staff's melody becoming even more complex. Measure 15 concludes the system with a final, somewhat simpler melody in the Treble staff, and the Alto and Bass staves providing a final harmonic statement. The score is written in a clear, professional style, with all notes and rests clearly visible.

17

Measures 17 and 18 of a musical score in G major (one sharp). The score is written for three staves. The top staff features a complex melodic line with many beamed eighth and sixteenth notes. The middle staff has a simpler melody with some rests. The bottom staff provides a bass line with eighth and sixteenth notes. Measure 17 includes repeat signs at the beginning and end of the first two staves.

19

Measures 19 and 20 of the musical score. The top staff continues with intricate melodic patterns. The middle staff has a more active melody with some accidentals. The bottom staff continues the bass line. Measure 19 includes repeat signs at the beginning and end of the first two staves.

21

Measures 21 and 22 of the musical score. The top staff features a very active melodic line with many beamed notes. The middle staff has a melody with some rests and accidentals. The bottom staff continues the bass line. Measure 21 includes repeat signs at the beginning and end of the first two staves.

23

Measures 23 and 24 of the musical score. The top staff continues with a complex melodic line. The middle staff has a melody with some rests and accidentals. The bottom staff continues the bass line. Measure 23 includes repeat signs at the beginning and end of the first two staves.

25

Measures 25-26 of a musical score in G major (one sharp). The score is written for three staves (treble, middle, and bass clefs). Measure 25 features a complex melodic line in the treble staff with many beamed sixteenth notes, while the middle and bass staves have simpler accompaniment. Measure 26 continues the melodic development in the treble staff.

27

Measures 27-28 of the musical score. Measure 27 shows a continuation of the melodic line in the treble staff. Measure 28 features a more active bass line with eighth notes and rests, while the treble staff has a more melodic line.

29

Measures 29-30 of the musical score. Measure 29 features a complex melodic line in the treble staff with many beamed sixteenth notes. Measure 30 continues the melodic development in the treble staff.

31

Measures 31-32 of the musical score. Measure 31 features a complex melodic line in the treble staff with many beamed sixteenth notes. Measure 32 continues the melodic development in the treble staff.

Variation 14

Music notation for Variation 14, featuring two guitar parts (Gtr1 and Gtr2) in 3/4 time, key of D major. The score is divided into four systems, each with two staves. The first system shows Gtr1 with a tremolo and a slur, and Gtr2 with a steady eighth-note pattern. The second system continues the patterns with some melodic variation in Gtr1. The third system shows Gtr1 with a more active melodic line. The fourth system concludes with a final melodic phrase in Gtr1 and a sustained note in Gtr2.

9

11

13

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8

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21

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23

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31

Variation 15

Canon at the Fifth

Andante

Gtr1

Gtr2

Gtr3

4

7

9

Measures 9-11 of a musical score in 3/8 time, key of B-flat major. The score is written for three staves. Measure 9 features a treble staff with a half note G4, a quarter rest, and a quarter note A4. The bass staff has a half note G3 and a quarter note A3. Measure 10 shows a treble staff with a half note A4, a quarter note B4, and a quarter note C5. The bass staff has a half note G3 and a quarter note A3. Measure 11 features a treble staff with a half note G4, a quarter rest, and a quarter note A4. The bass staff has a half note G3 and a quarter note A3.

12

Measures 12-14 of a musical score in 3/8 time, key of B-flat major. The score is written for three staves. Measure 12 features a treble staff with a half note G4, a quarter note A4, and a quarter note B4. The bass staff has a half note G3 and a quarter note A3. Measure 13 shows a treble staff with a half note A4, a quarter note B4, and a quarter note C5. The bass staff has a half note G3 and a quarter note A3. Measure 14 features a treble staff with a half note G4, a quarter note A4, and a quarter note B4. The bass staff has a half note G3 and a quarter note A3.

15

Measures 15-17 of a musical score in 3/8 time, key of B-flat major. The score is written for three staves. Measure 15 features a treble staff with a half note G4, a quarter note A4, and a quarter note B4. The bass staff has a half note G3 and a quarter note A3. Measure 16 shows a treble staff with a half note A4, a quarter note B4, and a quarter note C5. The bass staff has a half note G3 and a quarter note A3. Measure 17 features a treble staff with a half note G4, a quarter note A4, and a quarter note B4. The bass staff has a half note G3 and a quarter note A3.

17

Three staves of music in B-flat major (two flats). Measure 17 starts with a repeat sign. The first staff has a whole rest. The second staff has a quarter rest followed by a half note G4, a quarter note A4, and a half note Bb4. The third staff has a half note G3, a quarter note A3, a half note Bb3, and a quarter note C4. Measure 18 has a quarter rest in the first staff, a half note G4 in the second, and a half note G3 in the third. Measure 19 has a half note A4 in the first, a half note A4 in the second, and a half note A3 in the third.

20

Three staves of music. Measure 20 has a half note A4 in the first, a half note Bb4 in the second, and a half note G3 in the third. Measure 21 has a half note Bb4 in the first, a half note C5 in the second, and a half note A3 in the third. Measure 22 has a half note C5 in the first, a half note Bb4 in the second, and a half note G3 in the third.

