Goldberg Variations

J. S. Bach

BWV 988

For Guitar Ensemble

Transcribed and Engraved

by

Steve Shorter

N. 16.

Clavier Ubung

bestehend

in einer

ARIA

mit verschiedenen Veränderungen

vors Clavicimbal

mit 2 Manualen.

Denen Liebhabern zur Gemüths-

Ergetzung verfertiget von

Johann Sebastian Bach

Königl. Pohl. u. Churfl. Sæchß. Hoff-

Compositeur, Capellmeister, u. Directore

Chori Musici in Leipzig.

Nürnberg in Verlegung

Balthasar Schmids.

For

Eli Kassner
and
Glenn Gould

From

The Guitar Society of Toronto Orchestra

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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 interperative 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)

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

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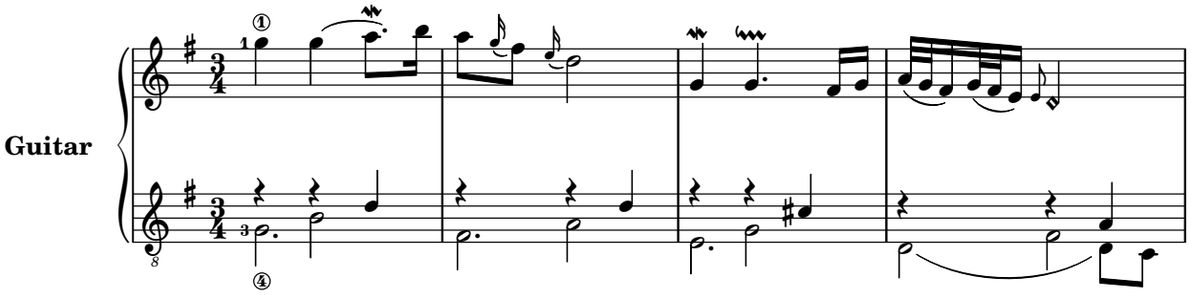
Introduction to Version 2.0

After 10 years since the release of Version 1.0, there is much to be considered.

The changes of Version 2.0, are about readability and spacing. The use of the Grand Staff is about clarity, authority, and I like the soft curves. The use of the Treble Cleff is mostly technical.

Perhaps an example from the Aria.



Notice the 2 clefs. The top is the normal Treble Clef. The bottom is the "normal" Guitar Clef. They are quite different. Solo Guitar score is written in a special clef to accomodate the range of the instrument. It is quite ideal for that purpose. But in ensemble arrangement, with adequate counterpoint, there is a need for the Treble Clef to save space and improve readability. The first note "g" in the top clef, is found on the 15th fret of the guitar. The 4th ledger line of the Guitar Clef. To continue an entire piece with the top Guitar written in ledger lines demands a different solution. It is common to take short periods of high notes and use ottava, but for an entire piece is rediculous when a simple change of clef is all that is neccessary.

Where there are no other solutions, the Guitar Clef has been replaced by the Treble clef whenever it saves space and improves readability. The Treble Clef has been used in the Aria and Variations 1, 4, 10, 16, 18, 19, 21, 22, 24 and 26.

In the process of craftng Version 2.0, I had hoped to find some wrong notes. However, all I could find in Version 1.3 was a wrong octave in the last chord of Variation 16. I probably missed something ;-). I fixed some bad ties and stem directions.

In case of errors or other reason, I can be reached at steve@linuxsuite.org

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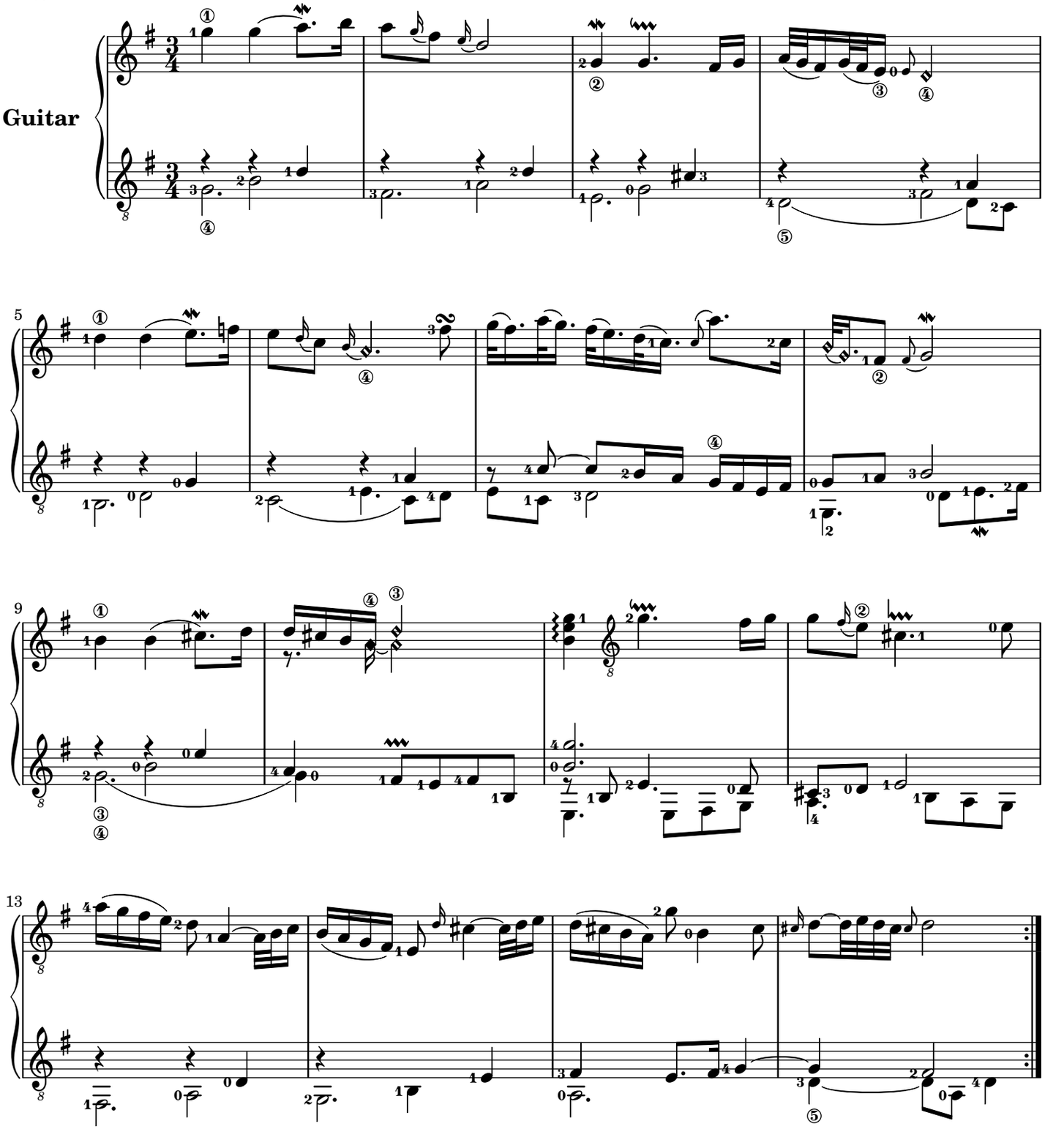
Aria

"Goldberg"

J. S. Bach (1685 - 1750)
Steve Shorter (2018)

2.0

Guitar



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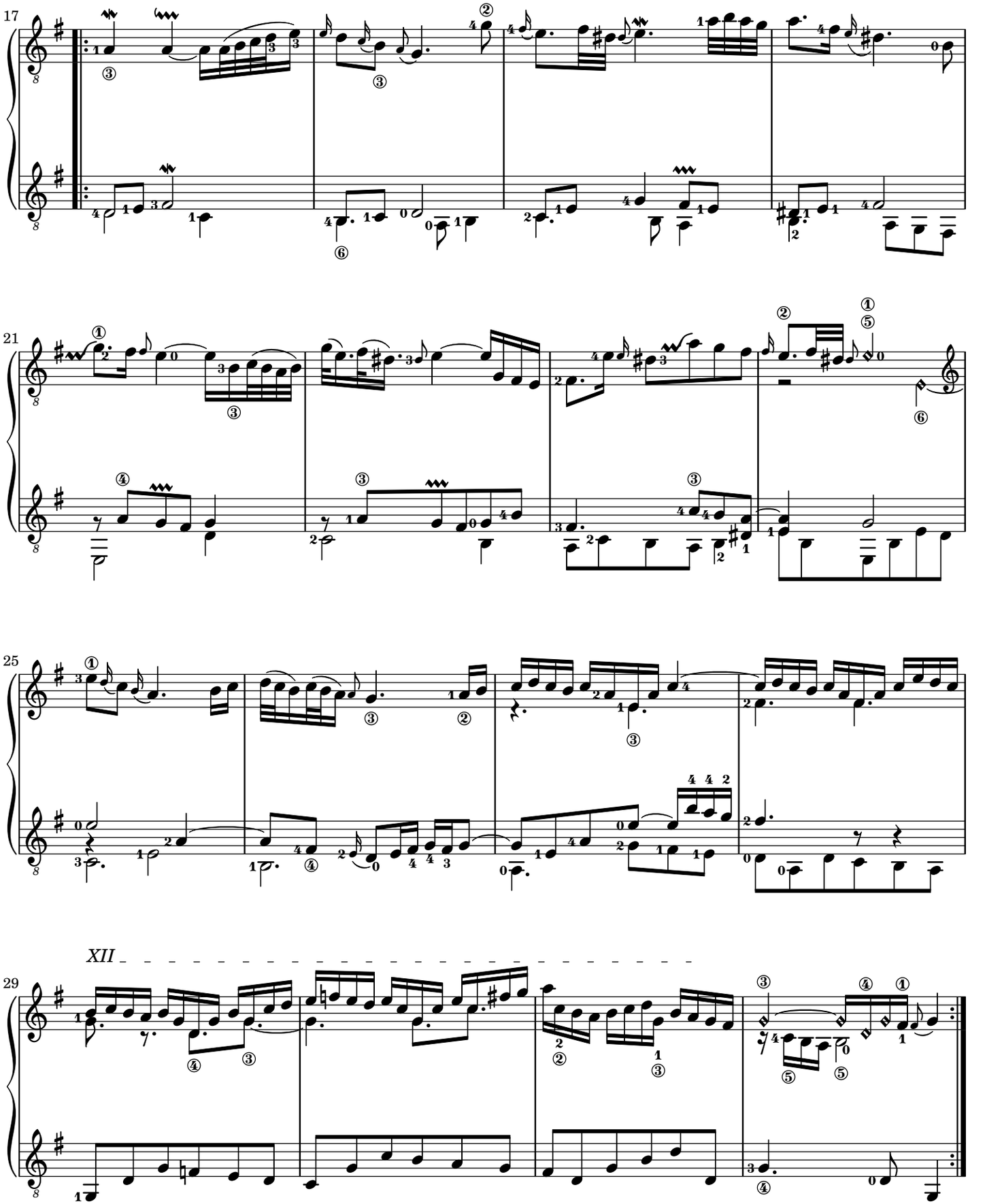

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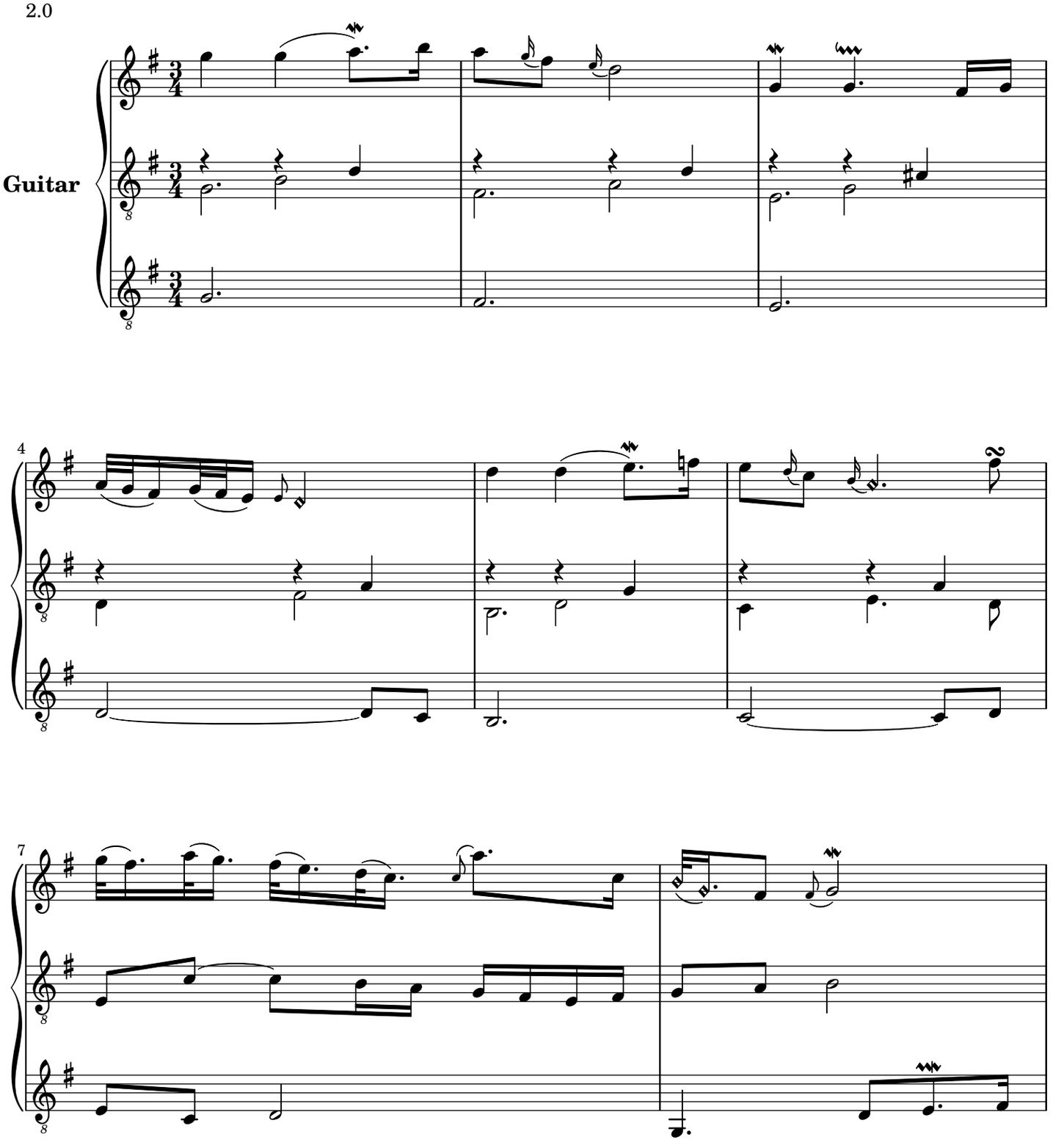
Aria

"Goldberg"

J. S. Bach (1685 - 1750)
Steve Shorter (2018)

2.0

Guitar



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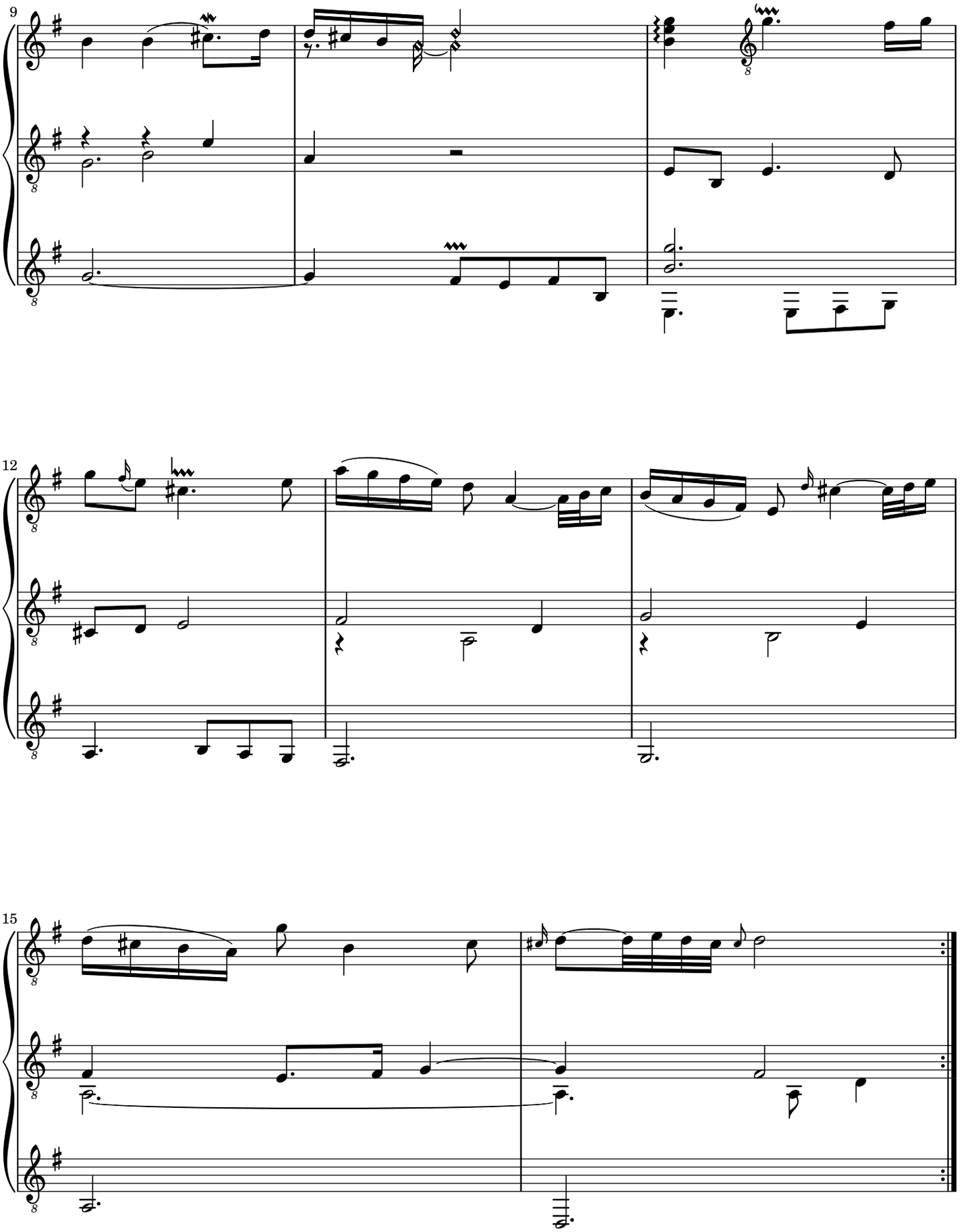

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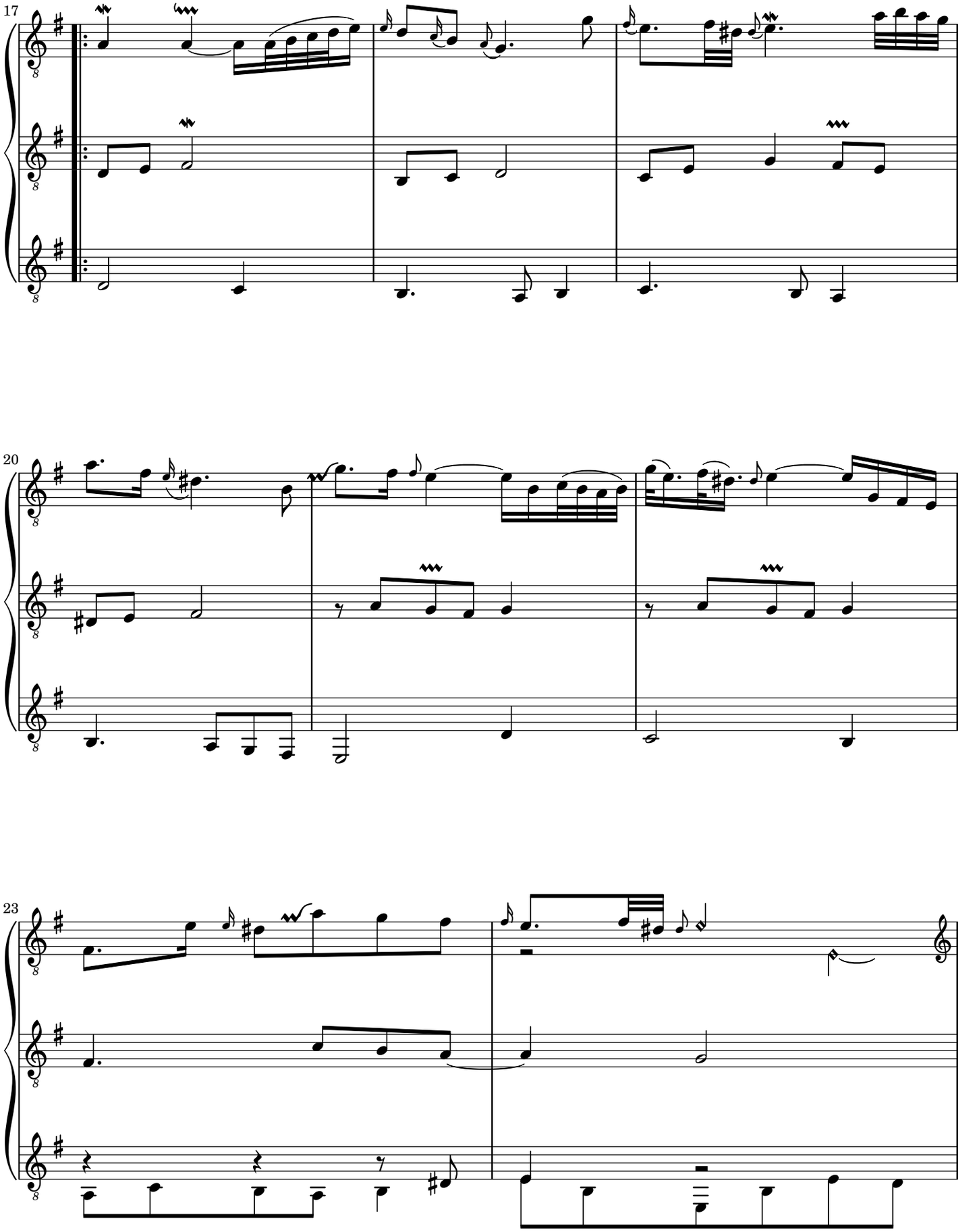