23

Three staves of music. Measure 23 has a half note A4 in the first, a half note Bb4 in the second, and a half note G3 in the third. Measure 24 has a half note Bb4 in the first, a half note C5 in the second, and a half note A3 in the third. Measure 25 has a half note C5 in the first, a half note Bb4 in the second, and a half note G3 in the third.

25

28

30

Variation 16

Overture

The musical score for Variation 16, Overture, is written for two staves (treble and bass) in the key of D major (one sharp) and 8/8 time. The score is divided into four systems, each containing two staves. The first system starts with a treble staff containing a series of eighth notes and a bass staff with a series of eighth notes. The second system continues the melody in the treble staff and adds a bass line. The third system features more complex rhythmic patterns, including triplets and wavy lines. The fourth system concludes the piece with a final cadence in both staves.

Musical score for piano, measures 9-15. The score is in G major (one sharp) and 3/8 time. It features complex piano textures with triplets, sixteenth-note runs, and dynamic markings like 'p' and 'f'.

Measures 9-10: The right hand plays a series of triplets and sixteenth-note runs. The left hand plays a steady eighth-note accompaniment.

Measures 11-12: The right hand continues with intricate patterns, including a triplet of eighth notes. The left hand features a triplet of eighth notes and a sixteenth-note run.

Measures 13-14: The right hand plays a triplet of eighth notes and a sixteenth-note run. The left hand features a triplet of eighth notes and a sixteenth-note run.

Measure 15: The right hand plays a triplet of eighth notes and a sixteenth-note run. The left hand features a triplet of eighth notes and a sixteenth-note run.

18

22

26

30

The musical score is written for piano in G major (one sharp) and 3/8 time. It consists of four systems of two staves each. The first system (measures 18-21) begins with a repeat sign and a first ending bracket. The second system (measures 22-25) features a second ending bracket. The third system (measures 26-29) includes a wavy line indicating a tremolo. The fourth system (measures 30-33) continues the melodic and harmonic development. The notation includes various note values, rests, and articulation marks.

34

38

42

46

Variation 17

4

8

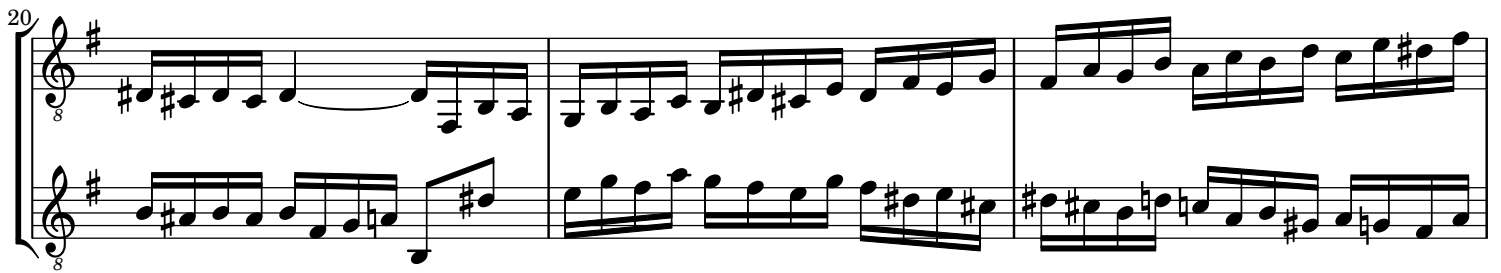
11

14

17



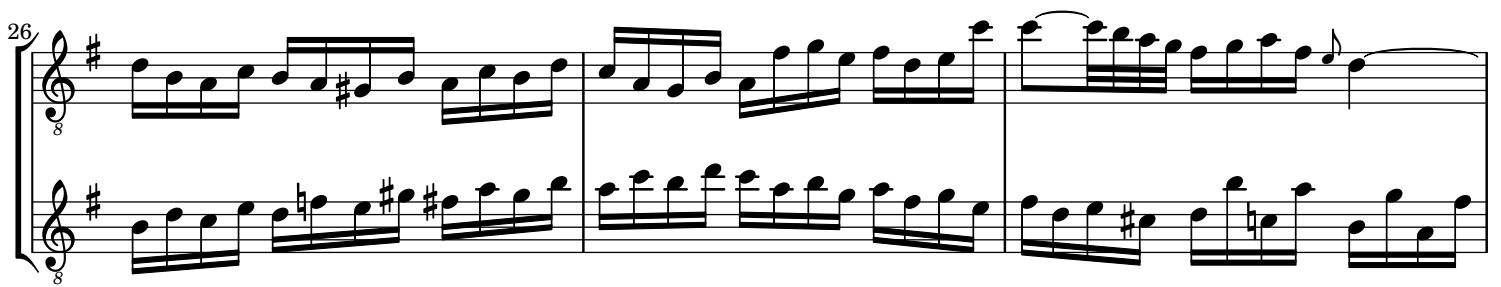
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23



26



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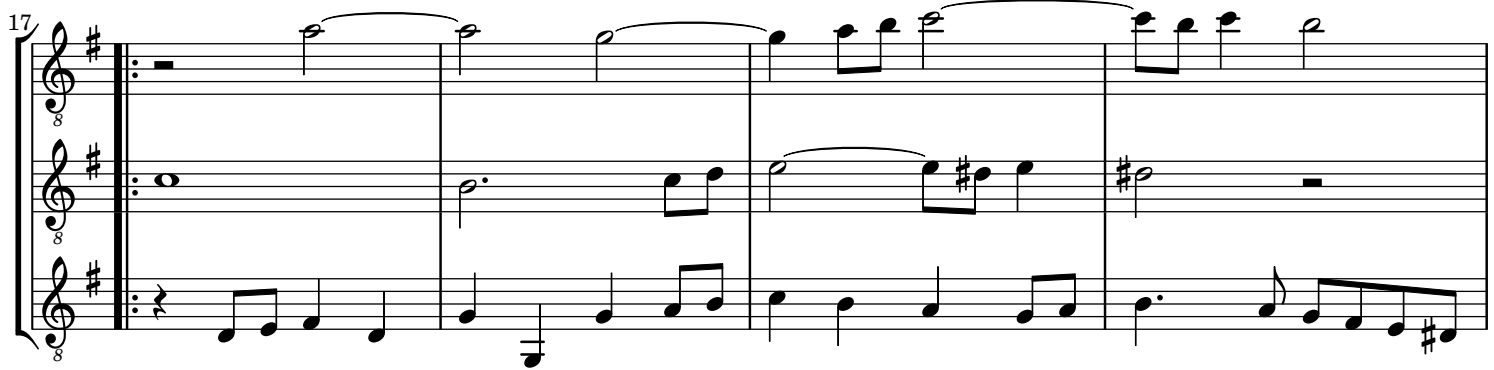


Variation 18

Canon at the Sixth

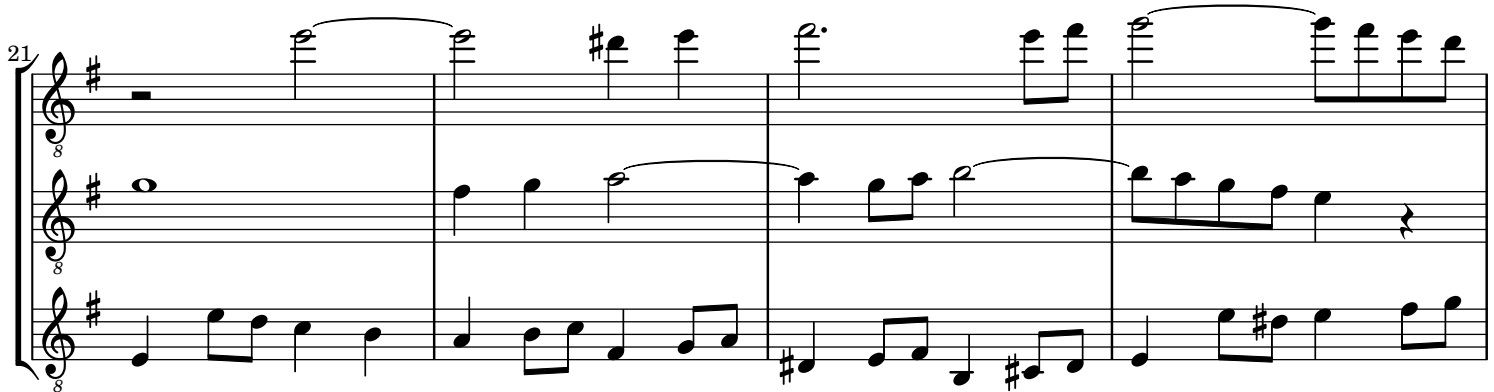
The musical score for Variation 18, 'Canon at the Sixth', is written for three guitars (Gtr1, Gtr2, Gtr3) in D major (one sharp) and 4/4 time. The score is divided into four systems, each containing four measures. The first system starts at measure 1. The second system starts at measure 5. The third system starts at measure 9. The fourth system starts at measure 13 and ends with a double bar line. The notation includes various guitar-specific symbols such as natural harmonics (indicated by a small '8' above the staff), palm mutes (indicated by a 'P' above the staff), and various note values including eighth, quarter, and half notes. The piece is a canon, with each guitar part entering at a different time, creating a layered harmonic effect. The key signature is D major, and the time signature is 4/4.

17



System 17-20: Treble and bass staves with a key signature of one sharp (F#). The system contains four measures. Measure 17 starts with a repeat sign. The melody in the treble staff features half notes and quarter notes, while the bass staff provides a rhythmic accompaniment with eighth and quarter notes.

21



System 21-24: Continuation of the musical piece. Measures 21-24 show the melody moving higher in the treble staff, with the bass staff continuing its accompaniment. Measure 24 ends with a repeat sign.

25



System 25-28: Continuation of the musical piece. Measures 25-28 show the melody moving higher in the treble staff, with the bass staff continuing its accompaniment. Measure 28 ends with a repeat sign.

29



System 29-32: Continuation of the musical piece. Measures 29-32 show the melody moving higher in the treble staff, with the bass staff continuing its accompaniment. Measure 32 ends with a repeat sign.

Variation 19

58

Variation 19

Gtr1

Gtr2

Gtr3

5

9

13

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17

System 17-20: This system contains four measures of music. The first measure has a repeat sign. The melody in the upper voice consists of eighth notes, with a sharp sign appearing in the third and fourth measures. The middle voice features a descending line with a slur, and the lower voice has a steady eighth-note accompaniment.