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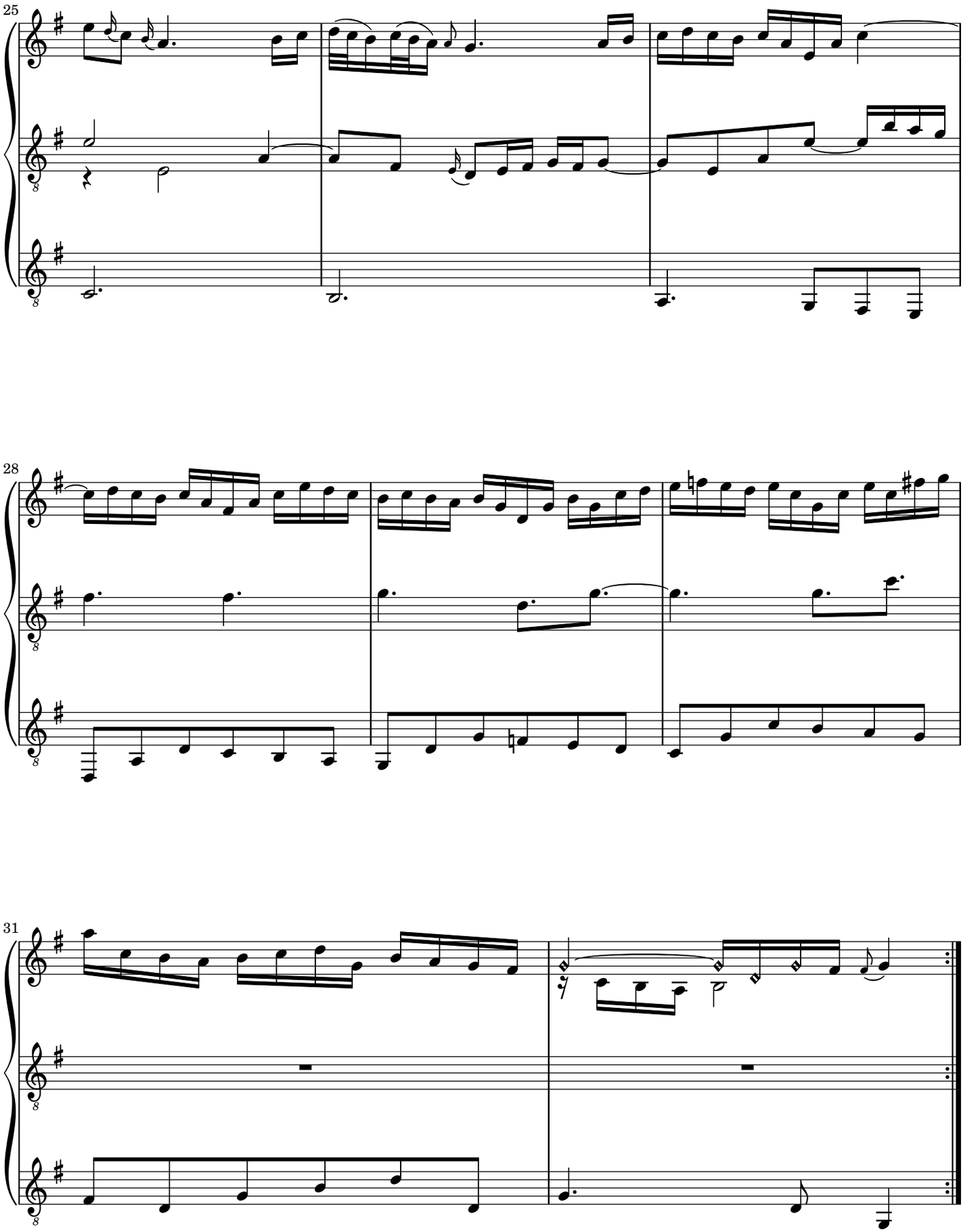

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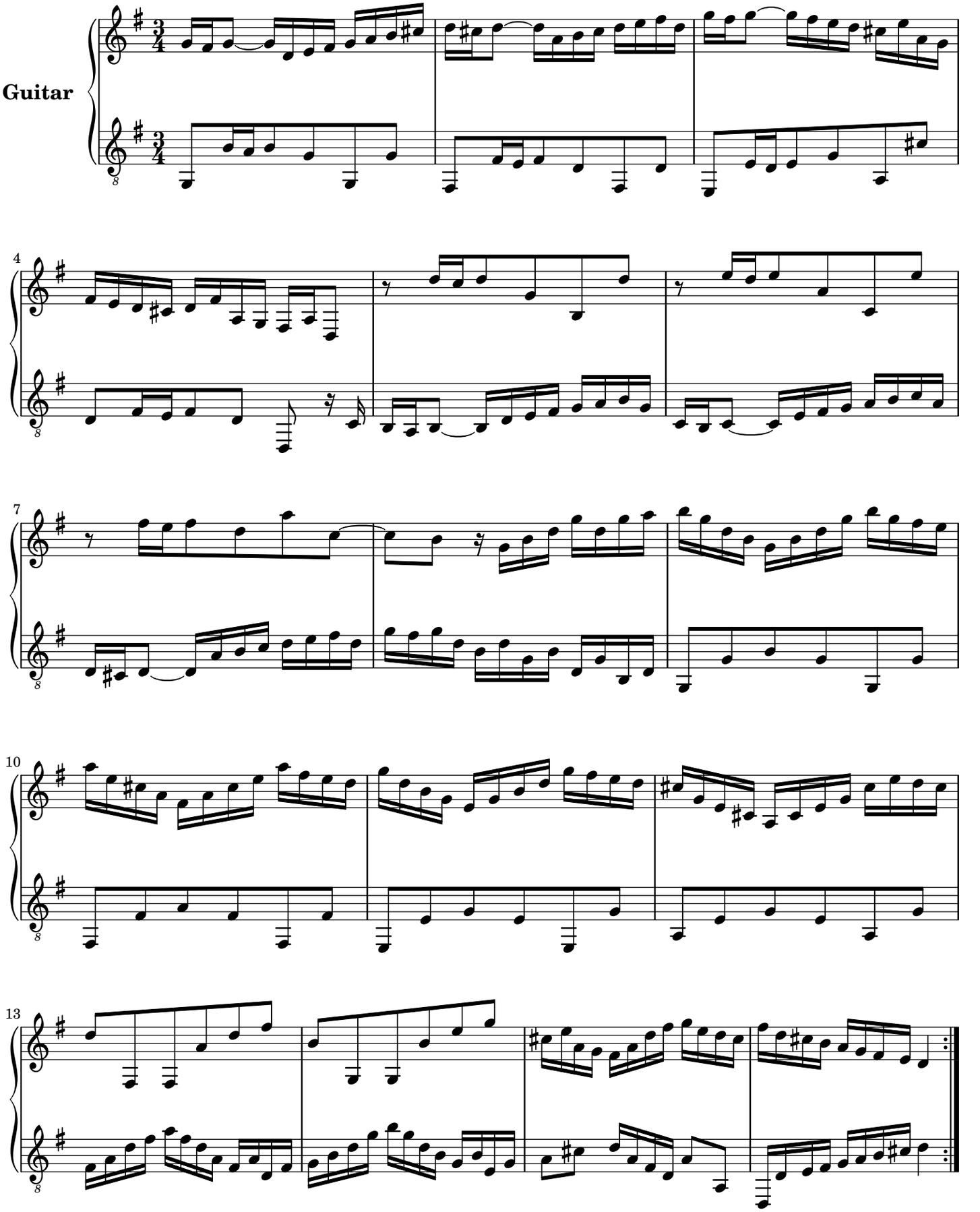
Variation 01



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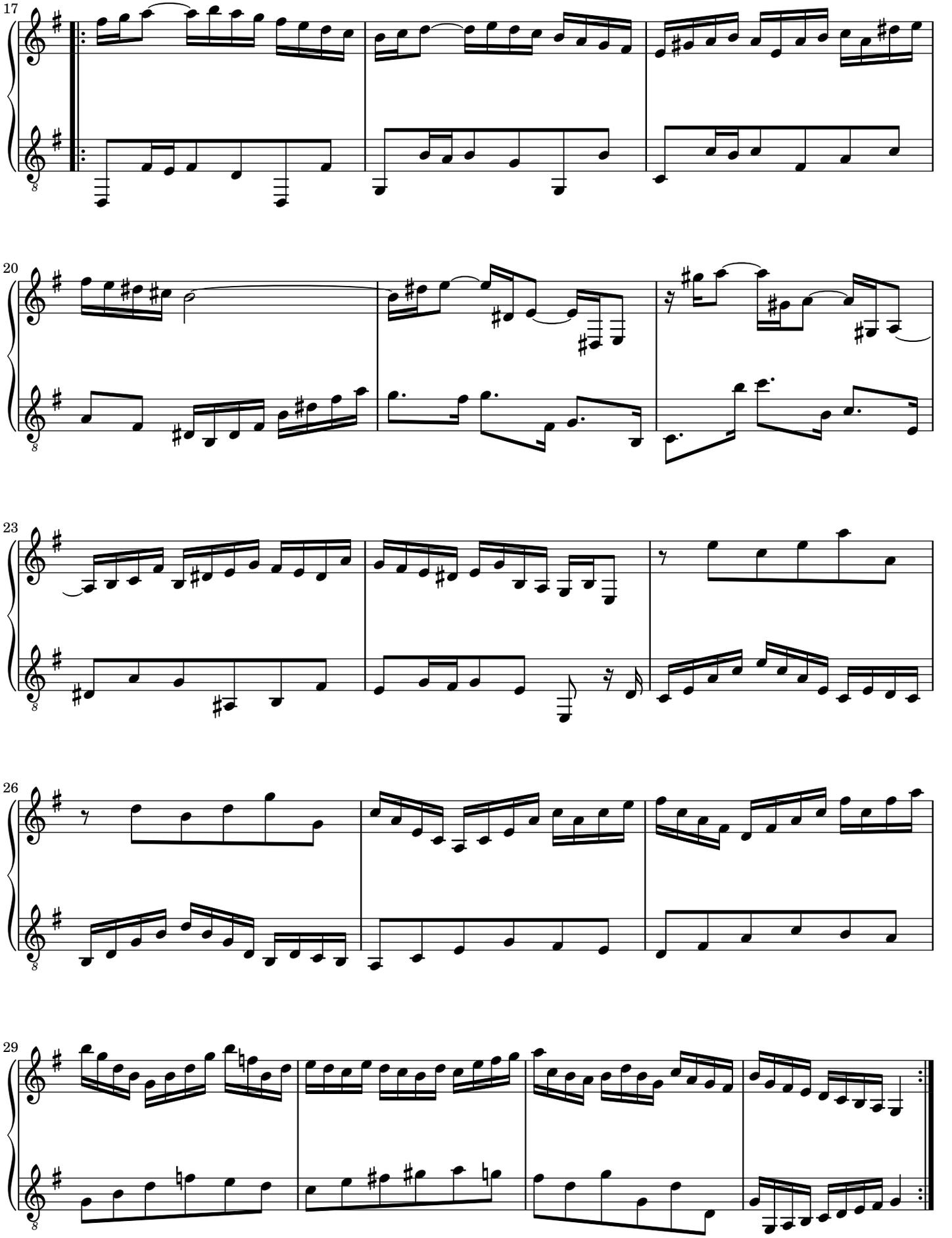

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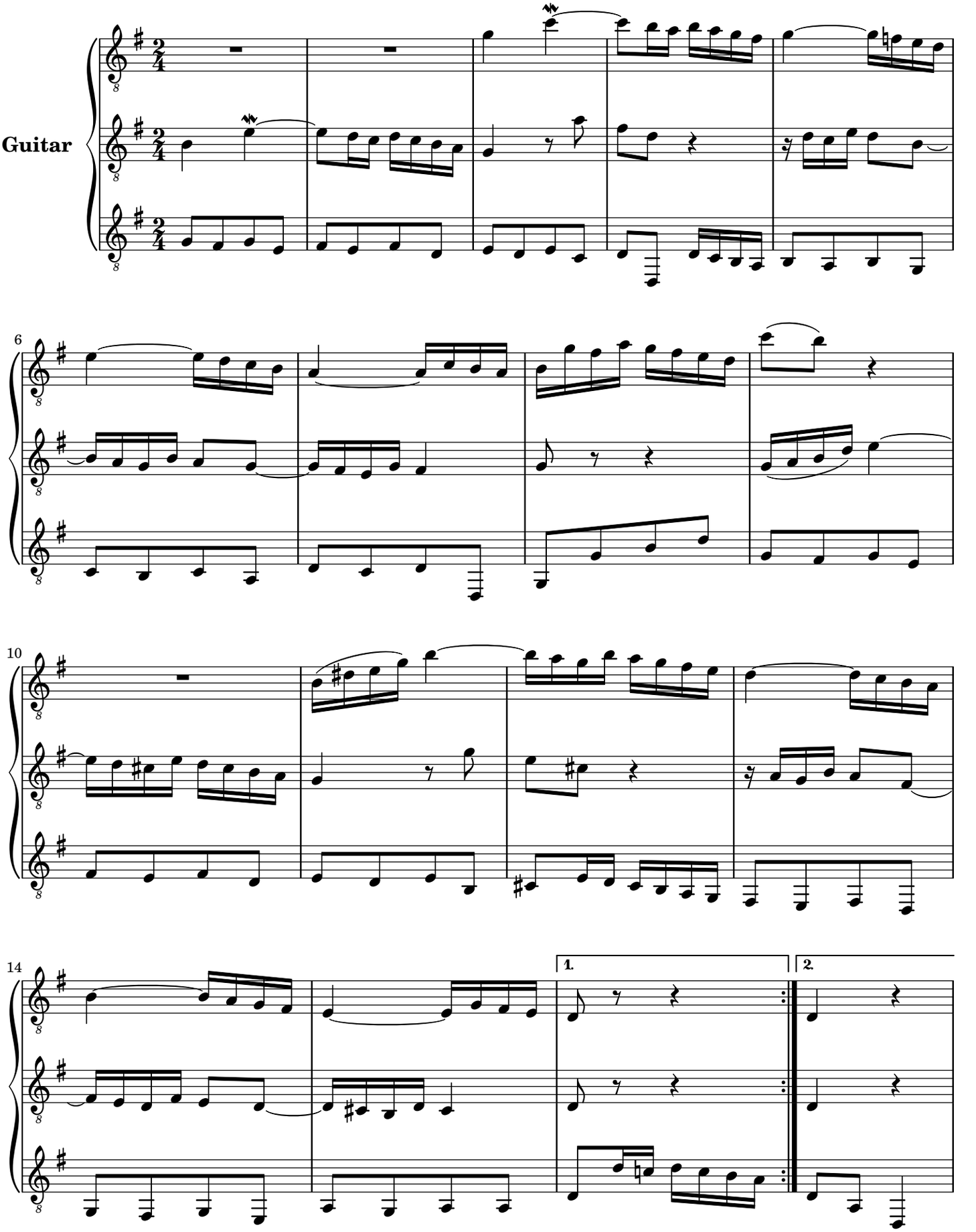
Variation 02



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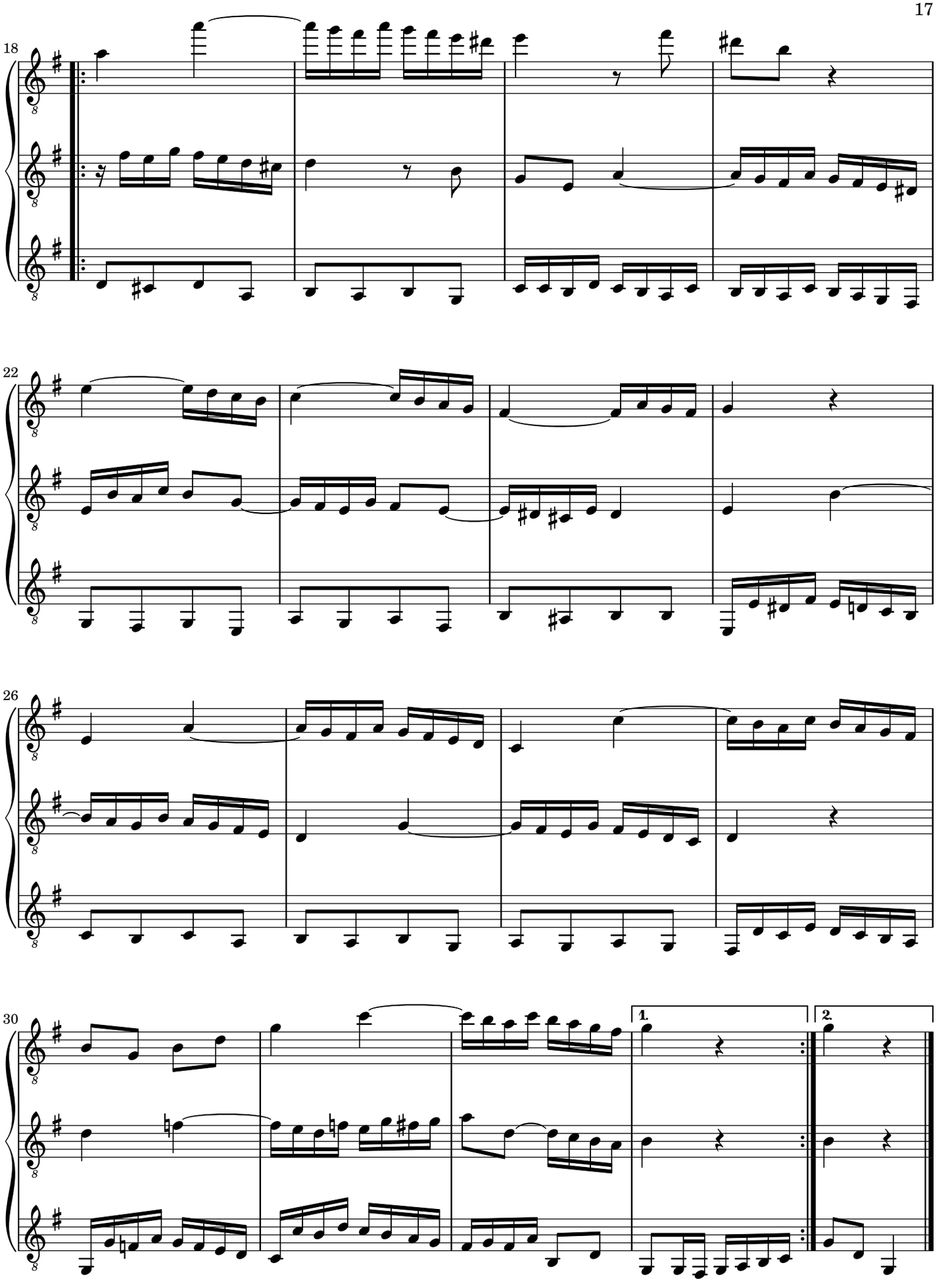

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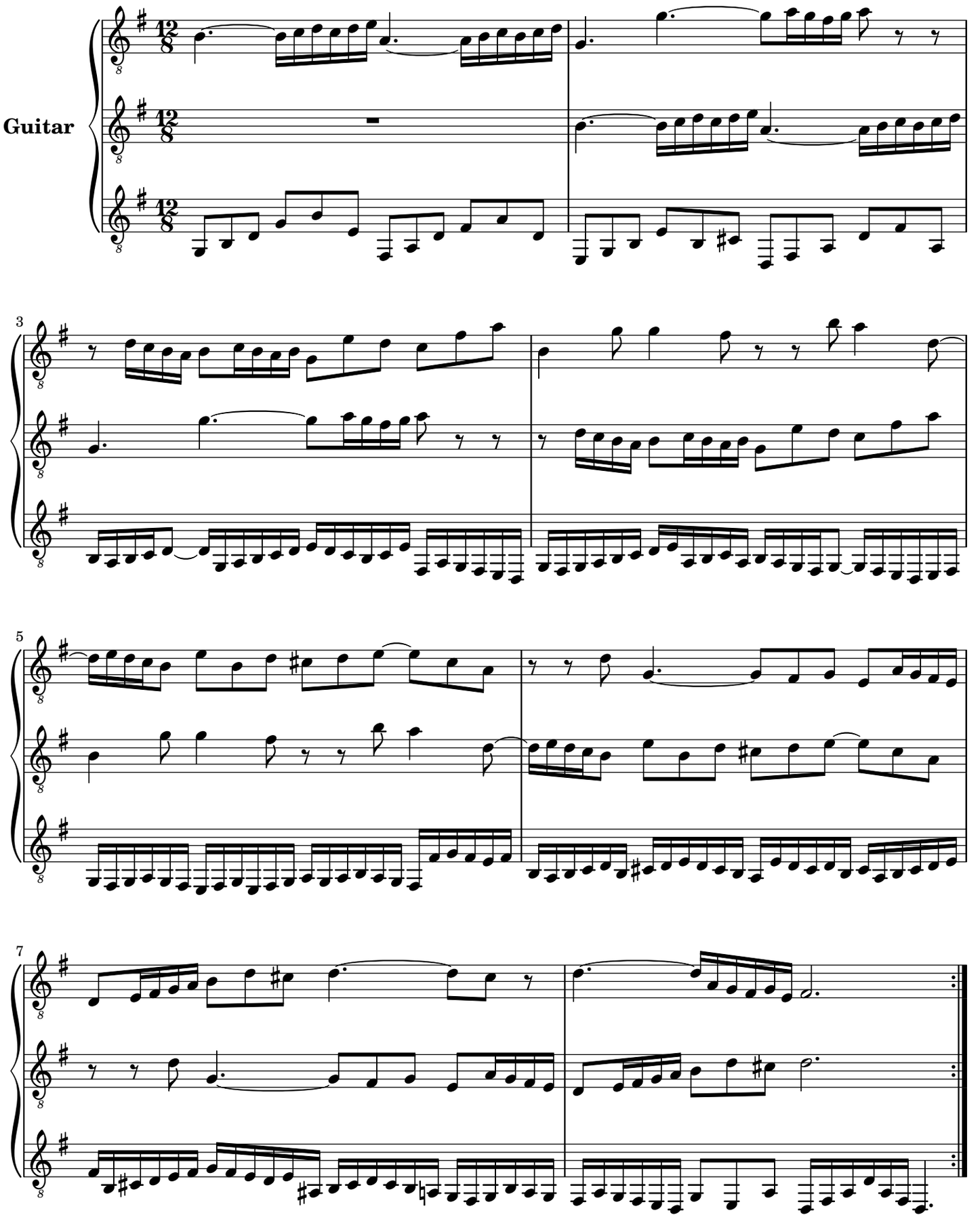
Variation 03