21

System 21-24: This system contains four measures. The melody in the upper voice has a slur over the first two measures and a sharp sign in the third. The middle voice continues with eighth-note patterns, and the lower voice maintains its accompaniment.

25

System 25-28: This system contains four measures. The melody in the upper voice has a slur over the first two measures. The middle voice has rests in the first two measures followed by a rising eighth-note line. The lower voice continues with its accompaniment.

29

System 29-32: This system contains four measures, ending with a double bar line. The melody in the upper voice has a slur over the first two measures. The middle voice has a descending line with a slur. The lower voice continues with its accompaniment.

Variation 20

Music score for Variation 20, featuring two guitar parts (Gtr1 and Gtr2) in 3/4 time, key of D major. The score consists of four systems, each with two staves. The first staff of each system (Gtr1) contains a series of eighth notes and chords, while the second staff (Gtr2) contains a series of eighth notes and chords. The key signature is one sharp (F#). The time signature is 3/4. The score is divided into four systems, each with two staves. The first staff of each system (Gtr1) contains a series of eighth notes and chords, while the second staff (Gtr2) contains a series of eighth notes and chords. The key signature is one sharp (F#). The time signature is 3/4.

9

11

13

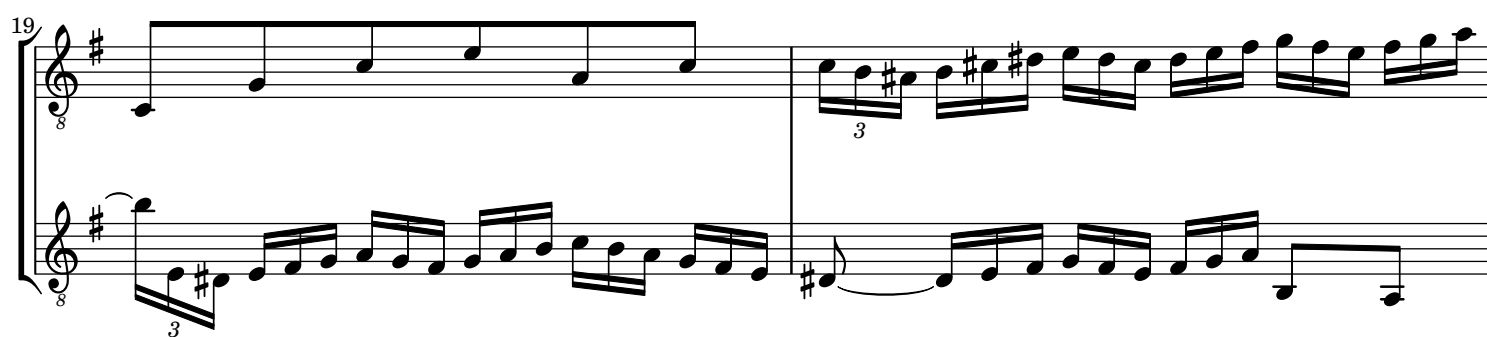
15

The musical score consists of four systems, each with two staves (treble and bass clef). The key signature is G major (one sharp). The time signature is 8/8. The score includes various musical notations such as triplets, sixteenth notes, and rests. The first system (measures 9-10) shows a complex rhythmic pattern in the right hand with a triplet of eighth notes. The second system (measures 11-12) continues the pattern with more complex rhythmic figures. The third system (measures 13-14) features a triplet of eighth notes in the right hand and a series of eighth notes in the left hand. The fourth system (measures 15-16) concludes the piece with a final triplet of eighth notes in the right hand and a series of eighth notes in the left hand.