Canon at the Unison



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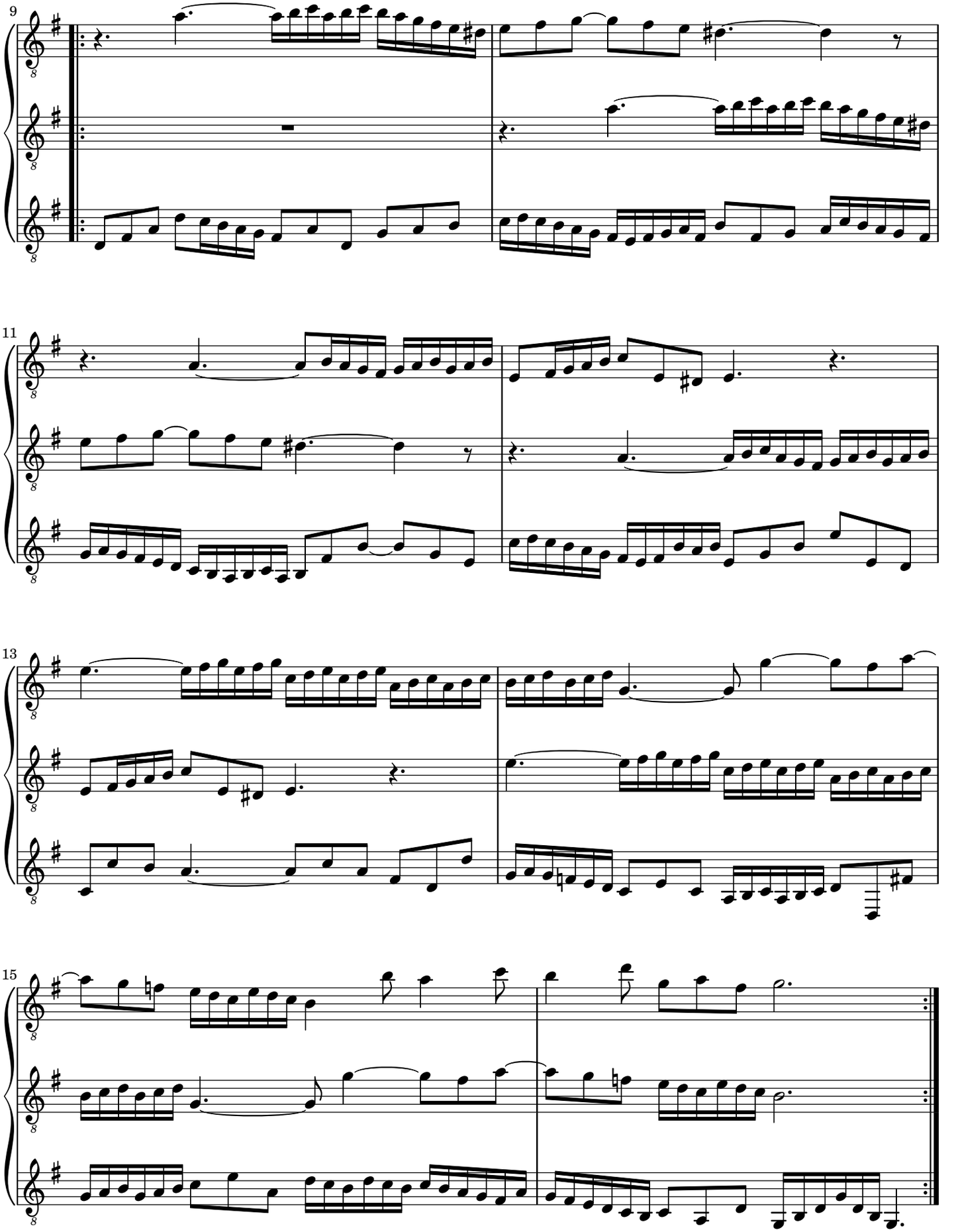

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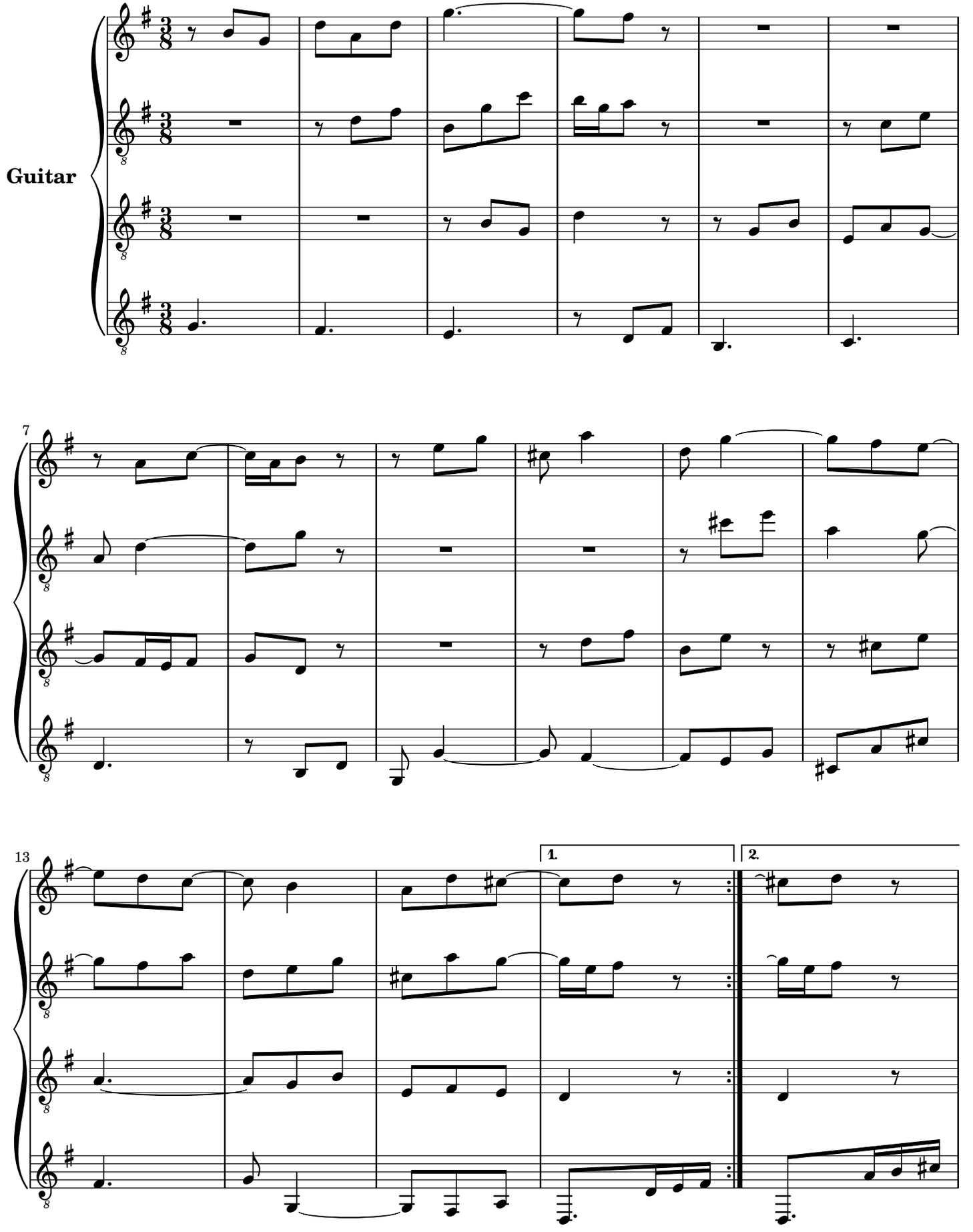
Variation 04



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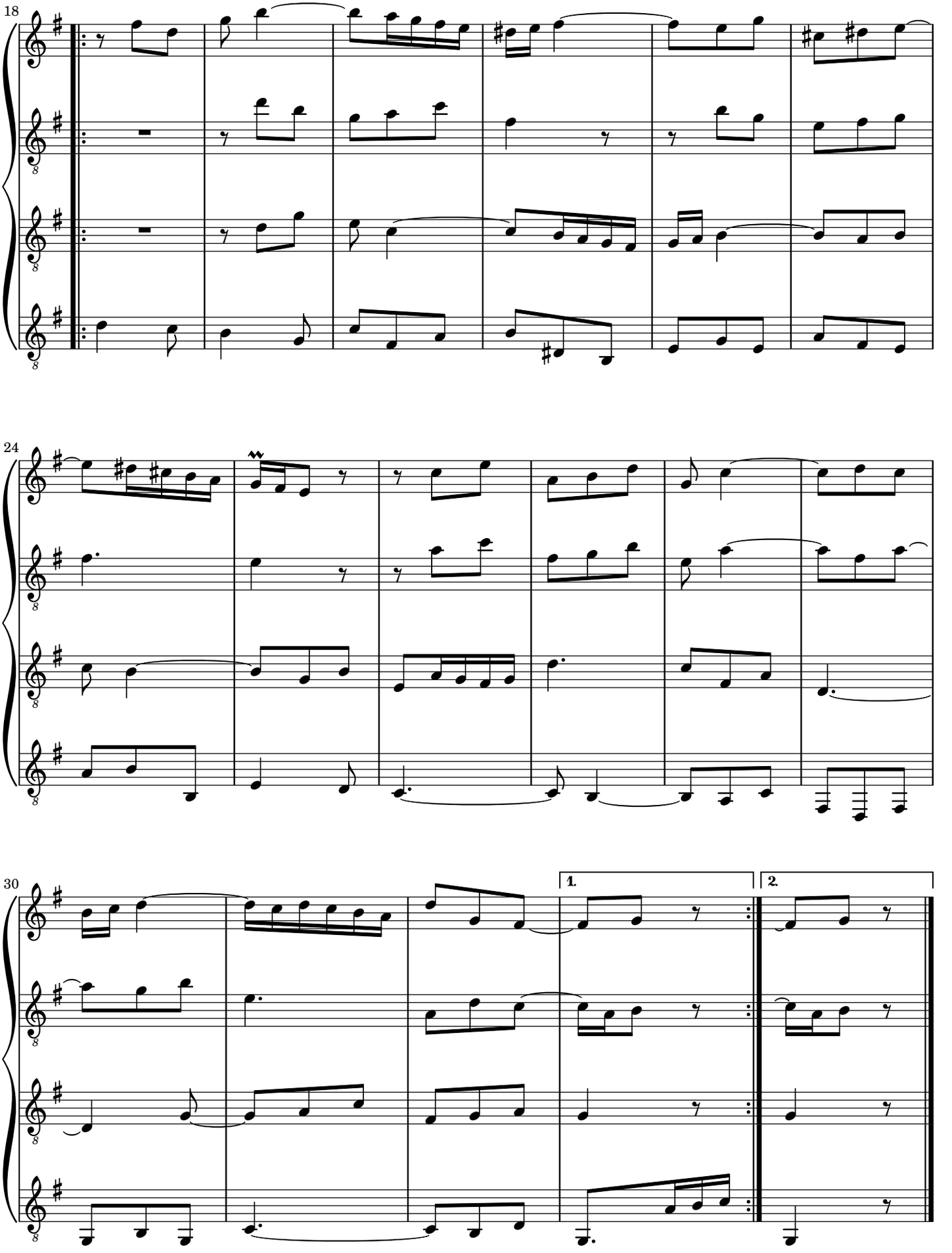

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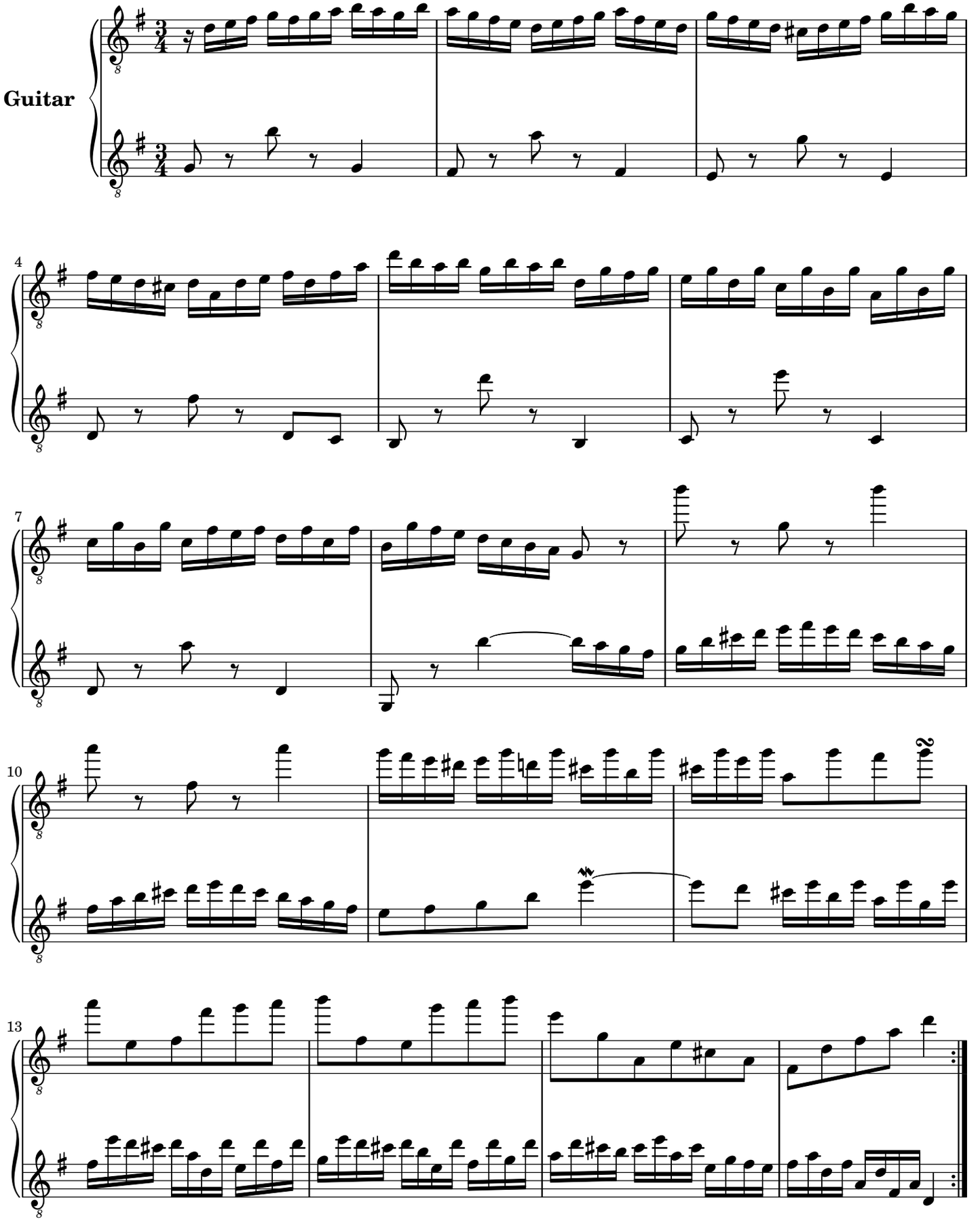
Variation 05



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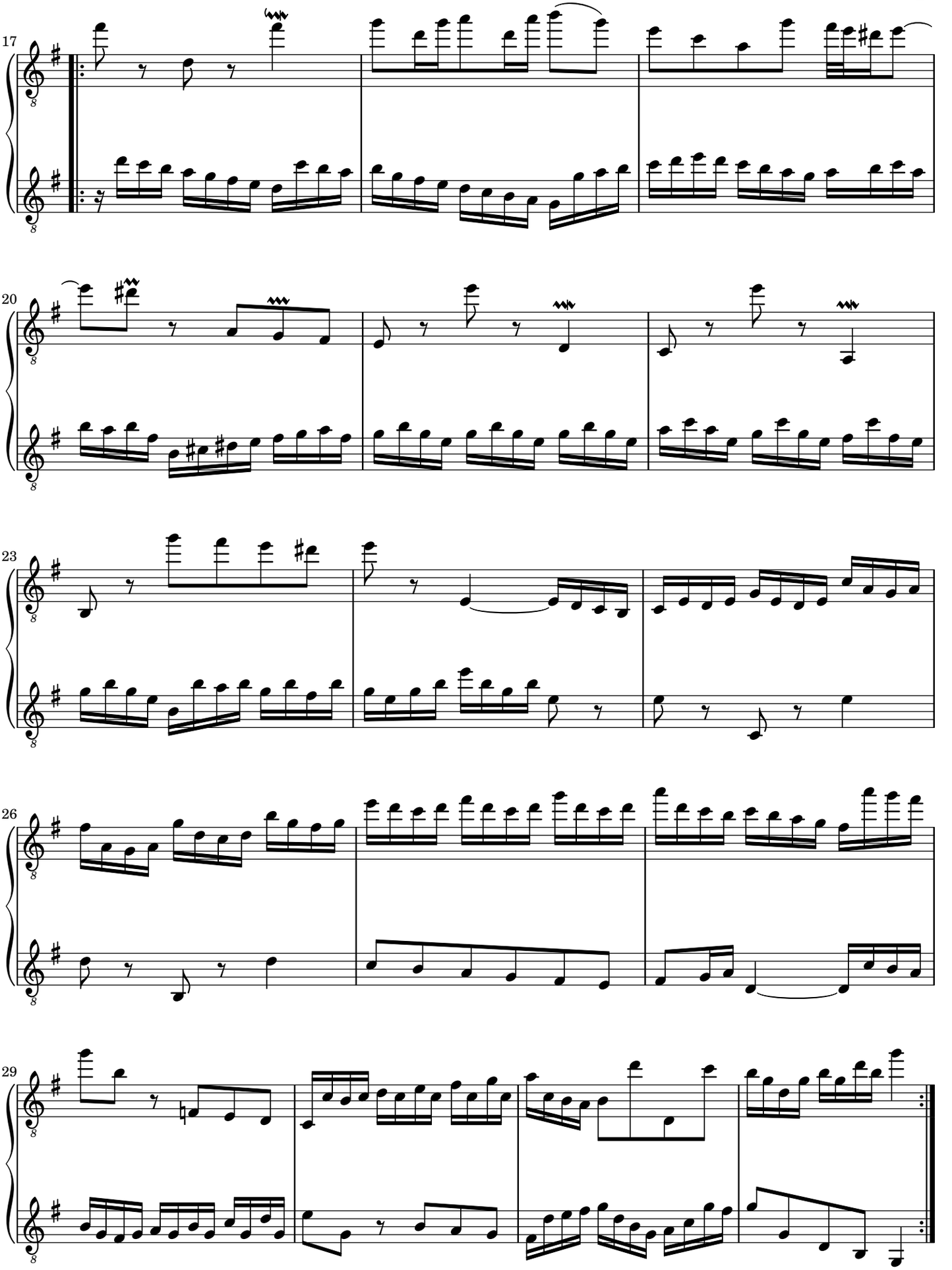

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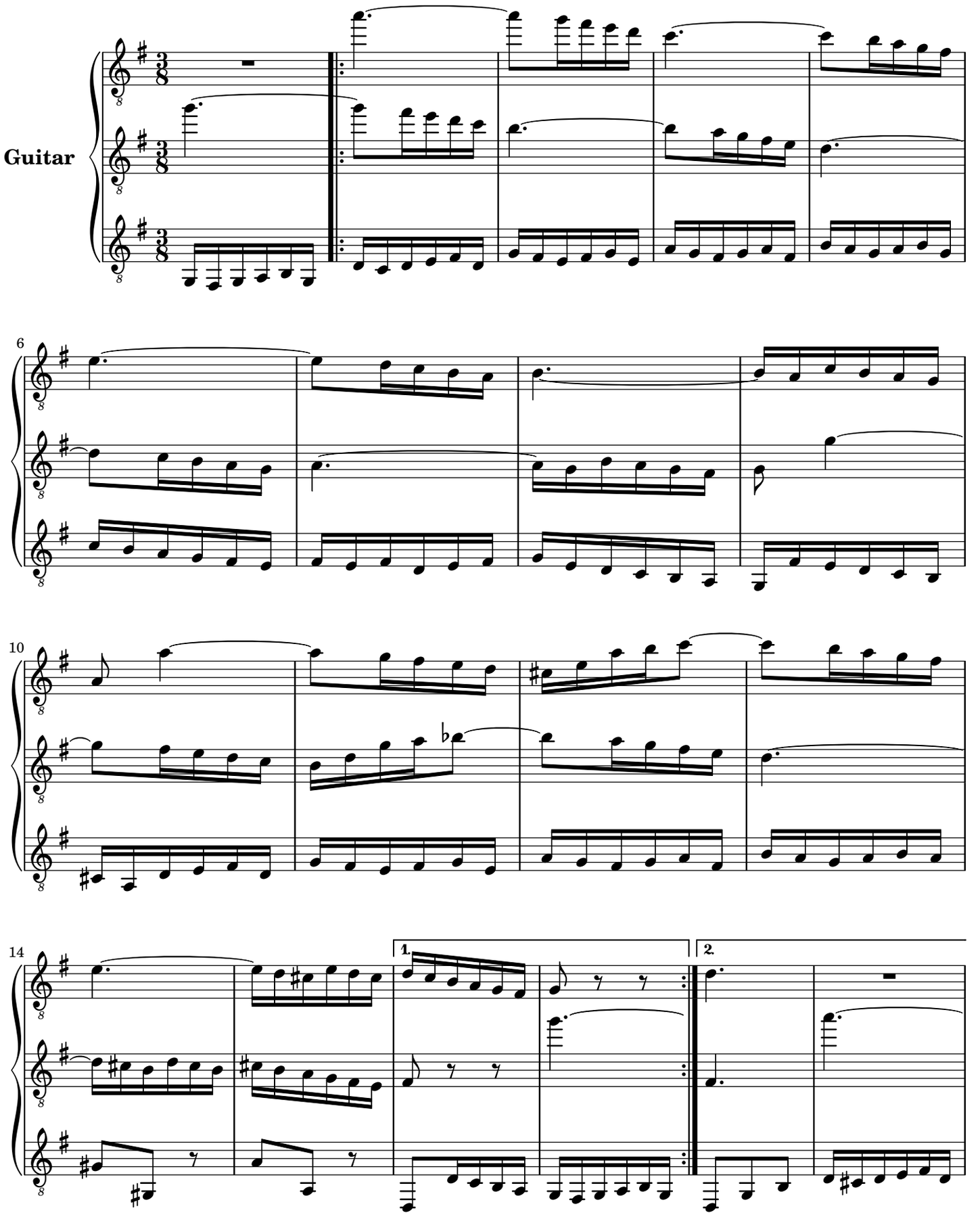
Variation 06

Canon at the Second



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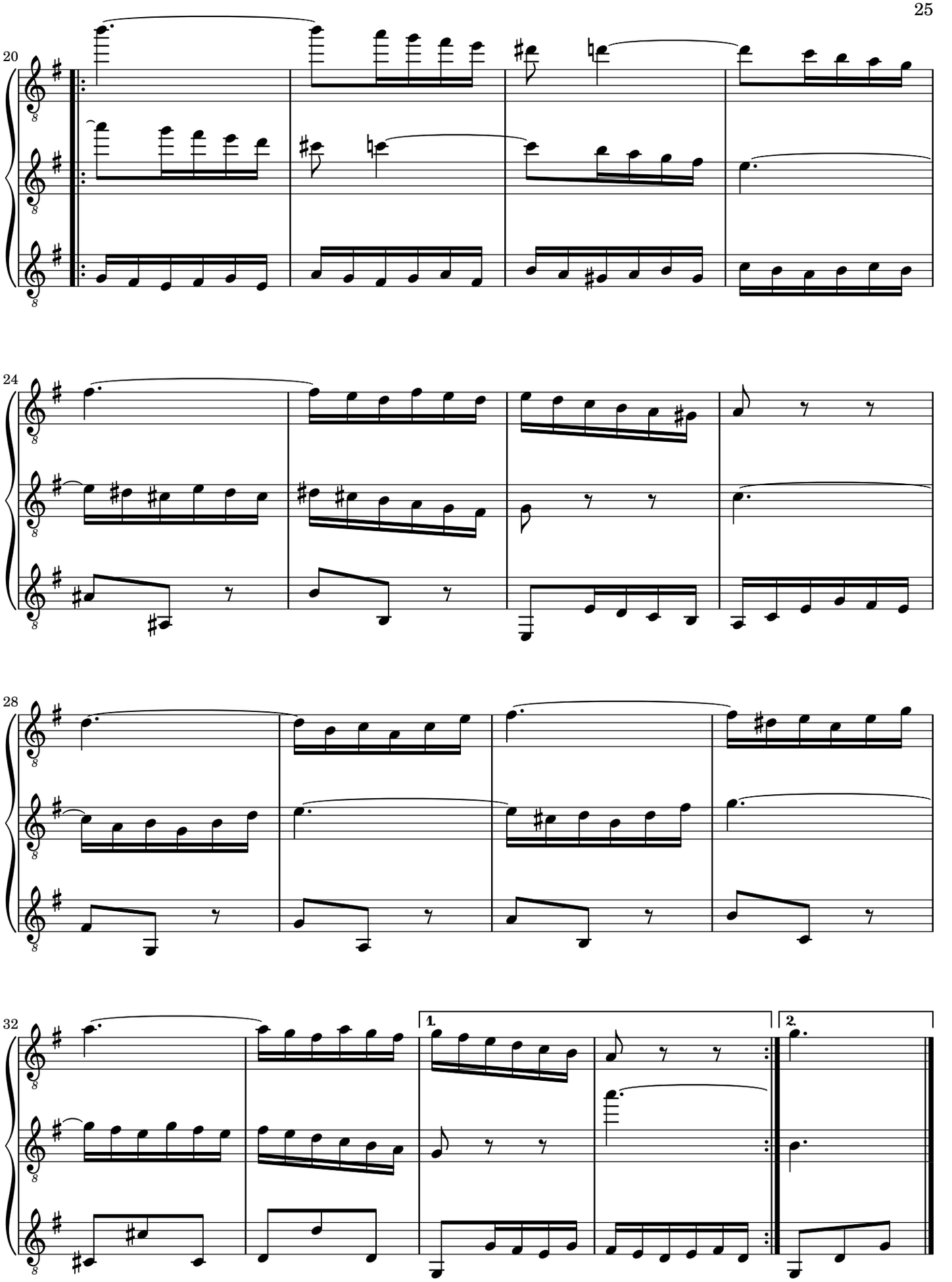

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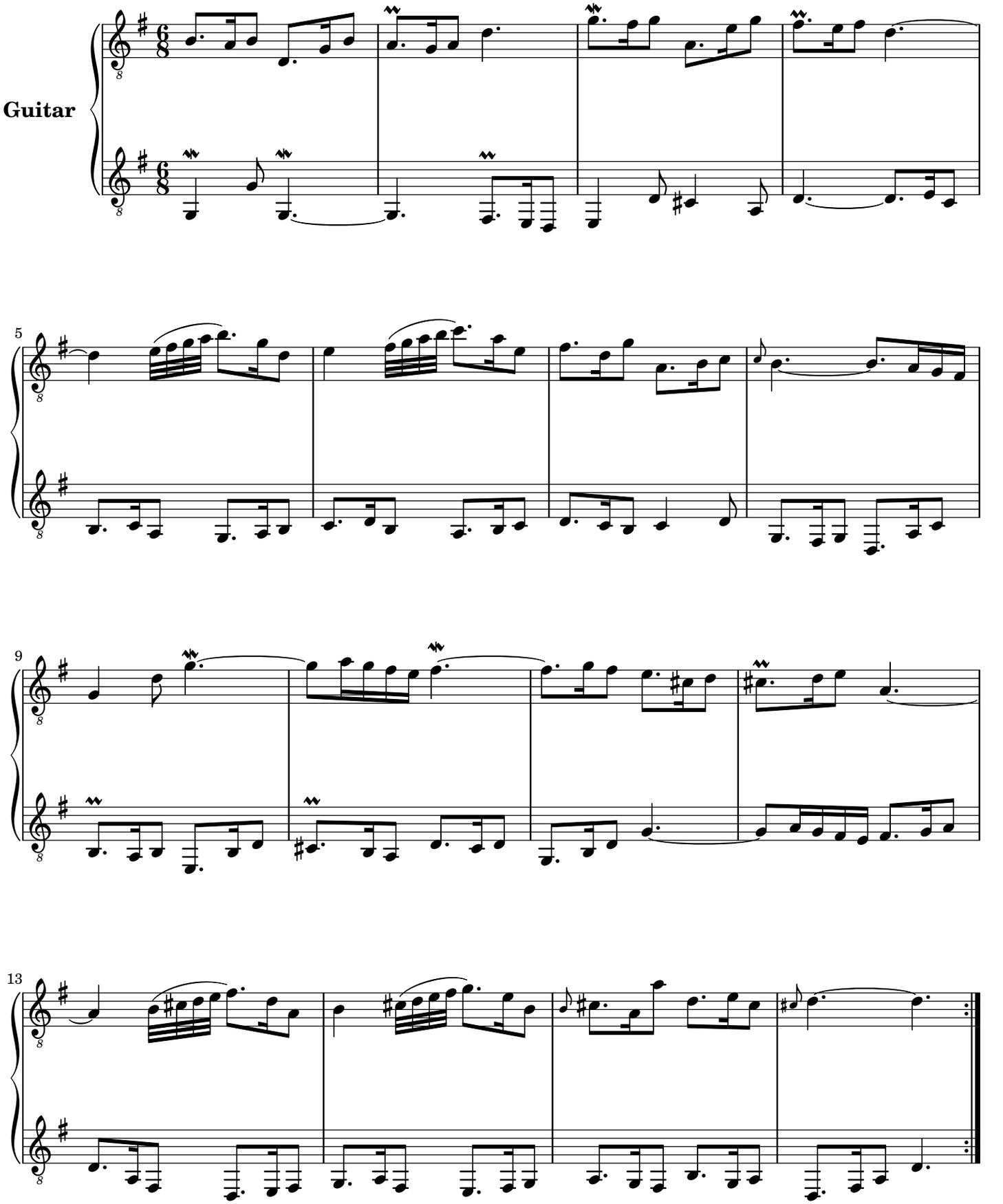
Variation 07

At the tempo of a Gigue



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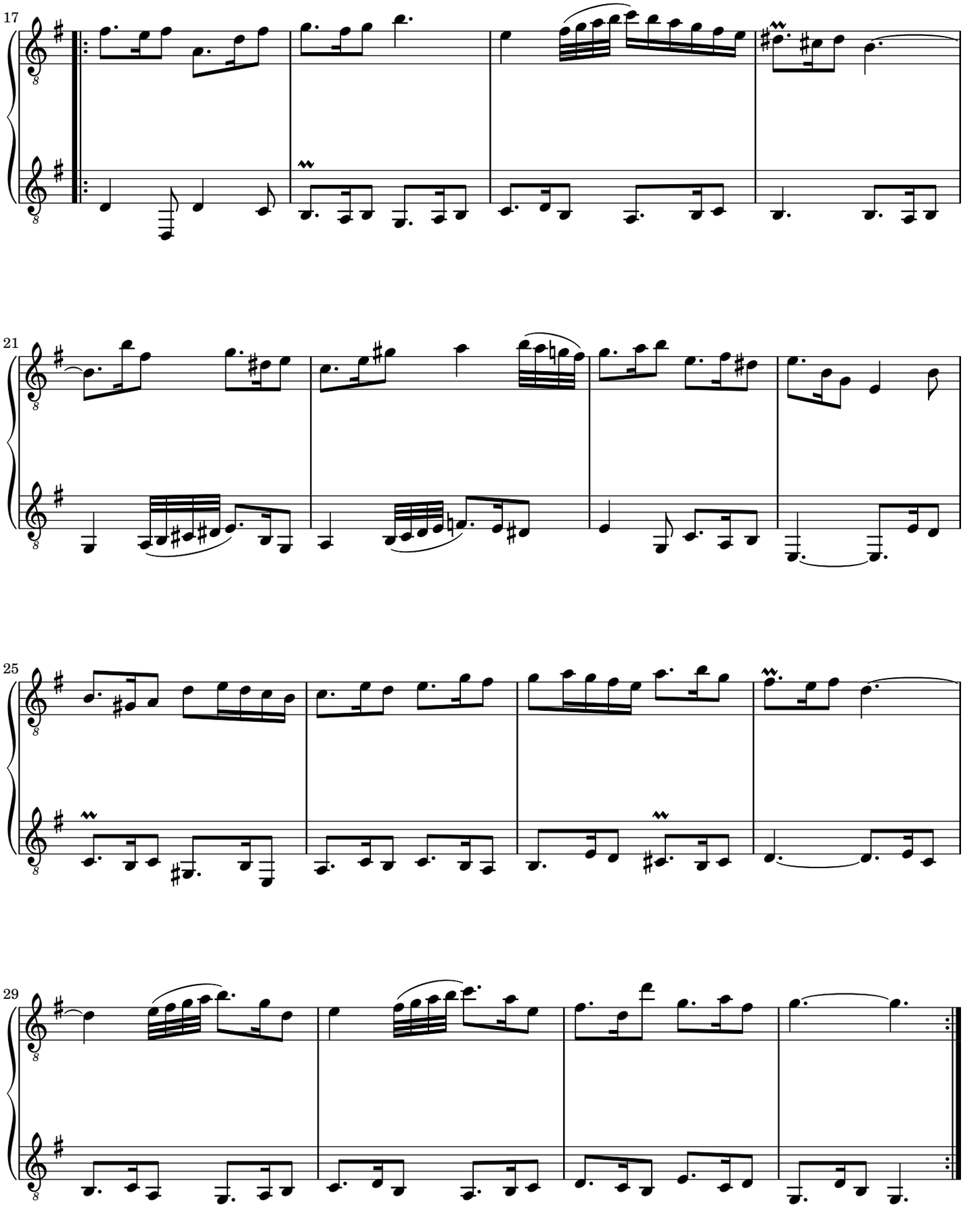

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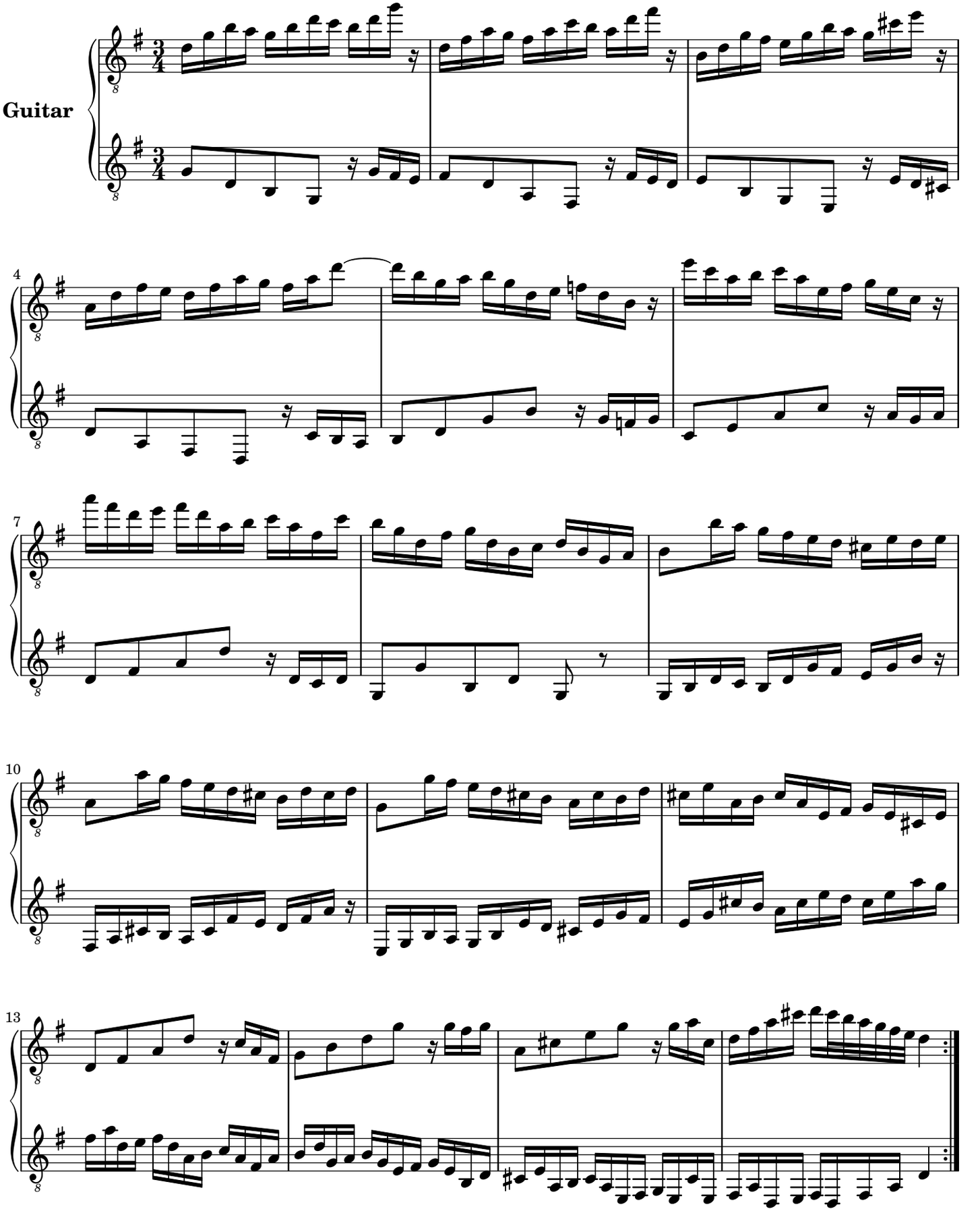
Variation 08



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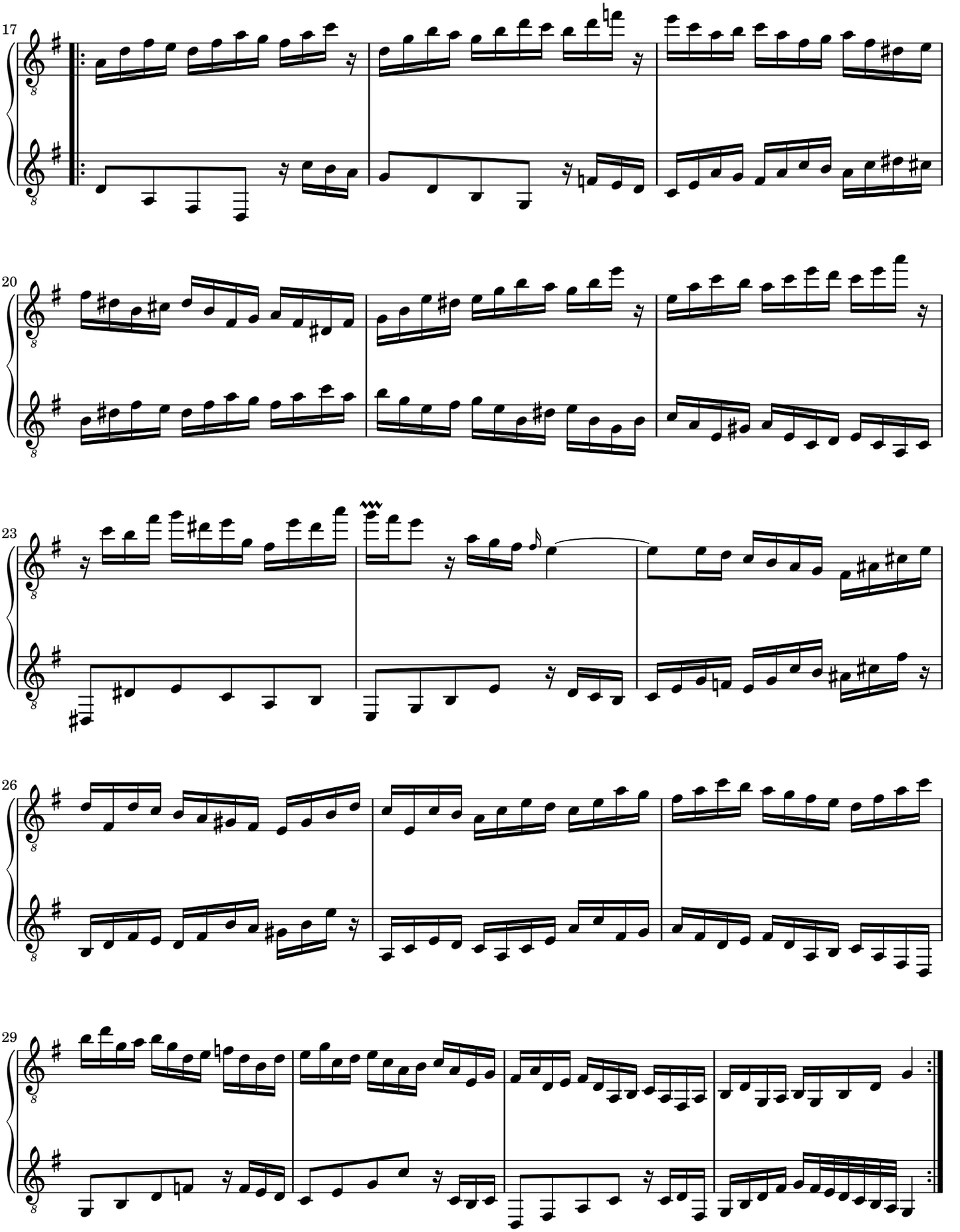

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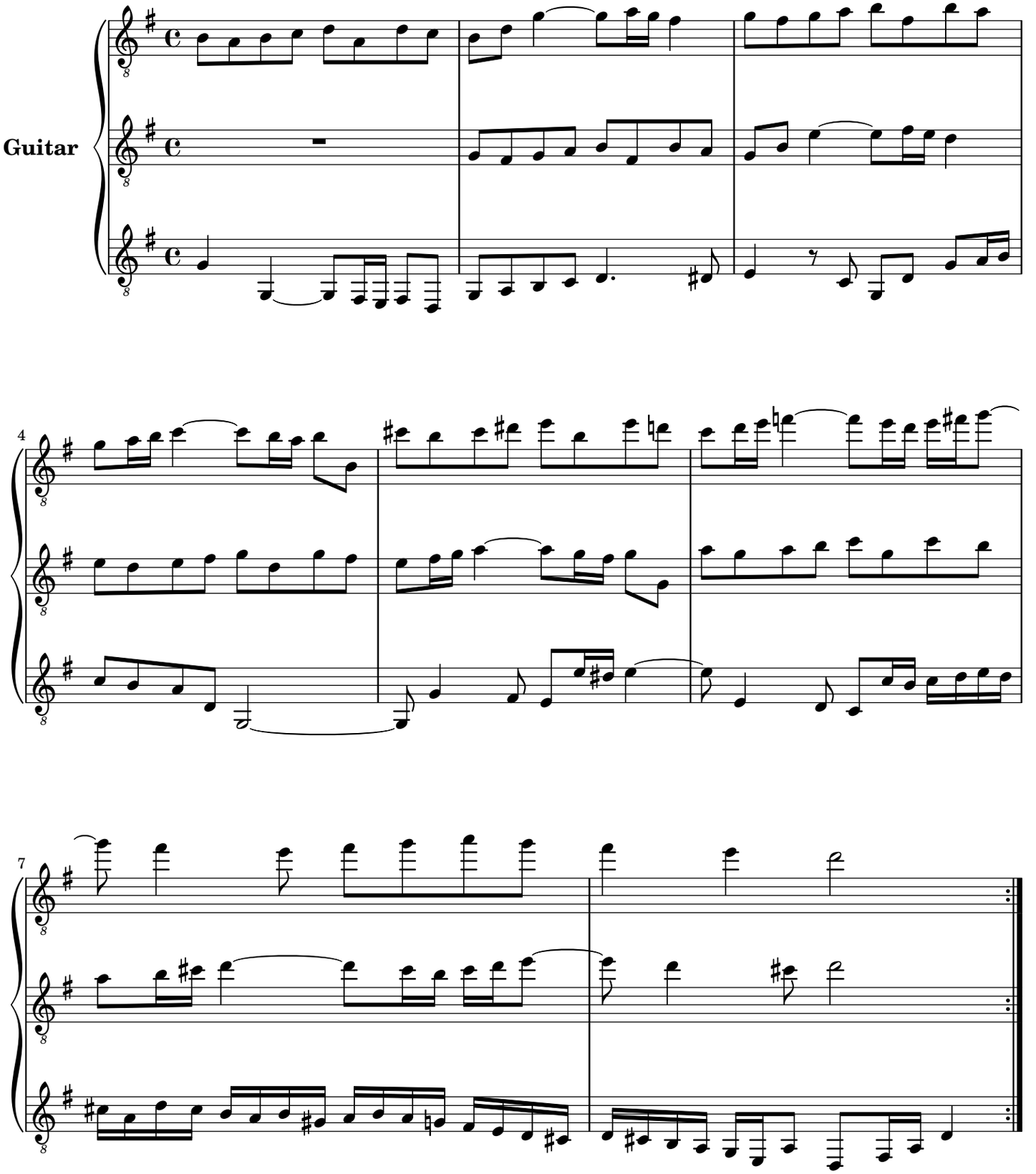
Variation 09