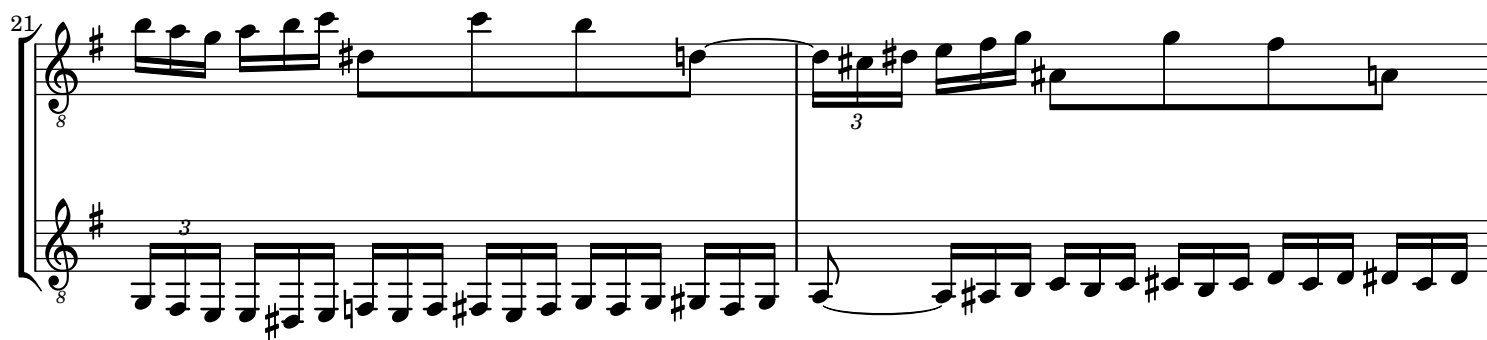
17



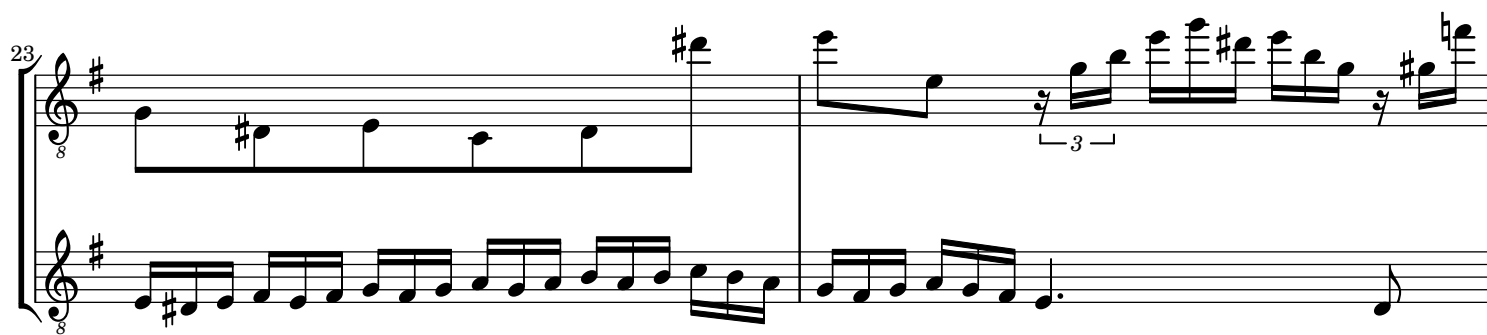
19



21



23



25

27

29

31

Variation 21

Canon at the Seventh

The musical score for Variation 21, 'Canon at the Seventh', is written for three guitars (Gtr1, Gtr2, Gtr3) in E-flat major (three flats) and 4/4 time. The score is divided into four systems, each containing two measures. The first system starts with a measure rest for Gtr1, followed by eighth-note patterns in Gtr2 and Gtr3. The second system continues the patterns, with Gtr1 entering in the second measure. The third system features more complex rhythmic figures, including triplets and sixteenth notes. The fourth system concludes the variation with a double bar line and repeat dots. The score includes various musical notations such as eighth notes, sixteenth notes, triplets, and accidentals (sharps and flats).

Variation 22

Alla Breve

Gtr1

Gtr2

Gtr3

Gtr4

7

12

17

23

28

Variation 23

The musical score for Variation 23 is presented in four systems, each consisting of a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a 3/4 time signature. The notation includes various musical symbols such as eighth notes, sixteenth notes, and rests, indicating a complex rhythmic structure. The first system shows a steady eighth-note accompaniment in both hands. The second system introduces a triplet in the right hand and a more varied rhythmic pattern in the left hand. The third system continues with a consistent eighth-note accompaniment. The fourth system features a more intricate rhythmic pattern in the right hand, including a triplet, and a more active left hand with sixteenth-note runs.

9

11

13

15

17

Measures 17 and 18 of a musical score in G major (one sharp). The piece is in 8/8 time. Measure 17 features a treble staff with a melodic line starting on G4, marked with a trill, and a bass staff with a rhythmic accompaniment of eighth notes. Measure 18 continues the melodic and rhythmic patterns, with a trill on the treble staff.

19

Measures 19 and 20 of the musical score. Measure 19 shows the continuation of the melodic and rhythmic themes. Measure 20 introduces a trill on the treble staff, which is sustained through the end of the measure.

21

Measures 21 and 22 of the musical score. Measure 21 features a more complex melodic line in the treble staff with multiple sharps. Measure 22 continues the melodic development in the treble staff, while the bass staff provides a steady accompaniment.

23

Measures 23 and 24 of the musical score. Measure 23 features a trill on the treble staff, which is sustained. Measure 24 continues the melodic and rhythmic patterns, with a trill on the treble staff.

25

Two staves of music in G major. Measure 25: Treble clef has a half rest, eighth notes G4-A4-B4-C5, eighth notes D5-C5-B4-A4, eighth notes G4-F#4-E4-D4, eighth notes C4-B3-A2-G2. Bass clef has a half rest, eighth notes G2-F#2-E2-D2, eighth notes C2-B1-A1-G1, eighth notes F#1-E1-D1-C1, eighth notes B1-A1-G1. Measure 26: Treble clef has a half rest, eighth notes G4-A4-B4-C5, eighth notes D5-C5-B4-A4, eighth notes G4-F#4-E4-D4, eighth notes C4-B3-A2-G2. Bass clef has a half rest, eighth notes G2-F#2-E2-D2, eighth notes C2-B1-A1-G1, eighth notes F#1-E1-D1-C1, eighth notes B1-A1-G1.

27

Two staves of music in G major. Measure 27: Treble clef has a half rest, eighth notes G4-A4-B4-C5, eighth notes D5-C5-B4-A4, eighth notes G4-F#4-E4-D4, eighth notes C4-B3-A2-G2. Bass clef has a half rest, eighth notes G2-F#2-E2-D2, eighth notes C2-B1-A1-G1, eighth notes F#1-E1-D1-C1, eighth notes B1-A1-G1. Measure 28: Treble clef has a half rest, eighth notes G4-A4-B4-C5, eighth notes D5-C5-B4-A4, eighth notes G4-F#4-E4-D4, eighth notes C4-B3-A2-G2. Bass clef has a half rest, eighth notes G2-F#2-E2-D2, eighth notes C2-B1-A1-G1, eighth notes F#1-E1-D1-C1, eighth notes B1-A1-G1.