Canon at the Third



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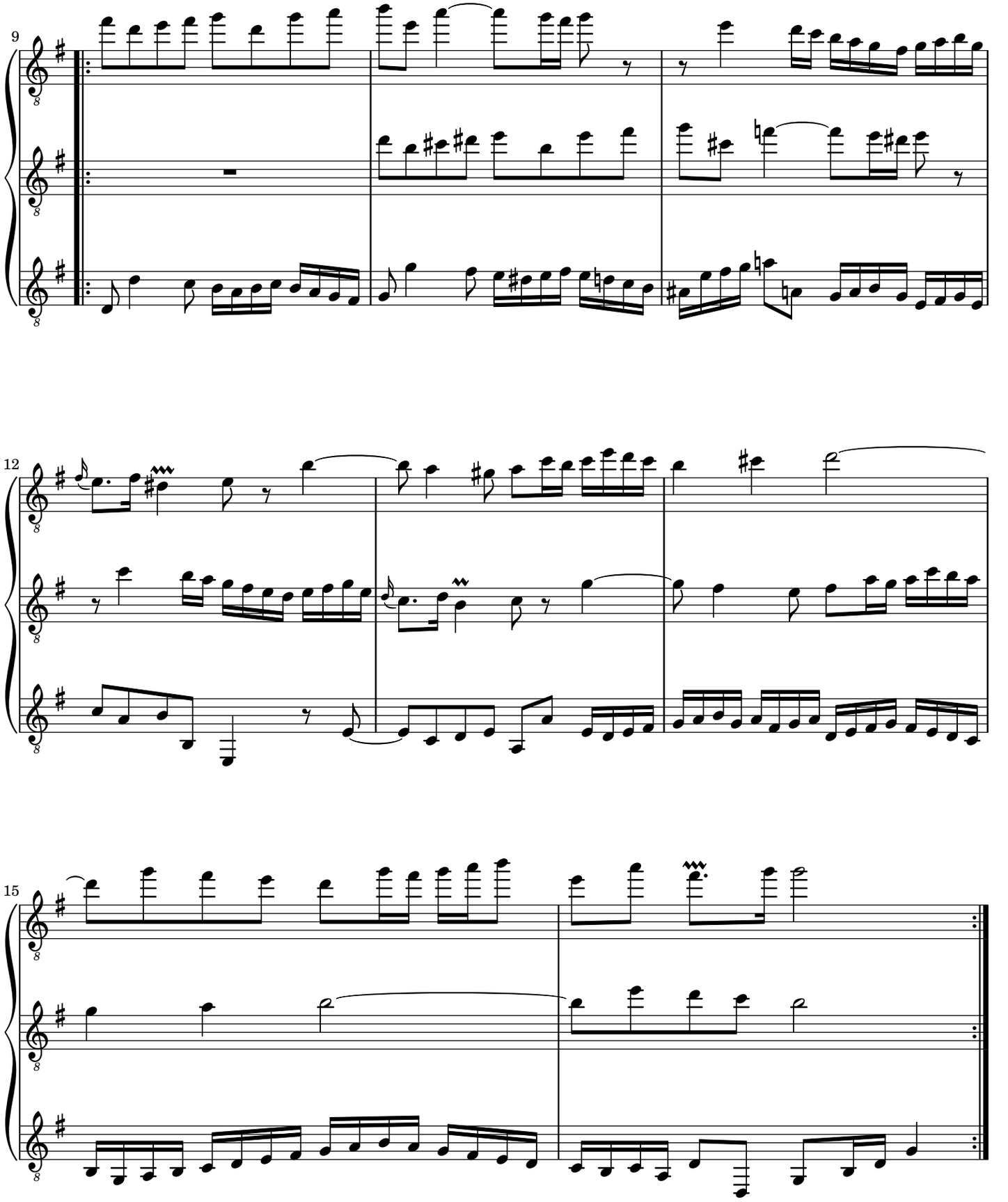

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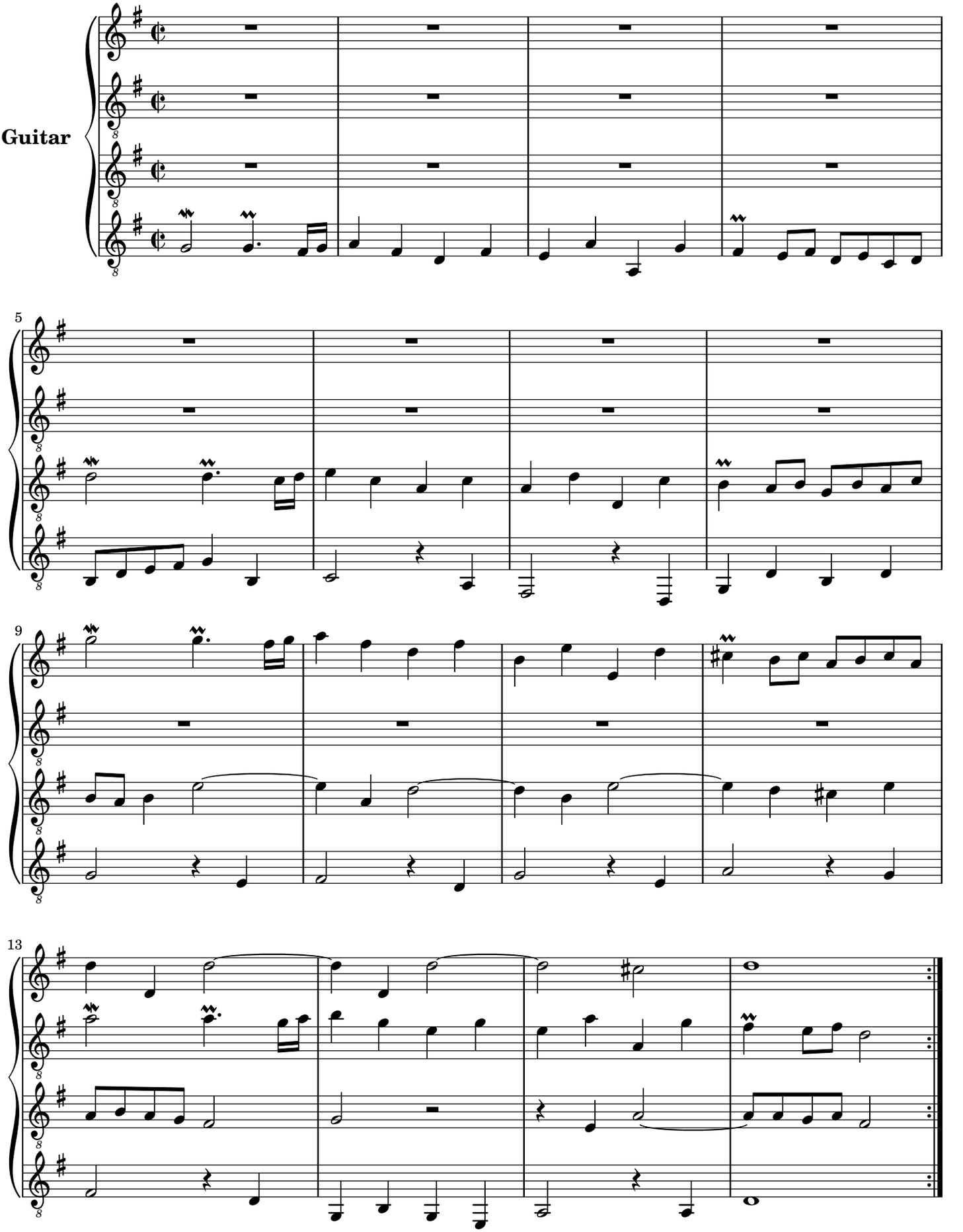
Variation 10

Fughetta

Guitar



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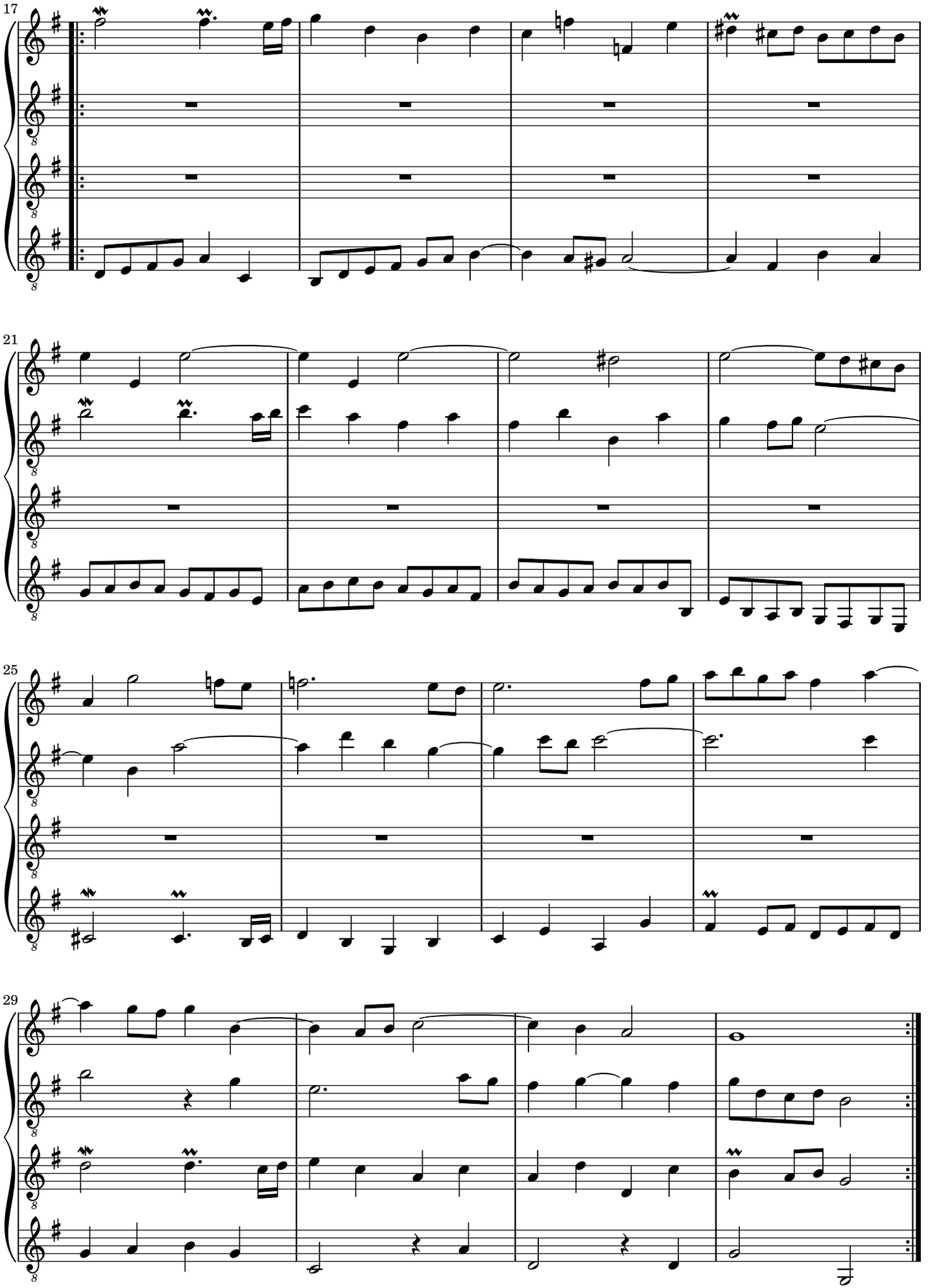

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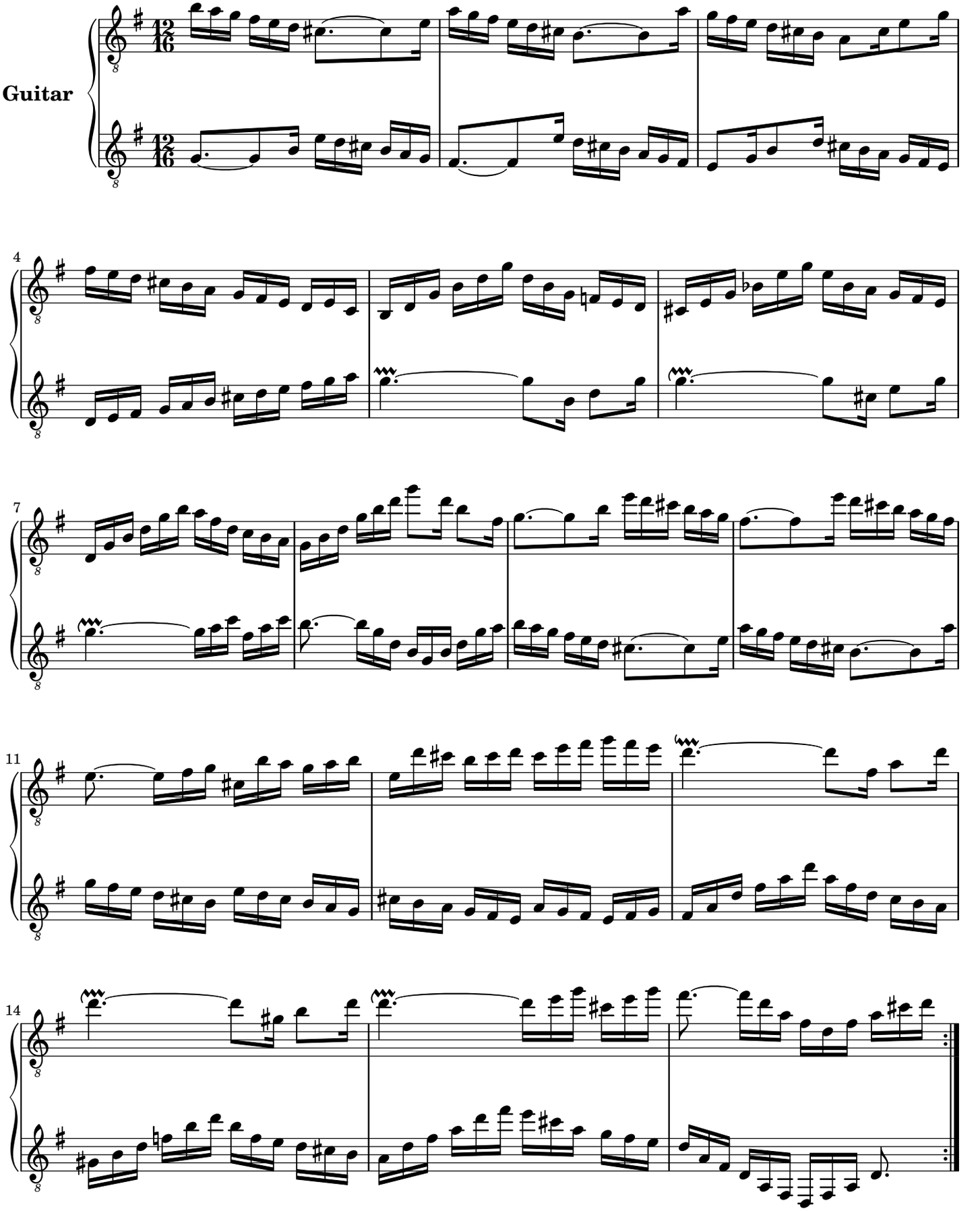
Variation 11



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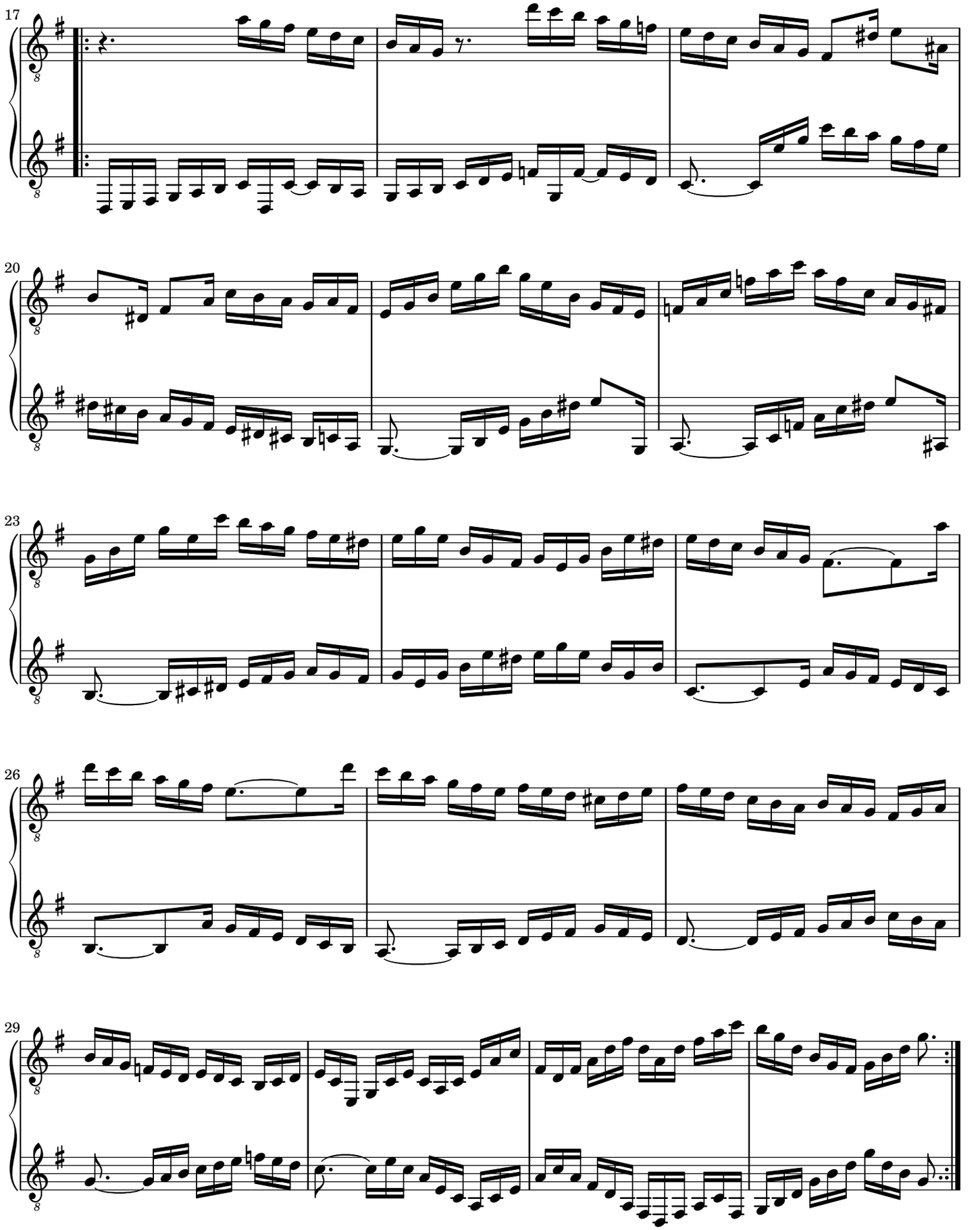

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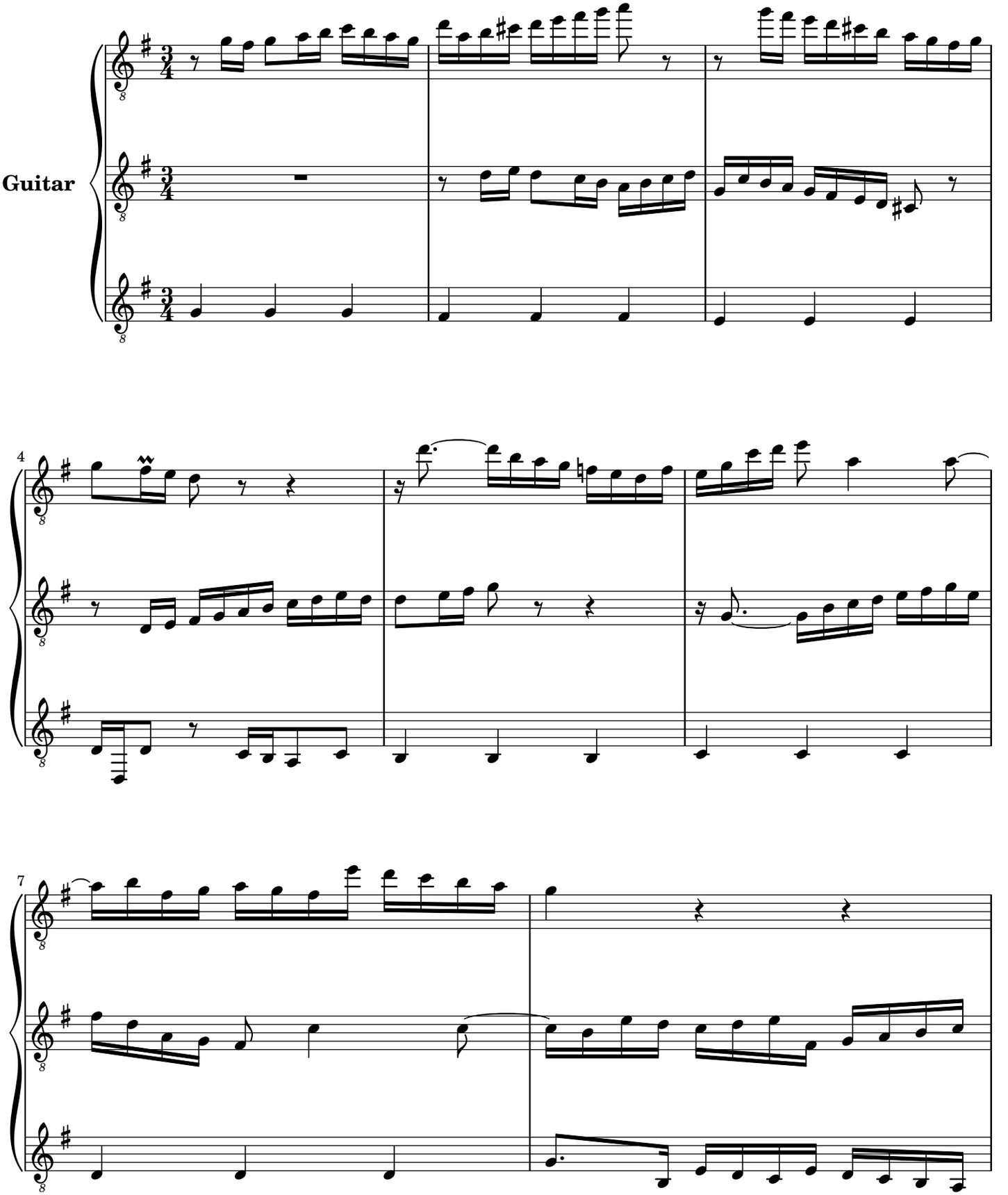
Variation 12

Canon at the Fourth



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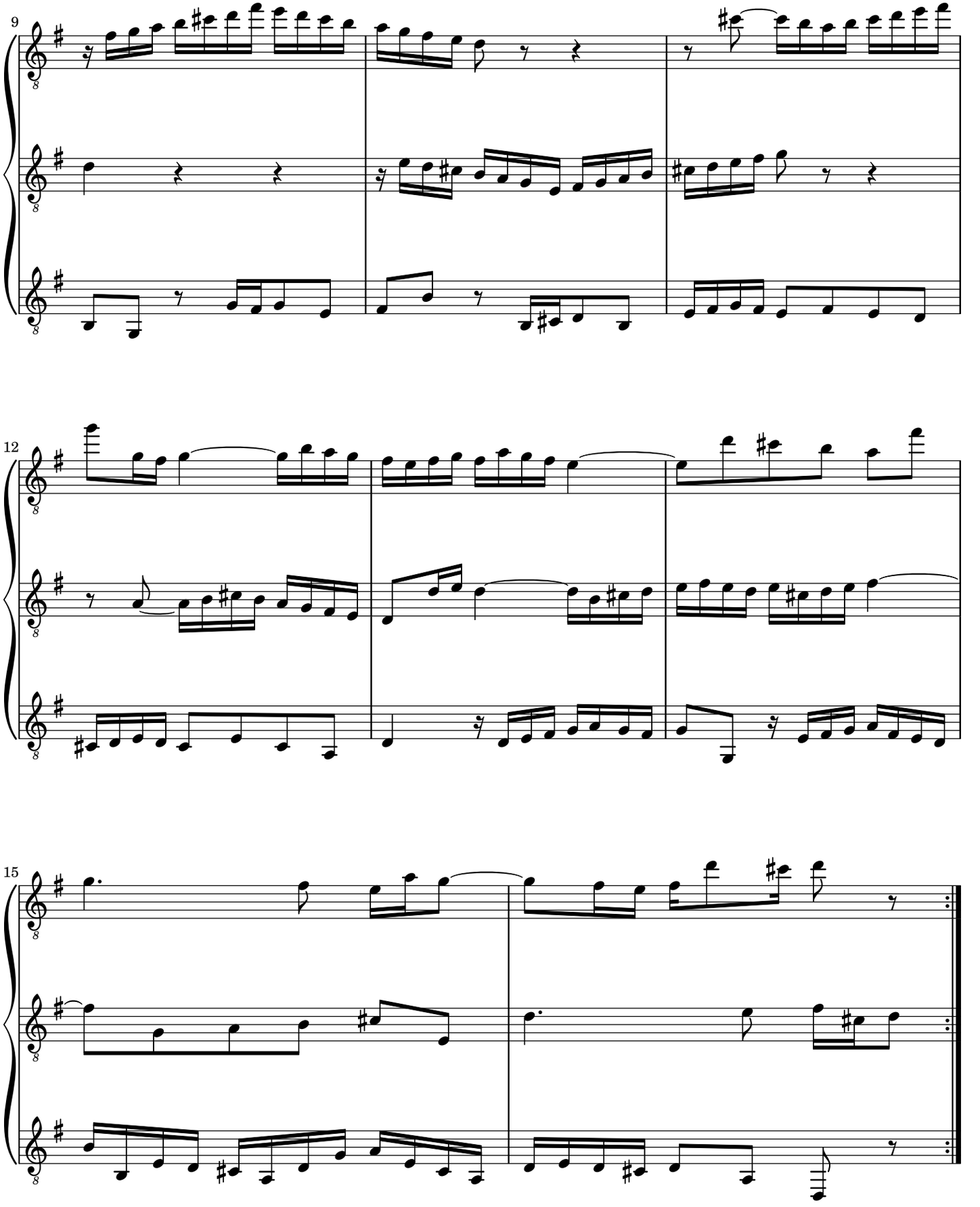

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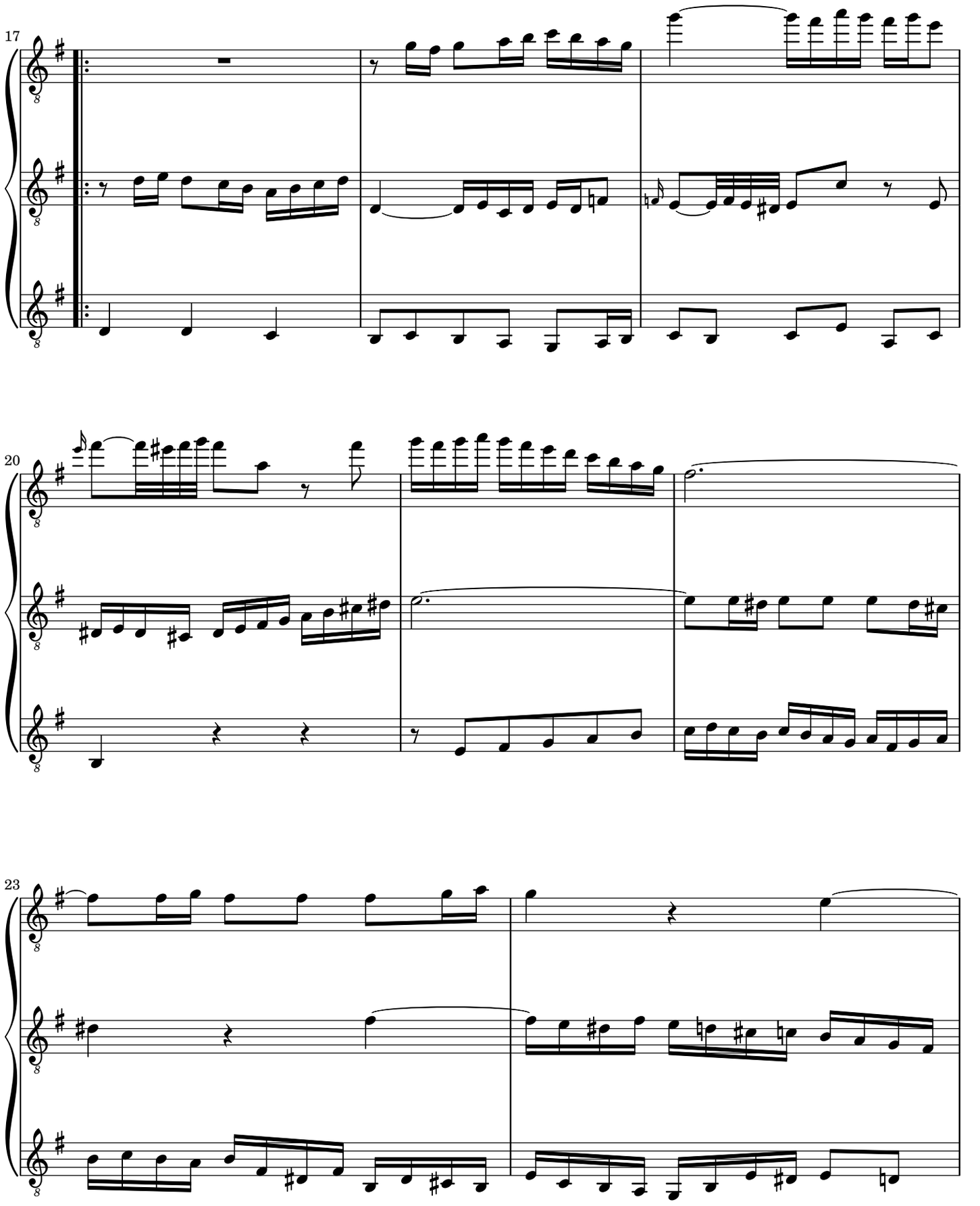

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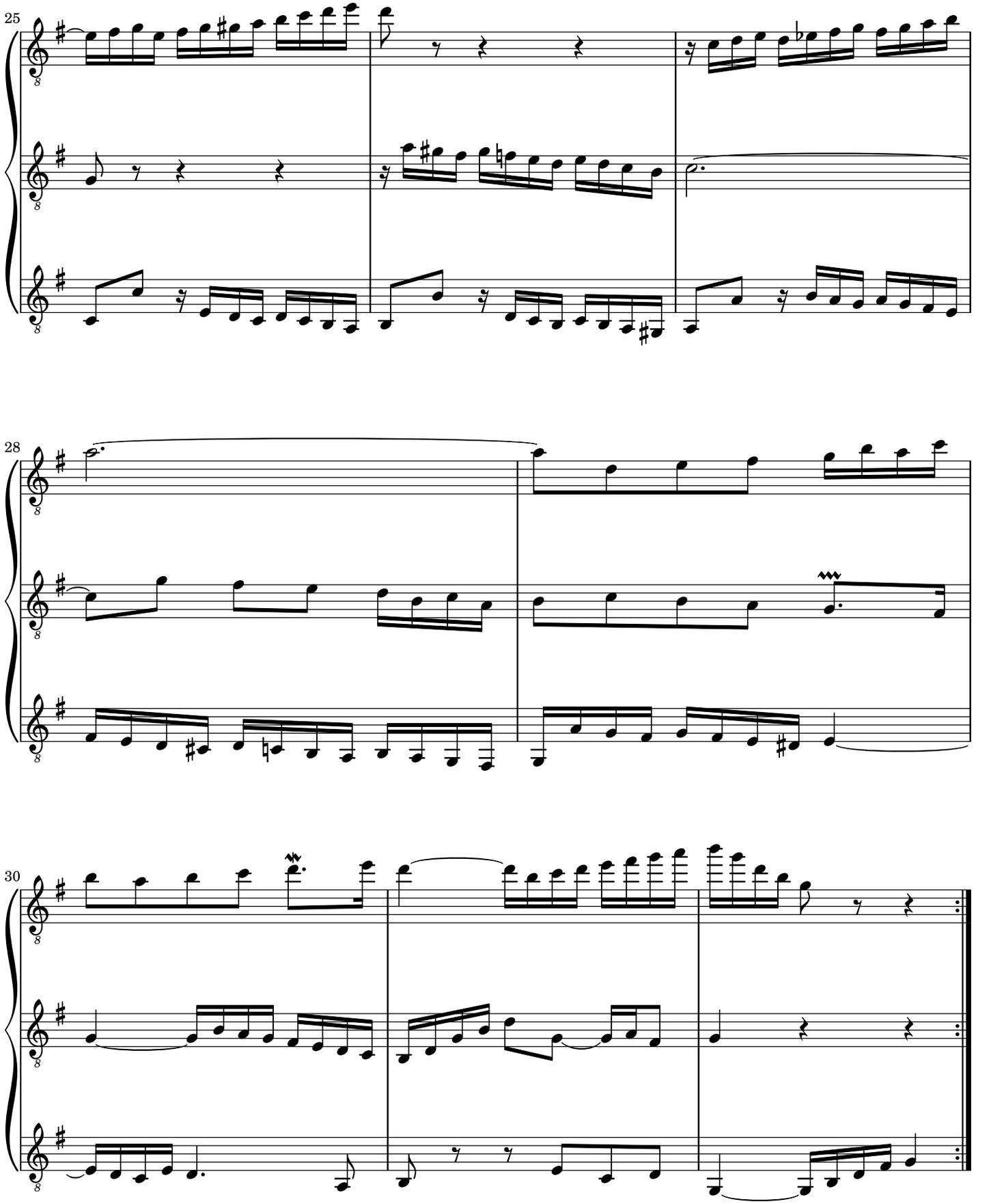

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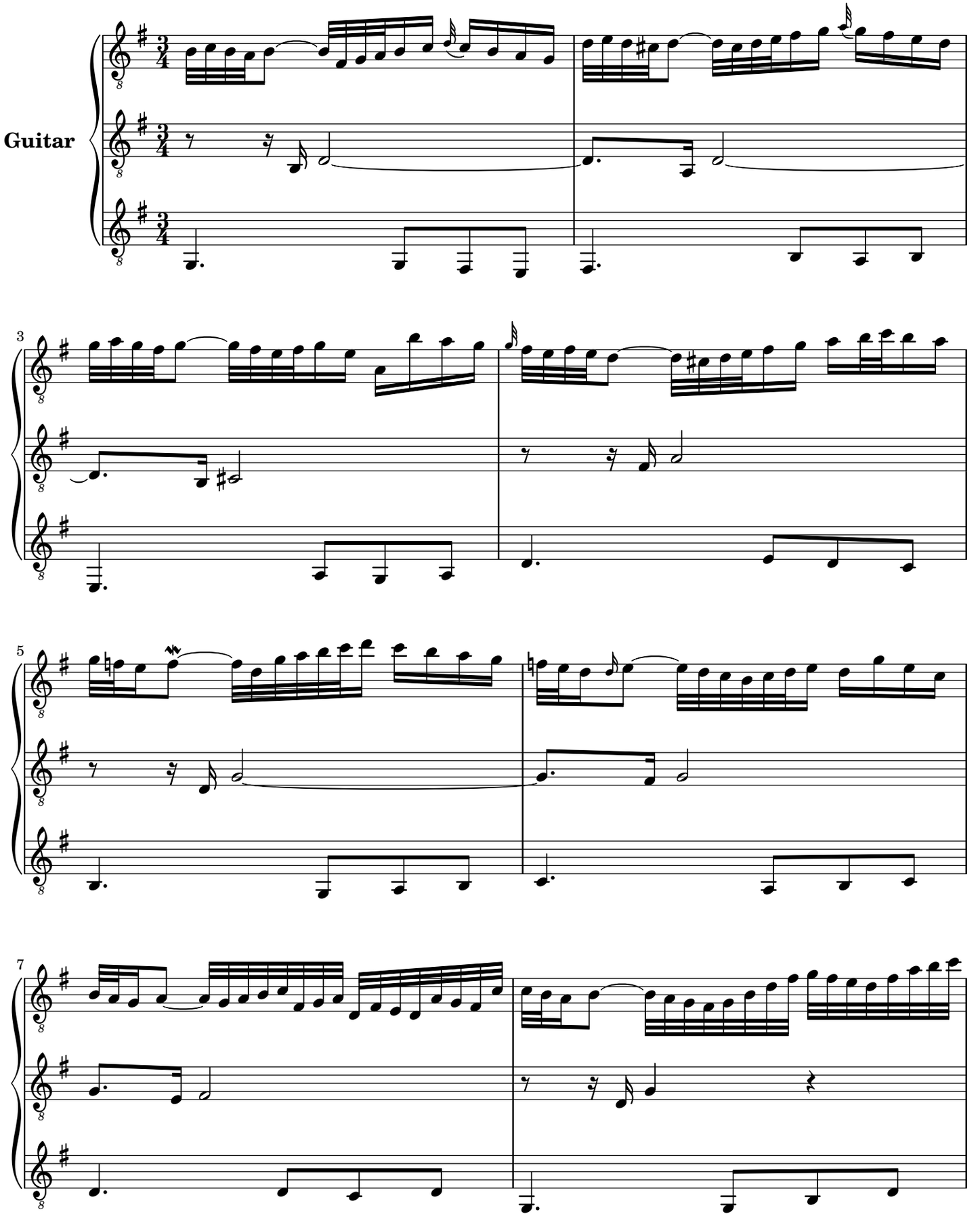
Variation 13



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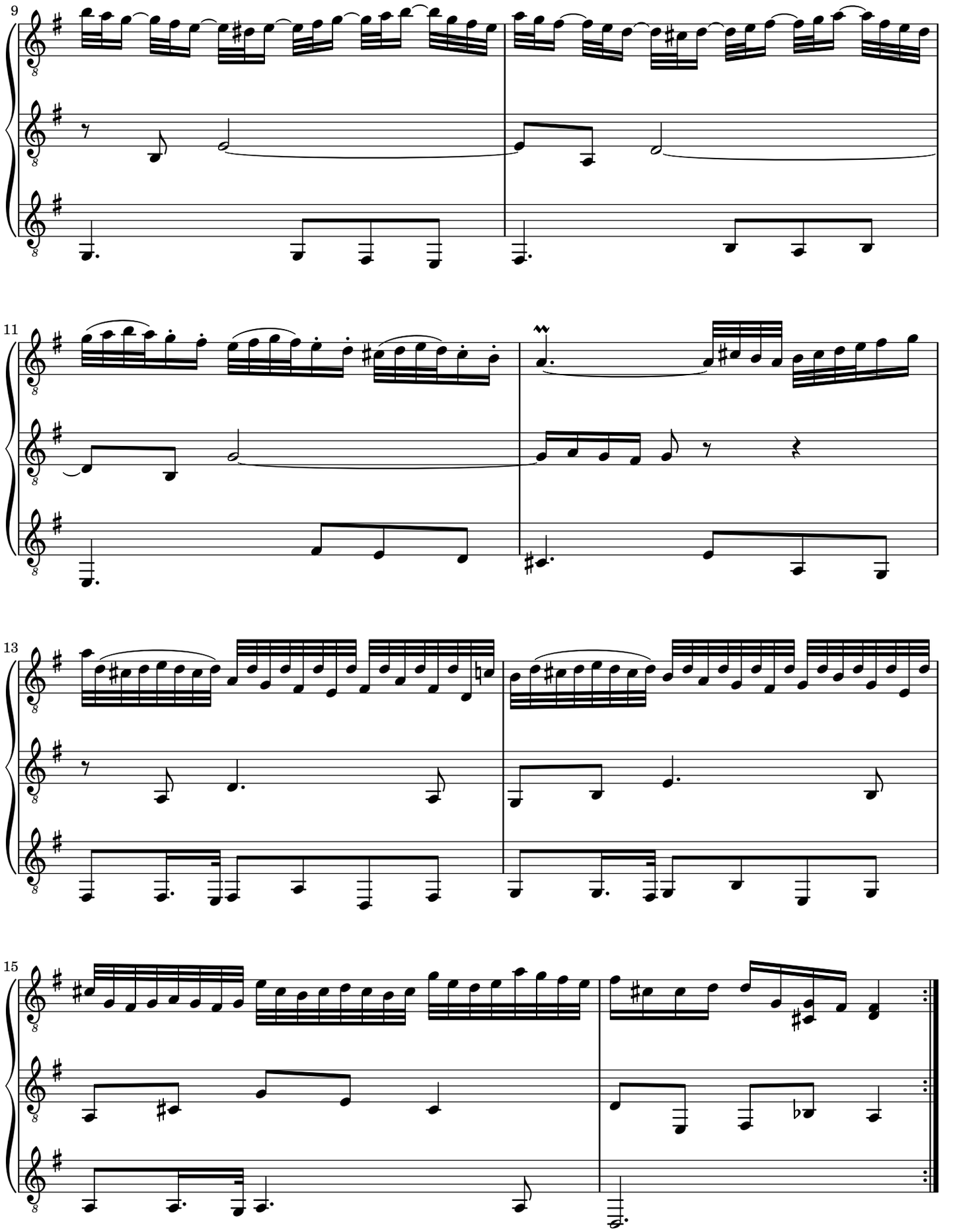

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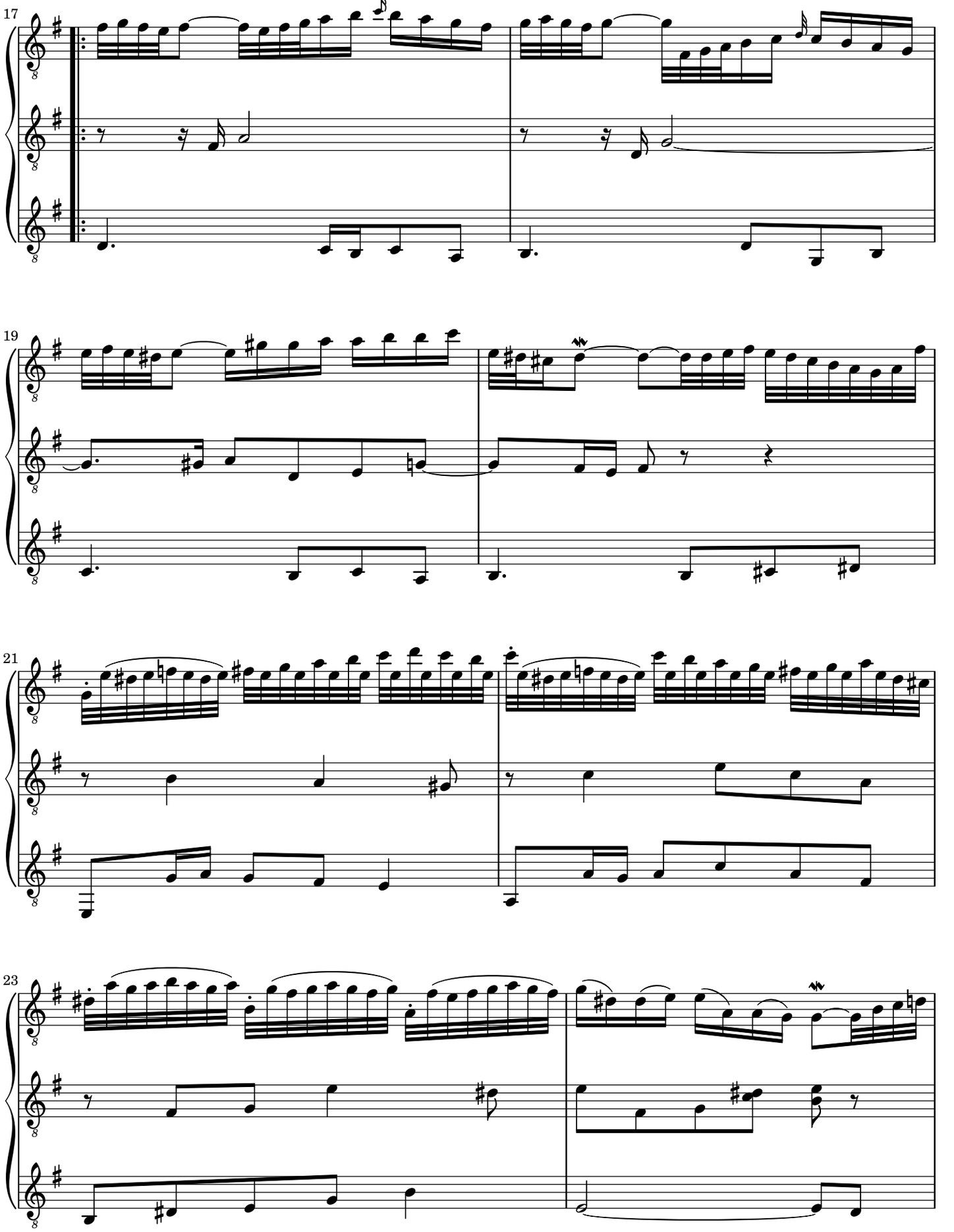