29

Two staves of music in G major. Measure 29: Treble clef has a half rest, eighth notes G4-A4-B4-C5, eighth notes D5-C5-B4-A4, eighth notes G4-F#4-E4-D4, eighth notes C4-B3-A2-G2. Bass clef has a half rest, eighth notes G2-F#2-E2-D2, eighth notes C2-B1-A1-G1, eighth notes F#1-E1-D1-C1, eighth notes B1-A1-G1. Measure 30: Treble clef has a half rest, eighth notes G4-A4-B4-C5, eighth notes D5-C5-B4-A4, eighth notes G4-F#4-E4-D4, eighth notes C4-B3-A2-G2. Bass clef has a half rest, eighth notes G2-F#2-E2-D2, eighth notes C2-B1-A1-G1, eighth notes F#1-E1-D1-C1, eighth notes B1-A1-G1.

31

Two staves of music in G major. Measure 31: Treble clef has a half rest, eighth notes G4-A4-B4-C5, eighth notes D5-C5-B4-A4, eighth notes G4-F#4-E4-D4, eighth notes C4-B3-A2-G2. Bass clef has a half rest, eighth notes G2-F#2-E2-D2, eighth notes C2-B1-A1-G1, eighth notes F#1-E1-D1-C1, eighth notes B1-A1-G1. Measure 32: Treble clef has a half rest, eighth notes G4-A4-B4-C5, eighth notes D5-C5-B4-A4, eighth notes G4-F#4-E4-D4, eighth notes C4-B3-A2-G2. Bass clef has a half rest, eighth notes G2-F#2-E2-D2, eighth notes C2-B1-A1-G1, eighth notes F#1-E1-D1-C1, eighth notes B1-A1-G1.

Variation 24

Canon at the Octave

The musical score for Variation 24, titled "Canon at the Octave," is written for three guitars (Gtr1, Gtr2, Gtr3) in 3/8 time and the key of D major (indicated by two sharps). The score is divided into four systems, each containing two measures. The first system shows Gtr1 with a melodic line, Gtr2 with a whole rest, and Gtr3 with a bass line. The second system continues the canon, with Gtr1 and Gtr3 playing in parallel octaves. The third system features more complex melodic lines for Gtr1 and Gtr3, while Gtr2 remains mostly silent. The fourth system concludes the variation with a final melodic flourish for Gtr1 and Gtr3. The score includes various musical notations such as eighth notes, quarter notes, and rests, with a key signature of two sharps and a time signature of 3/8.

9

11

13

15

This musical score is for a piano piece, spanning measures 17 to 23. It is written for three staves: Treble, Alto, and Bass, all in the key of D major (indicated by two sharps). The time signature is 8/8, with a common 8-measure rest at the beginning of each staff in measures 17 and 18. The notation includes various musical symbols such as eighth notes, quarter notes, half notes, and rests, often grouped with beams and slurs. Measure 19 features a complex rhythmic pattern in the Treble staff with many beamed eighth notes. Measure 21 shows a similar pattern in the Treble staff. Measure 23 continues the melodic and rhythmic development. The score is presented in a clean, professional layout with clear notation and a consistent key signature.

25

Measures 25-26 of a musical score in G major (one sharp). The score is written for three staves. Measure 25 features a treble staff with a melodic line of eighth notes, a middle staff with a whole rest, and a bass staff with a descending eighth-note line. Measure 26 continues the melodic and bass lines, with the middle staff entering with a half note and a slur over the next two notes.

27

Measures 27-28 of the musical score. Measure 27 shows the treble staff with a melodic line, the middle staff with a half note and a slur, and the bass staff with a descending eighth-note line. Measure 28 continues the melodic and bass lines, with the middle staff entering with a half note and a slur over the next two notes.

29

Measures 29-30 of the musical score. Measure 29 features a treble staff with a melodic line, the middle staff with a half note and a slur, and the bass staff with a descending eighth-note line. Measure 30 continues the melodic and bass lines, with the middle staff entering with a half note and a slur over the next two notes.

31

Measures 31-32 of the musical score. Measure 31 features a treble staff with a melodic line, the middle staff with a half note and a slur, and the bass staff with a descending eighth-note line. Measure 32 continues the melodic and bass lines, with the middle staff entering with a half note and a slur over the next two notes. The piece concludes with a double bar line and repeat dots.

Variation 25

Adagio

The musical score for Variation 25, Adagio, is written for three guitars (Gtr1, Gtr2, Gtr3) in 3/4 time. The key signature has two flats (B-flat and E-flat). The score is divided into four systems, each with two measures. The first system shows Gtr1 with a complex melodic line, while Gtr2 and Gtr3 play simpler accompaniment. The second system continues the melodic development in Gtr1. The third system features more intricate melodic patterns in Gtr1. The fourth system concludes the variation with a final melodic flourish in Gtr1 and sustained accompaniment in the other parts.