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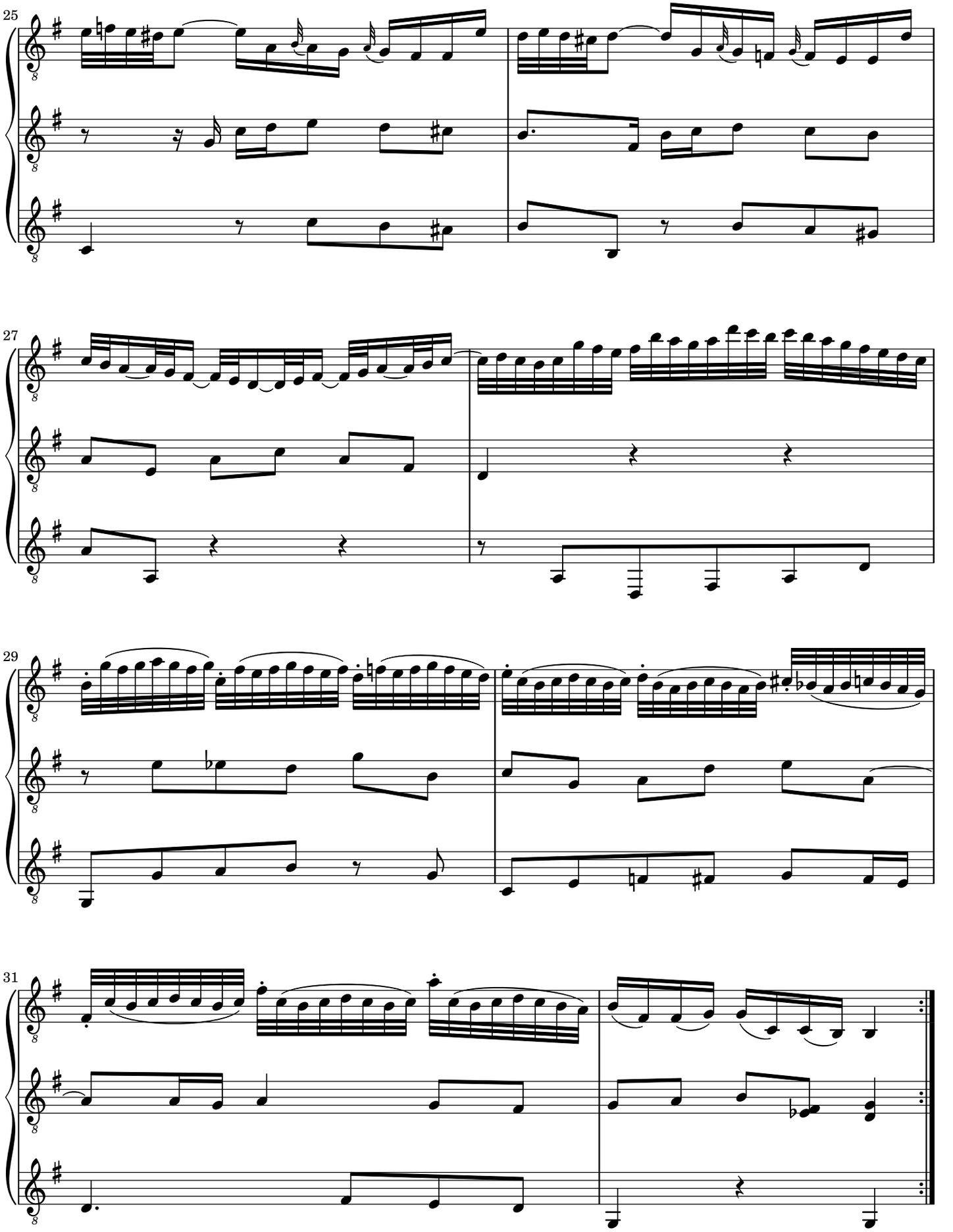

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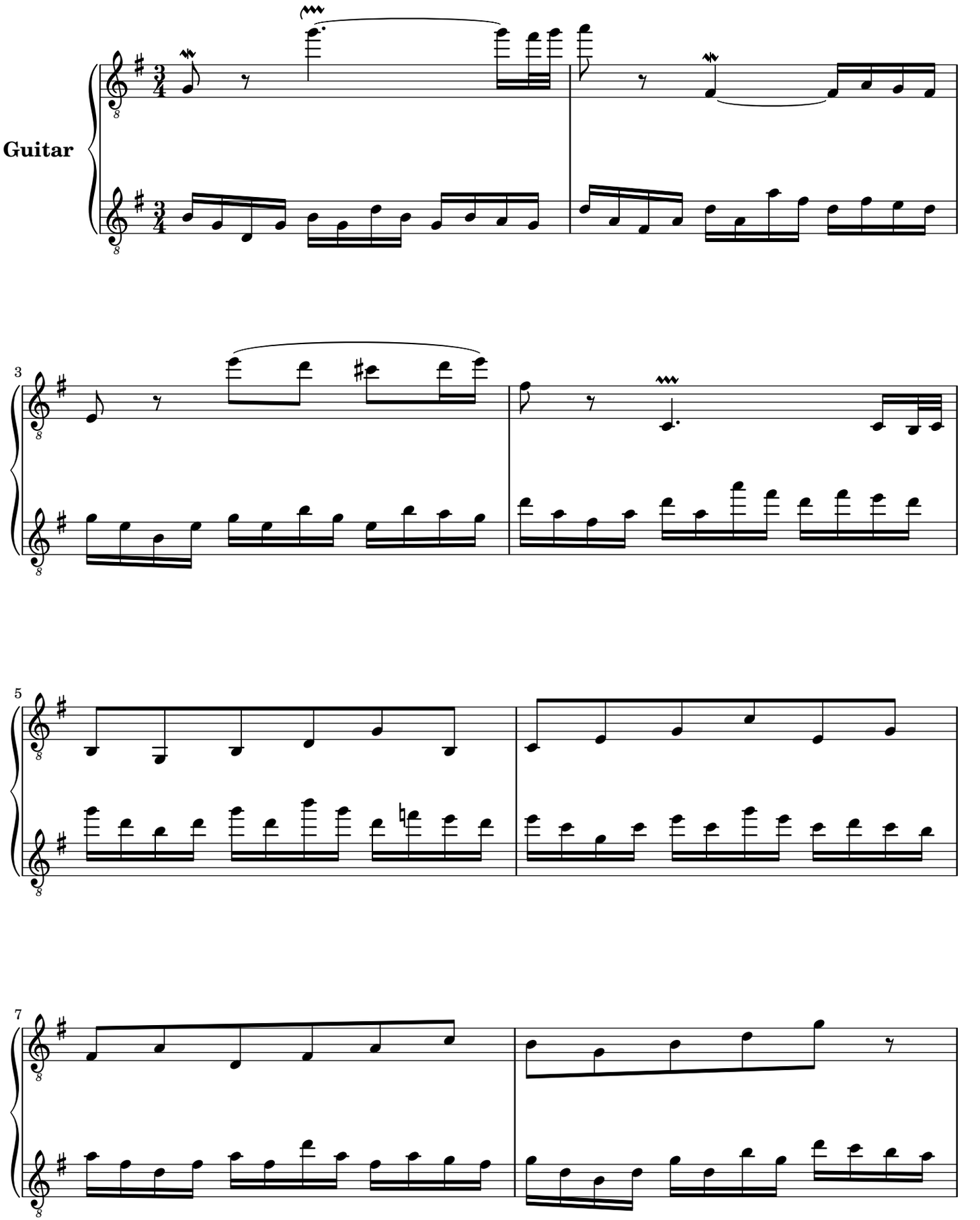
Variation 14



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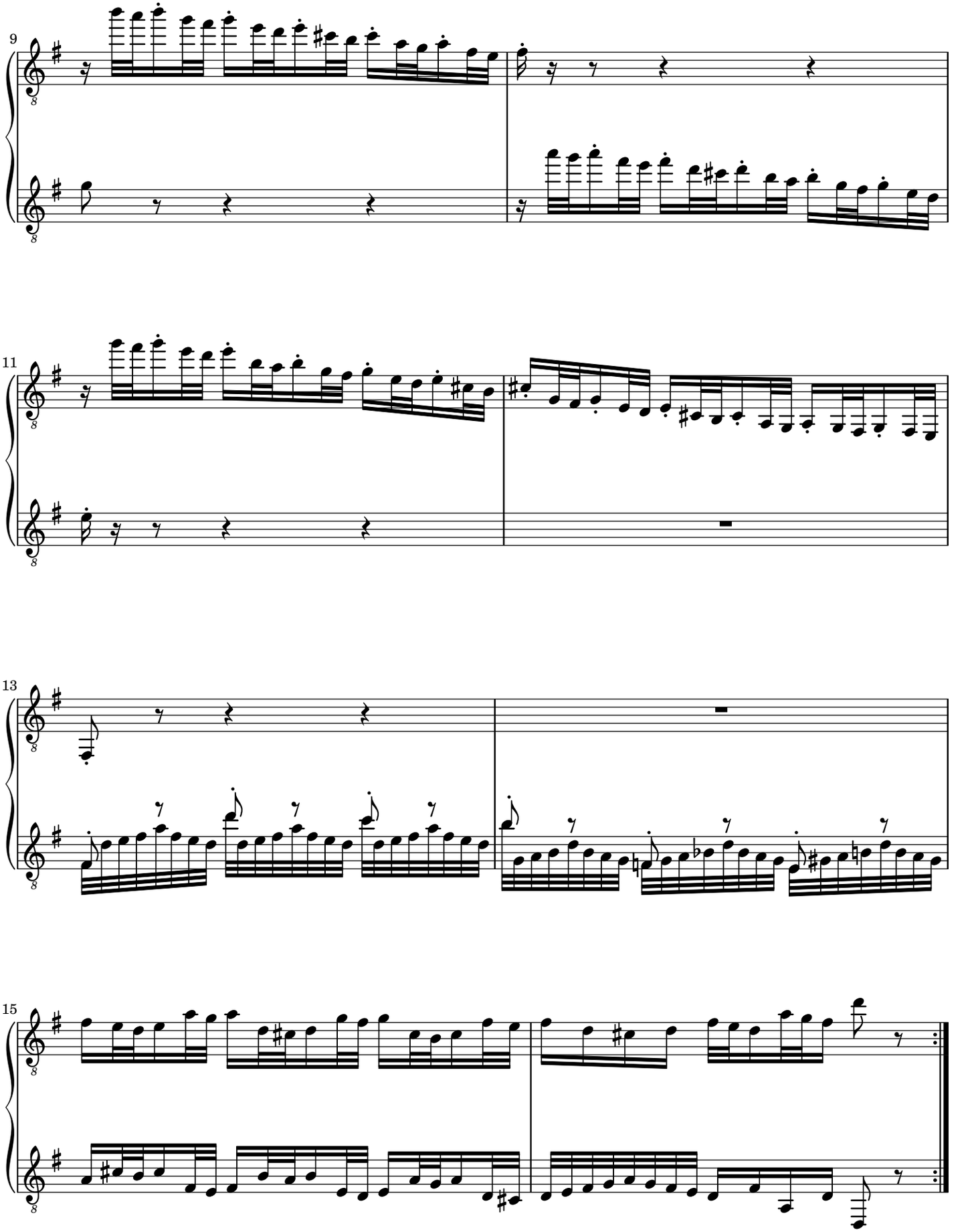

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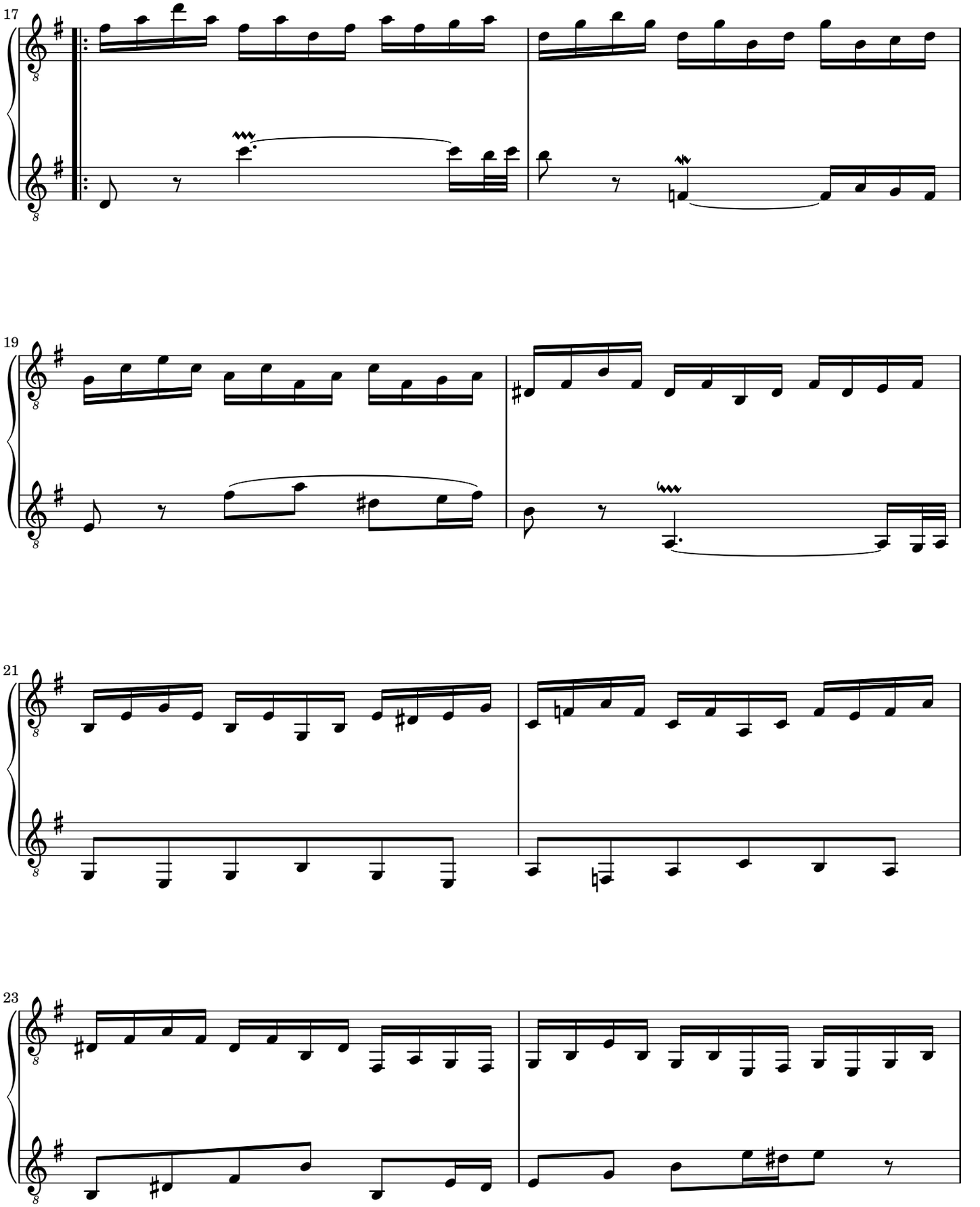

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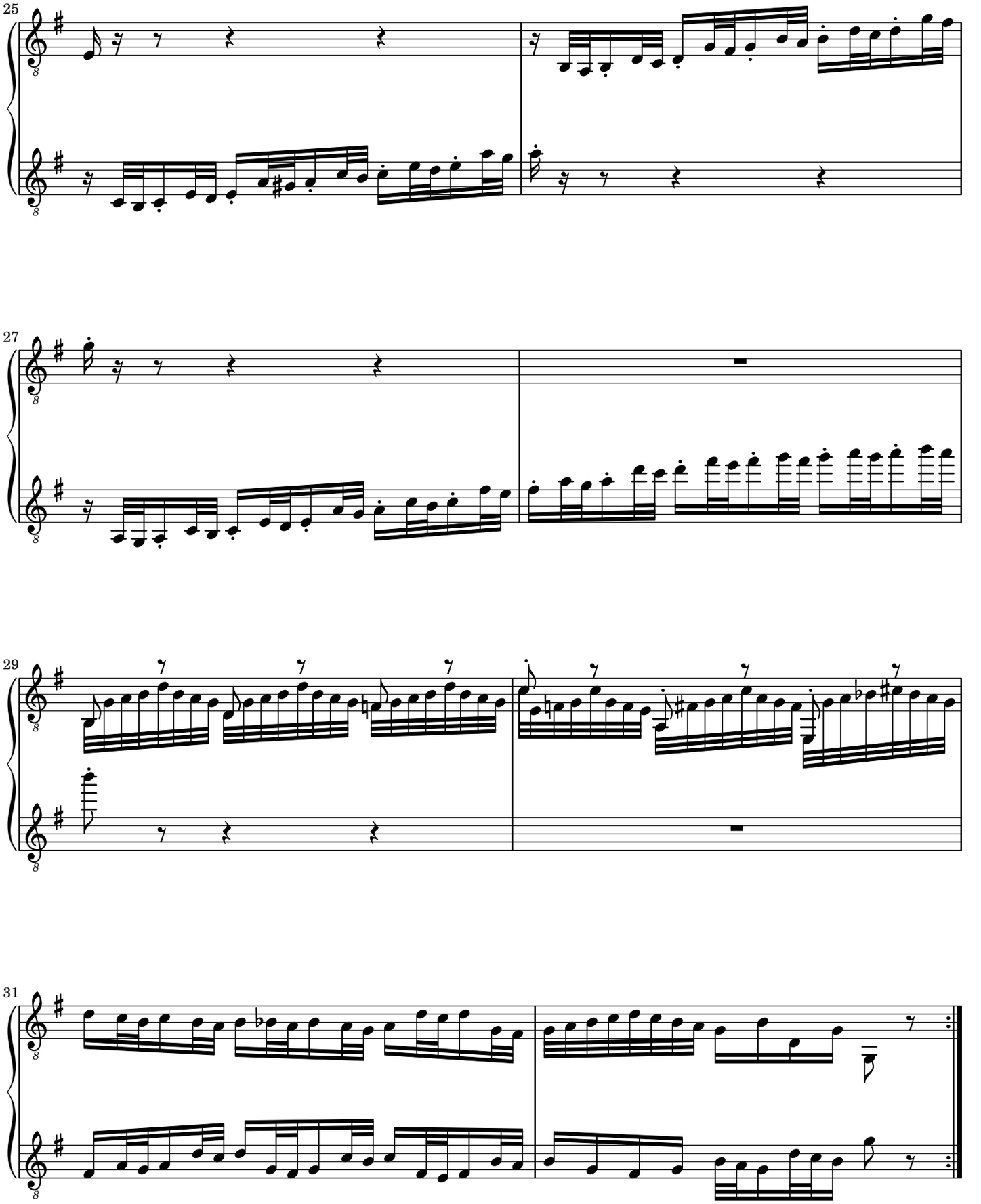
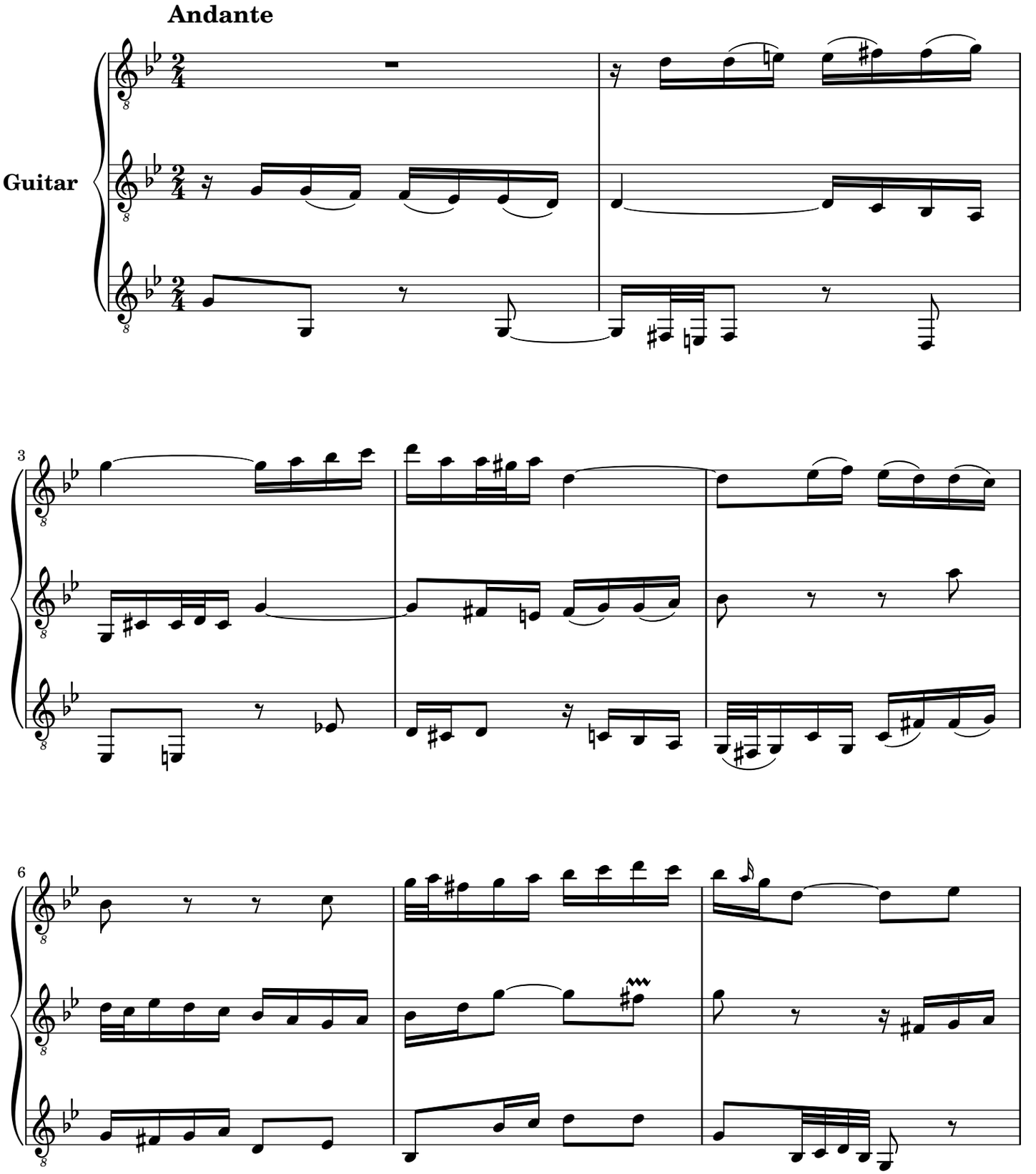