9

11

13

15

18

Measures 18 and 19 of a musical score. The score is written for three staves (treble, alto, and bass clefs) in a key signature of two flats (B-flat and E-flat). Measure 18 features a complex melodic line in the treble staff with many beamed sixteenth notes, while the other staves have simpler accompaniment. Measure 19 continues the melodic development in the treble staff.

20

Measures 20 and 21 of a musical score. The treble staff in measure 20 has a melodic line with a slur over the last two notes. Measure 21 shows a continuation of the melodic line in the treble staff, with the other staves providing harmonic support.

22

Measures 22 and 23 of a musical score. Measure 22 features a complex melodic line in the treble staff with many beamed sixteenth notes. Measure 23 continues the melodic development in the treble staff, with the other staves providing harmonic support.

24

Measures 24 and 25 of a musical score. Measure 24 features a complex melodic line in the treble staff with many beamed sixteenth notes. Measure 25 continues the melodic development in the treble staff, with the other staves providing harmonic support.

26

28

30

32

Variation 26

Gtr1
 Gtr2
 Gtr3

3
 5
 7

18
 16

9

11

13

15

17

18

19

20

21

22

23

24

25

Measures 25-26 of a musical score in 3/4 time, key of D major. The score is written for three staves: Treble, Alto, and Bass. Measure 25 features a treble staff with a half note D4, a quarter rest, and a half note E4. The alto staff has a half note D4, a quarter rest, and a half note E4. The bass staff has a half note D3, a quarter rest, and a half note E3. Measure 26 features a treble staff with a half note D4, a quarter rest, and a half note E4. The alto staff has a half note D4, a quarter rest, and a half note E4. The bass staff has a half note D3, a quarter rest, and a half note E3.

27

Measures 27-28 of a musical score in 3/4 time, key of D major. The score is written for three staves: Treble, Alto, and Bass. Measure 27 features a treble staff with a half note D4, a quarter rest, and a half note E4. The alto staff has a half note D4, a quarter rest, and a half note E4. The bass staff has a half note D3, a quarter rest, and a half note E3. Measure 28 features a treble staff with a half note D4, a quarter rest, and a half note E4. The alto staff has a half note D4, a quarter rest, and a half note E4. The bass staff has a half note D3, a quarter rest, and a half note E3.

29

Measures 29-30 of a musical score in 3/4 time, key of D major. The score is written for three staves: Treble, Alto, and Bass. Measure 29 features a treble staff with a half note D4, a quarter rest, and a half note E4. The alto staff has a half note D4, a quarter rest, and a half note E4. The bass staff has a half note D3, a quarter rest, and a half note E3. Measure 30 features a treble staff with a half note D4, a quarter rest, and a half note E4. The alto staff has a half note D4, a quarter rest, and a half note E4. The bass staff has a half note D3, a quarter rest, and a half note E3.

31

Measures 31-32 of a musical score in 3/4 time, key of D major. The score is written for three staves: Treble, Alto, and Bass. Measure 31 features a treble staff with a half note D4, a quarter rest, and a half note E4. The alto staff has a half note D4, a quarter rest, and a half note E4. The bass staff has a half note D3, a quarter rest, and a half note E3. Measure 32 features a treble staff with a half note D4, a quarter rest, and a half note E4. The alto staff has a half note D4, a quarter rest, and a half note E4. The bass staff has a half note D3, a quarter rest, and a half note E3.

Variation 27

Canon at the Ninth

The musical score for Variation 27, 'Canon at the Ninth', is written for two guitars (Gtr1 and Gtr2) in 6/8 time, key of D major. The score is divided into five systems of staves. The first system shows measures 1-3, the second system measures 4-6, the third system measures 7-9, the fourth system measures 10-12, and the fifth system measures 13. The music features complex rhythmic patterns, including eighth and sixteenth notes, and rests, with a final double bar line at measure 13.

17

20

23

26

29

Variation 28

3/4

Gtr1

Gtr2

3

5

7

9

11

13

15

17

Measures 17 and 18 of a musical score. The key signature is one sharp (F#). Measure 17 features a treble clef with a melody of eighth notes and a bass clef with a bass line of eighth notes. Measure 18 continues the melody and bass line. Both staves have an '8' below the clef.

19

Measures 19 and 20 of a musical score. The key signature is one sharp (F#). Measure 19 features a treble clef with a melody of eighth notes and a bass clef with a bass line of eighth notes. Measure 20 continues the melody and bass line. Both staves have an '8' below the clef.

21

Measures 21 and 22 of a musical score. The key signature is one sharp (F#). Measure 21 features a treble clef with a melody of eighth notes and a bass clef with a bass line of eighth notes. Measure 22 continues the melody and bass line. Both staves have an '8' below the clef.

23

Measures 23 and 24 of a musical score. The key signature is one sharp (F#). Measure 23 features a treble clef with a melody of eighth notes and a bass clef with a bass line of eighth notes. Measure 24 continues the melody and bass line. Both staves have an '8' below the clef.

25

27

29

31

Variation 29

The musical score for Variation 29 is written for two guitars, Gtr1 and Gtr2, in 3/4 time and the key of D major (one sharp). The score is organized into four systems, each containing two staves. The first system shows measures 1 and 2. The second system shows measures 3 and 4, with a triplet of eighth notes in measure 4. The third system shows measures 5 and 6. The fourth system shows measures 7 and 8, with a triplet of eighth notes in measure 8. The music features complex rhythmic patterns, including sixteenth notes and triplets, and a key signature of one sharp (F#).

9

8

3

11

8

13

8

15

8

3

17

8

3

8

8

19

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It begins with a measure containing a triplet of eighth notes (G4, A4, B4) beamed together, followed by a series of eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, starting with a half note G2, followed by quarter and eighth notes. The second system continues the melody in the upper staff and provides a bass line in the lower staff, including a measure with a triplet of eighth notes (G2, F2, E2) and a final measure with a half note G2. The score is marked with a '23' in the top left corner.

25

Measures 25-26 of a musical score. The key signature is one sharp (F#). The music is written for two staves. The upper staff features a complex melodic line with many eighth and sixteenth notes, including a triplet of eighth notes in measure 25. The lower staff provides a simpler accompaniment with quarter and eighth notes.

27

Measures 27-28 of a musical score. The key signature is one sharp (F#). The music is written for two staves. In measure 27, the upper staff has a triplet of eighth notes followed by rests, while the lower staff has a triplet of eighth notes. In measure 28, the upper staff is mostly empty with a few notes, and the lower staff continues with a melodic line.

29

Measures 29-30 of a musical score. The key signature is one sharp (F#). The music is written for two staves. In measure 29, the upper staff is mostly empty, and the lower staff has a melodic line. In measure 30, the upper staff is mostly empty, and the lower staff continues with a melodic line.

31

Measures 31-32 of a musical score. The key signature is one sharp (F#). The music is written for two staves. In measure 31, the upper staff has a complex melodic line with many eighth and sixteenth notes, including a triplet of eighth notes. The lower staff provides a simpler accompaniment. In measure 32, the upper staff has a melodic line with a repeat sign at the end, and the lower staff continues with a melodic line.

Variation 30

Quodlibet

The musical score for Variation 30, Quodlibet, is presented in three systems. Each system contains four guitar staves (Gtr1, Gtr2, Gtr3, Gtr4) and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The score is marked with a '3' at the beginning of the second system and a '6' at the beginning of the third system, indicating measures 3 and 6 respectively. The guitar parts feature various techniques including slurs, ties, and trills. The piano accompaniment provides a harmonic foundation with chords and moving lines. The score concludes with a double bar line and repeat dots.

System 11 of the musical score. It consists of four staves (treble and bass clef for piano and vocal). The key signature is one sharp (F#). The system contains three measures of music. The first measure has a repeat sign. The piano part features a steady eighth-note accompaniment, while the vocal line has a more melodic, flowing pattern with some grace notes.

System 12 of the musical score. It consists of four staves. The key signature remains one sharp. This system contains two measures. The first measure features a long, sweeping melodic line in the vocal part that spans across the measure. The piano accompaniment continues with a rhythmic pattern of eighth notes.

System 14 of the musical score. It consists of four staves. The key signature is one sharp. This system contains three measures. The first measure includes a trill in the vocal line. The system concludes with a double bar line and repeat dots, indicating the end of a section.

Aria da Capo e Fine.

Table of Ornaments

This table of ornaments is taken from J. S. Bach's "Klavierbüchlein für Wilhelm Friedemann Bach", written for Bach's eldest son. It was meant to be schematic rather than literal. Ornaments in this period were typically improvised. Even when notated the length of the ornament and its articulation was dependent on its context and the performers preference.

The image displays two systems of musical notation, each with a treble and bass staff joined by a brace. The top system contains six measures, and the bottom system contains four measures. Each measure is labeled with a specific ornament. The notation includes various symbols: a wavy line for trills, a mordant symbol (a small 'v' shape) for mordants, a '2' for turns, and a wavy line for ascending or descending trills. The bass staves show the underlying harmonic support with eighth and sixteenth notes.

Ornament	Notation Description
Trill	Treble staff: wavy line above a quarter note. Bass staff: eighth notes.
Mordant	Treble staff: mordant symbol above a quarter note. Bass staff: eighth notes.
Trill and Mordant	Treble staff: wavy line and mordant symbol above a quarter note. Bass staff: eighth notes.
Turn	Treble staff: '2' symbol above a quarter note. Bass staff: eighth notes.
Ascending Trill	Treble staff: wavy line above a quarter note. Bass staff: eighth notes.
Descending Trill	Treble staff: wavy line above a quarter note. Bass staff: eighth notes.
Ascending Trill with Mordant	Treble staff: wavy line and mordant symbol above a quarter note. Bass staff: eighth notes.
Descending Trill with Mordant	Treble staff: wavy line and mordant symbol above a quarter note. Bass staff: eighth notes.
Appoggiatura and Trill	Treble staff: wavy line above a quarter note. Bass staff: eighth notes.
Schleifer	Treble staff: wavy line above a quarter note. Bass staff: eighth notes.

Acknowledgements

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This work is based on source material from the MutopiaProject <http://mutopiaproject.org>

Special thanks to sync.com

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Aria	JD Erickson (2007)
Variation 1,2	JD Erickson (2007)
Variation 18	Benjamin Esham (2007)
Variation 3 - 17, 19 - 30	Hajo Delzeliski (2008)

Errata

- * Variation 27 - bar 23, "c#" not playable under given instrument limitations
- * Variation 23 - bar 31, "c" not playable under given instrument limitations

All other errata should be sent to steve@linuxsuite.org