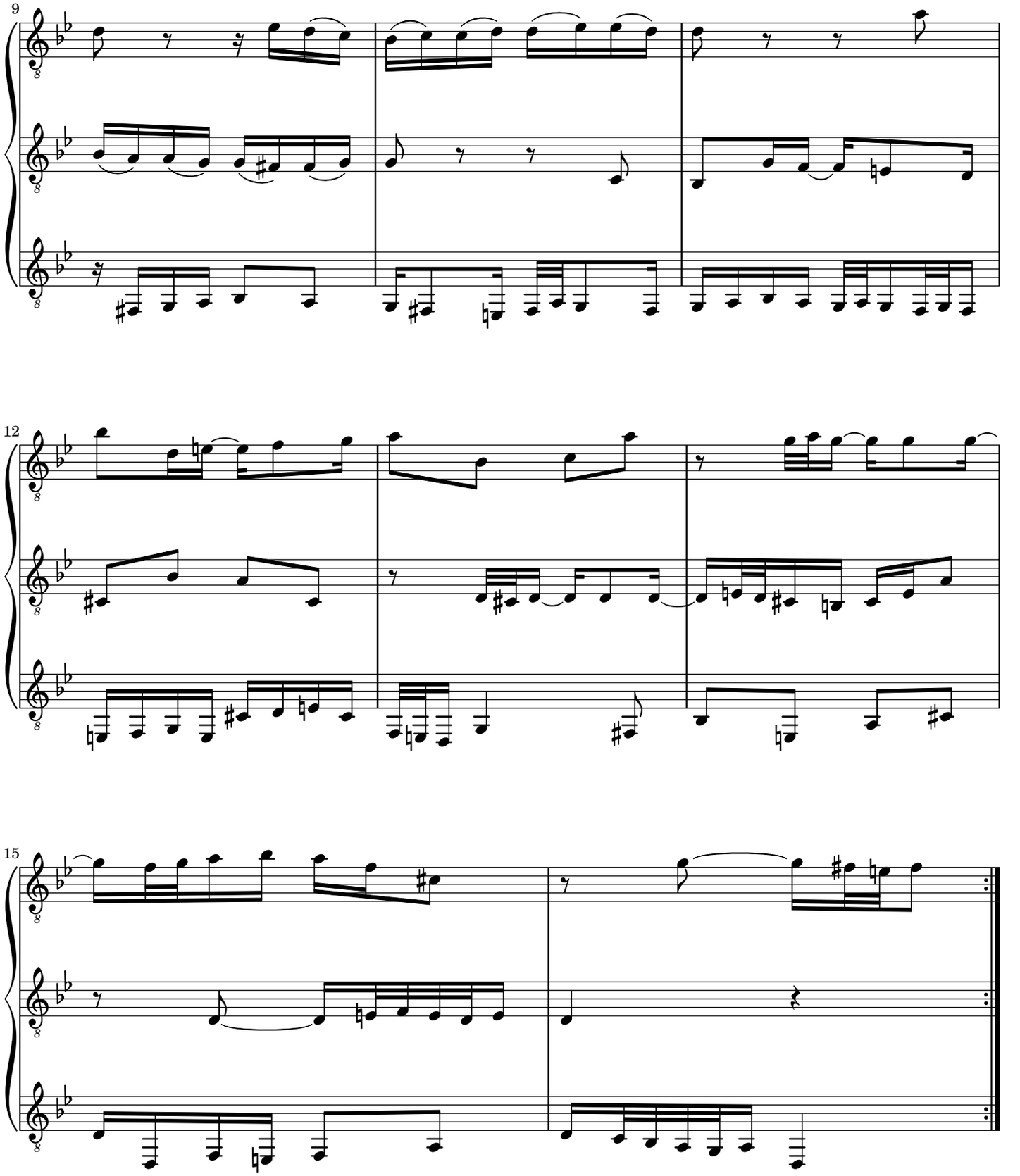
Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA

Variation 15

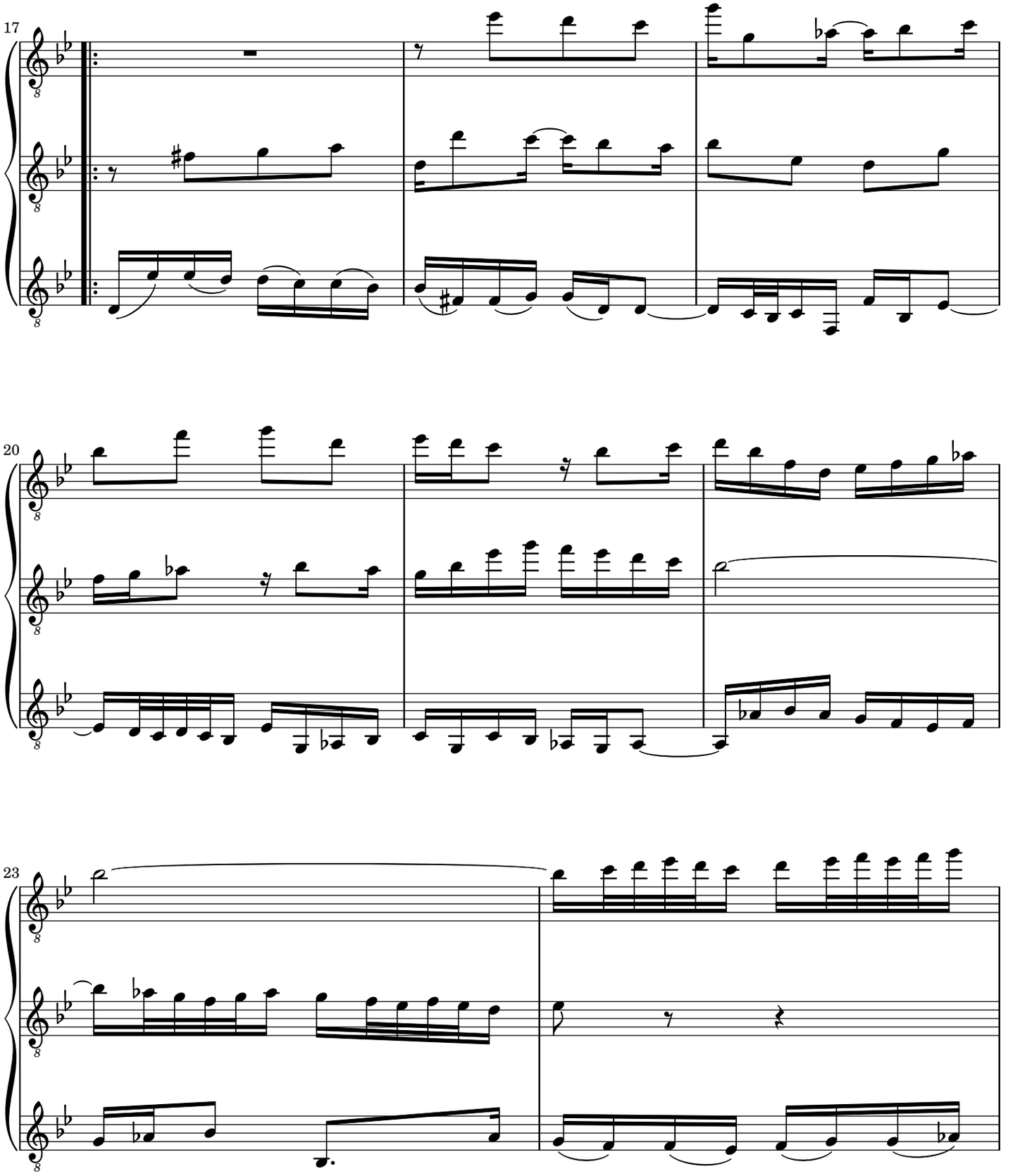
Canon at the Fifth



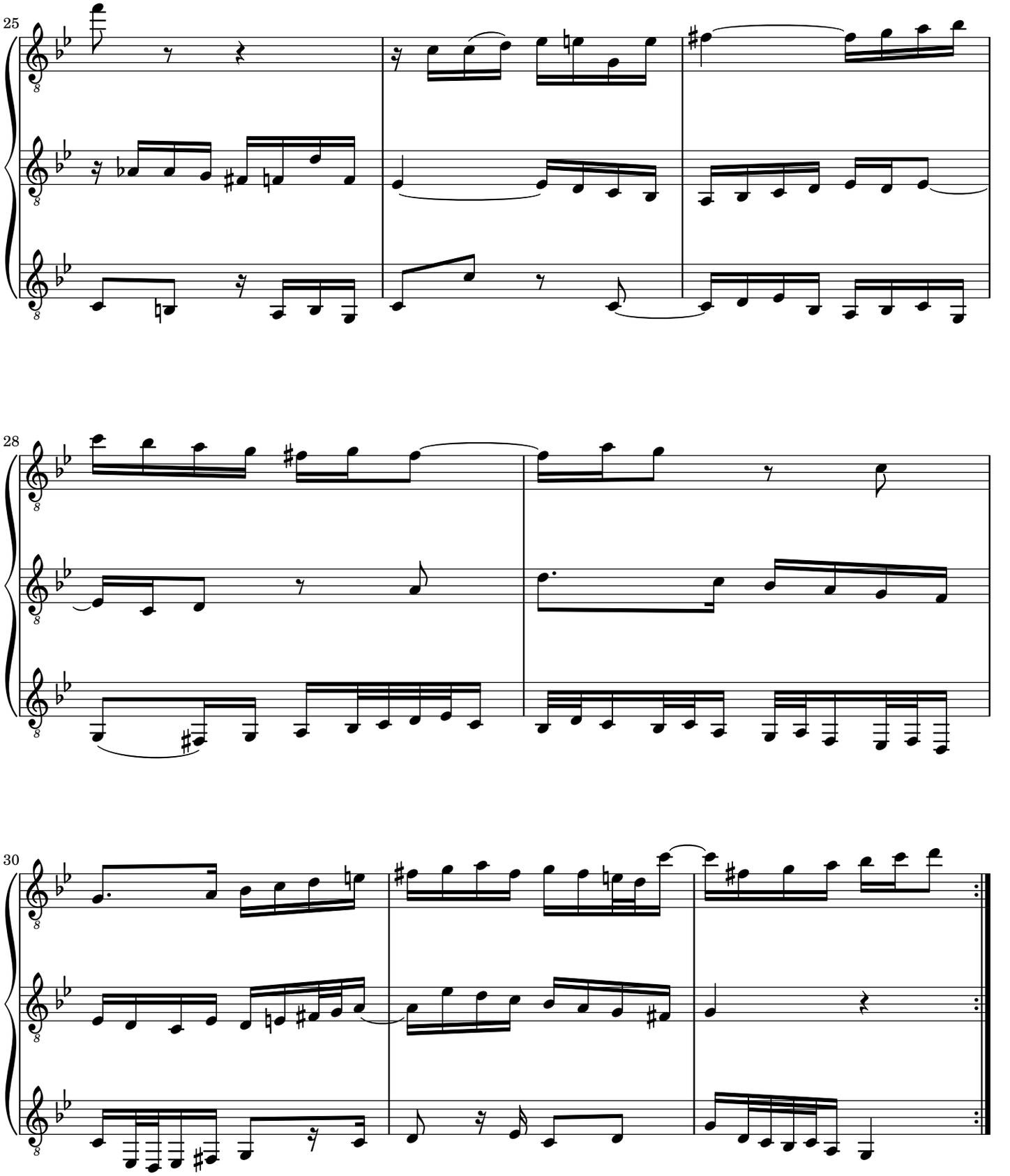
Steve Shorter (2014). Benjamin Esham (2007). CC BY-SA



Steve Shorter (2014). Benjamin Esham (2007). CC BY-SA



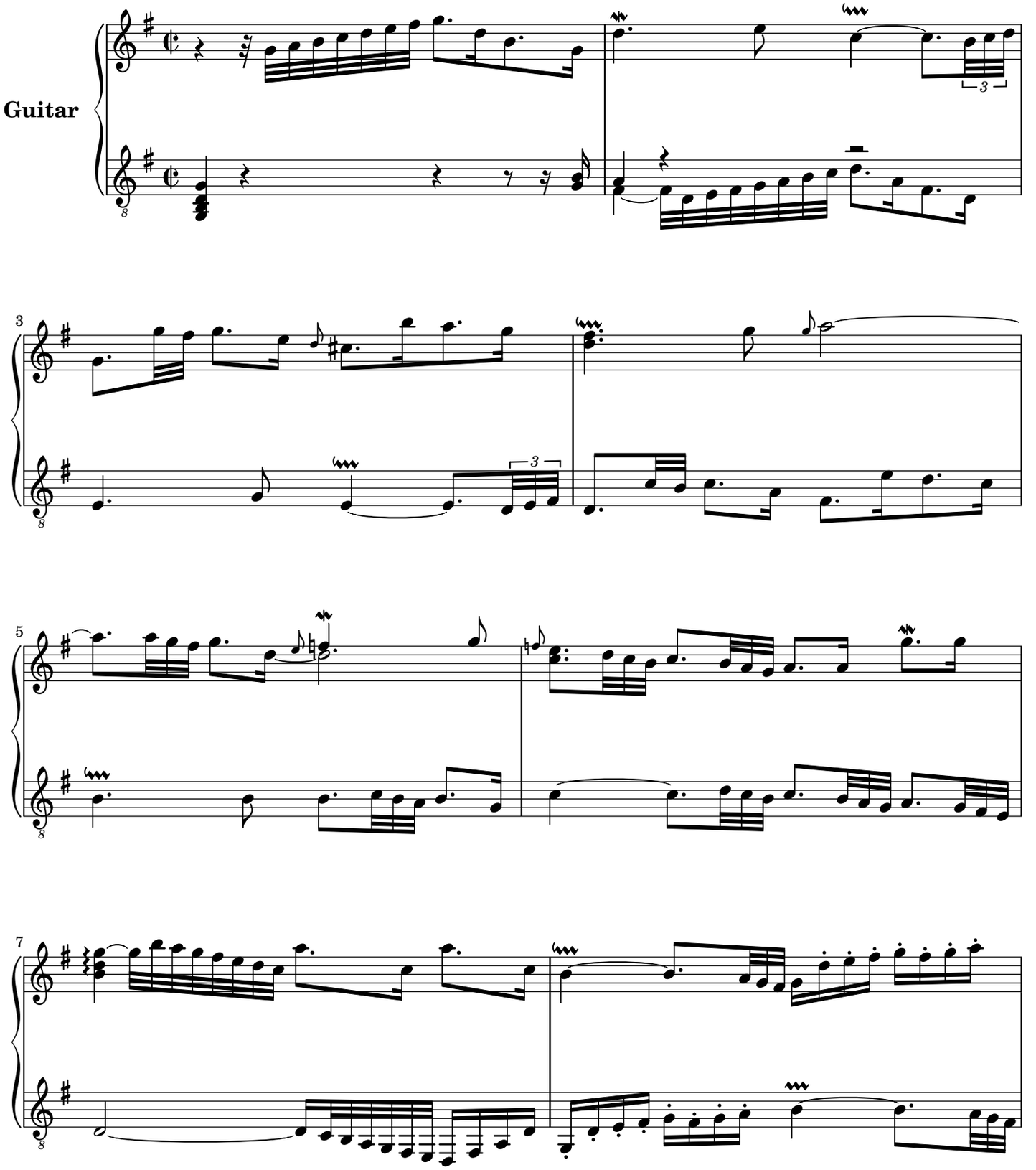
Steve Shorter (2014). Benjamin Esham (2007). CC BY-SA



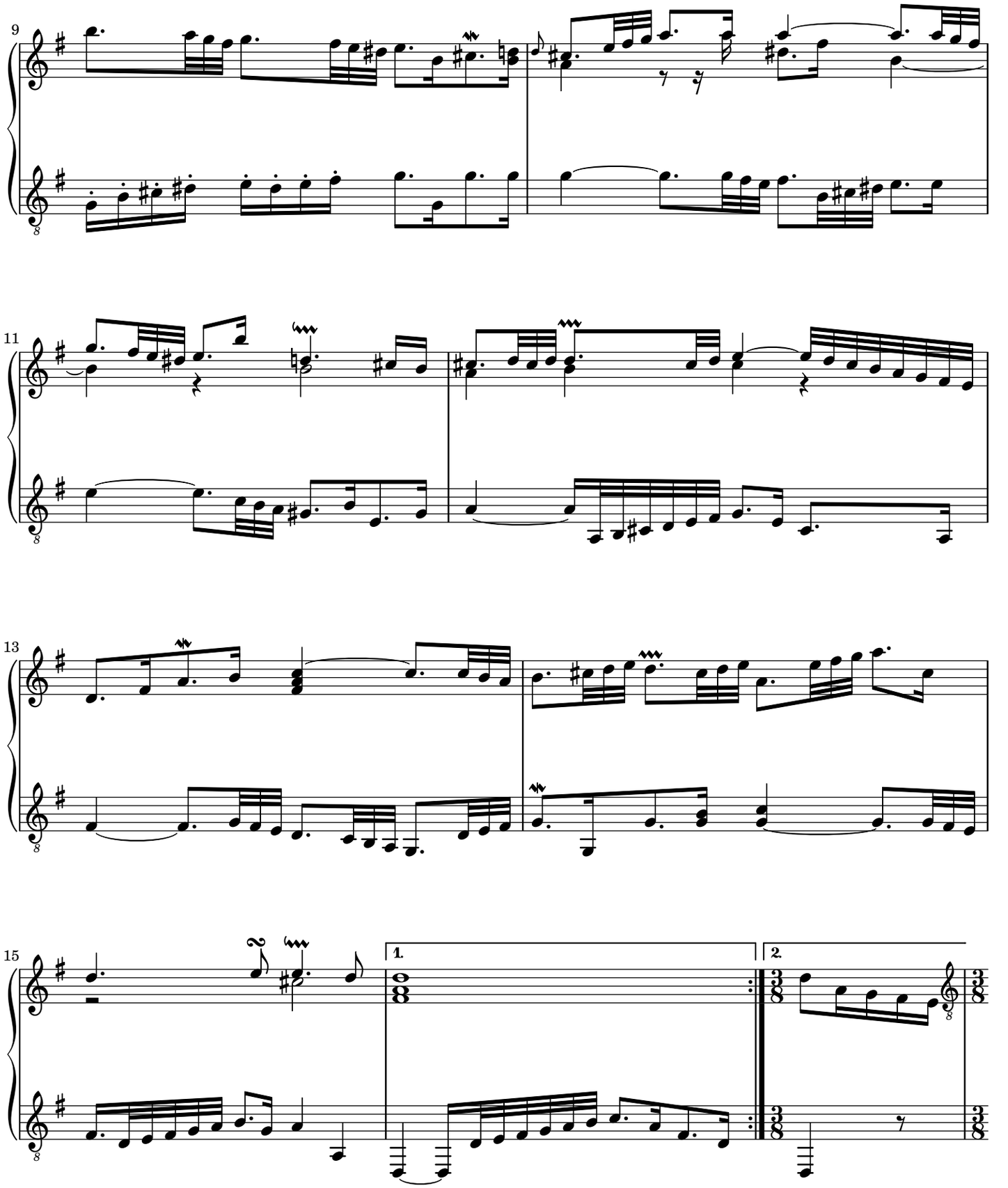
Steve Shorter (2014). Benjamin Esham (2007). CC BY-SA

Variation 16

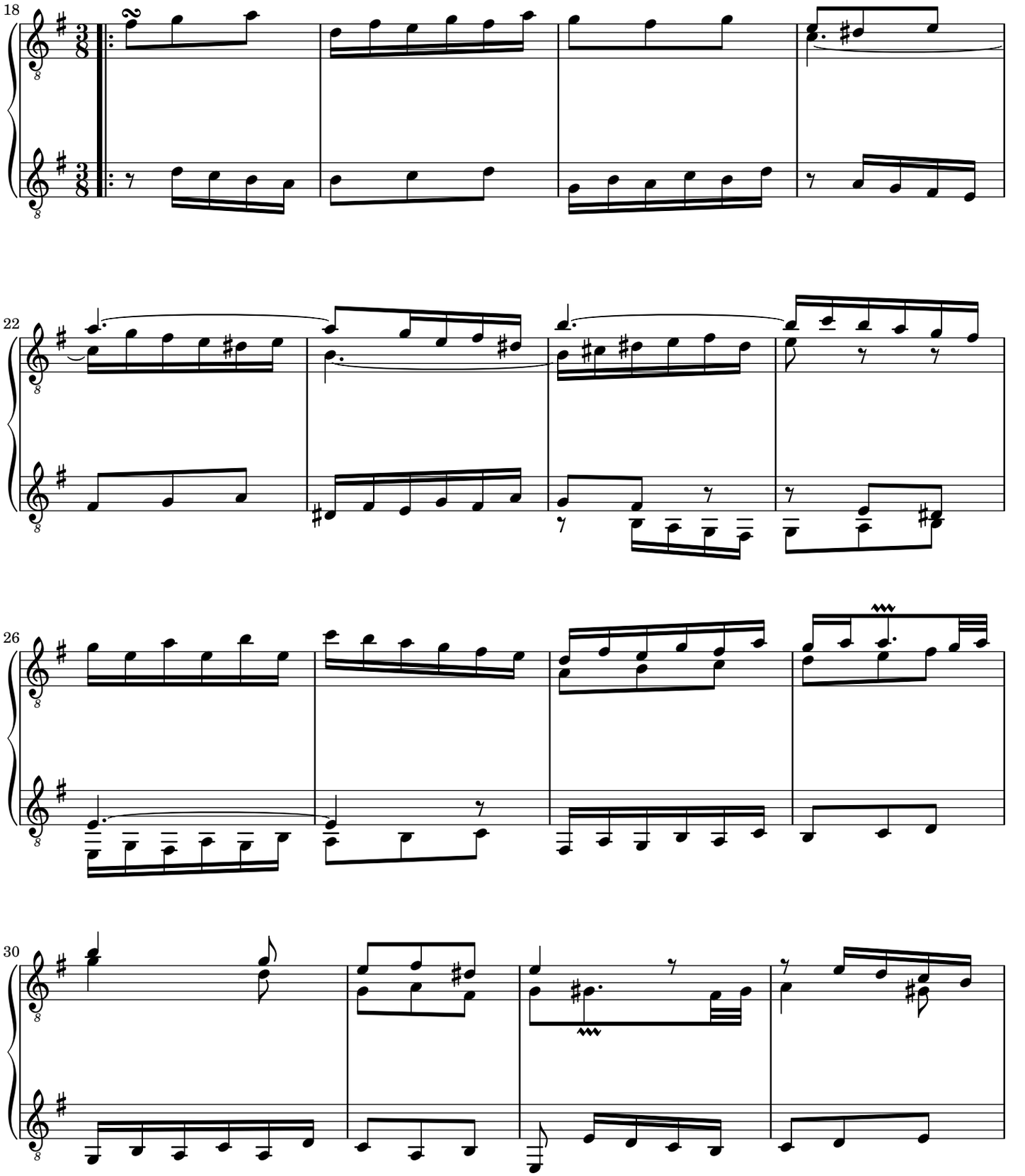
Overture



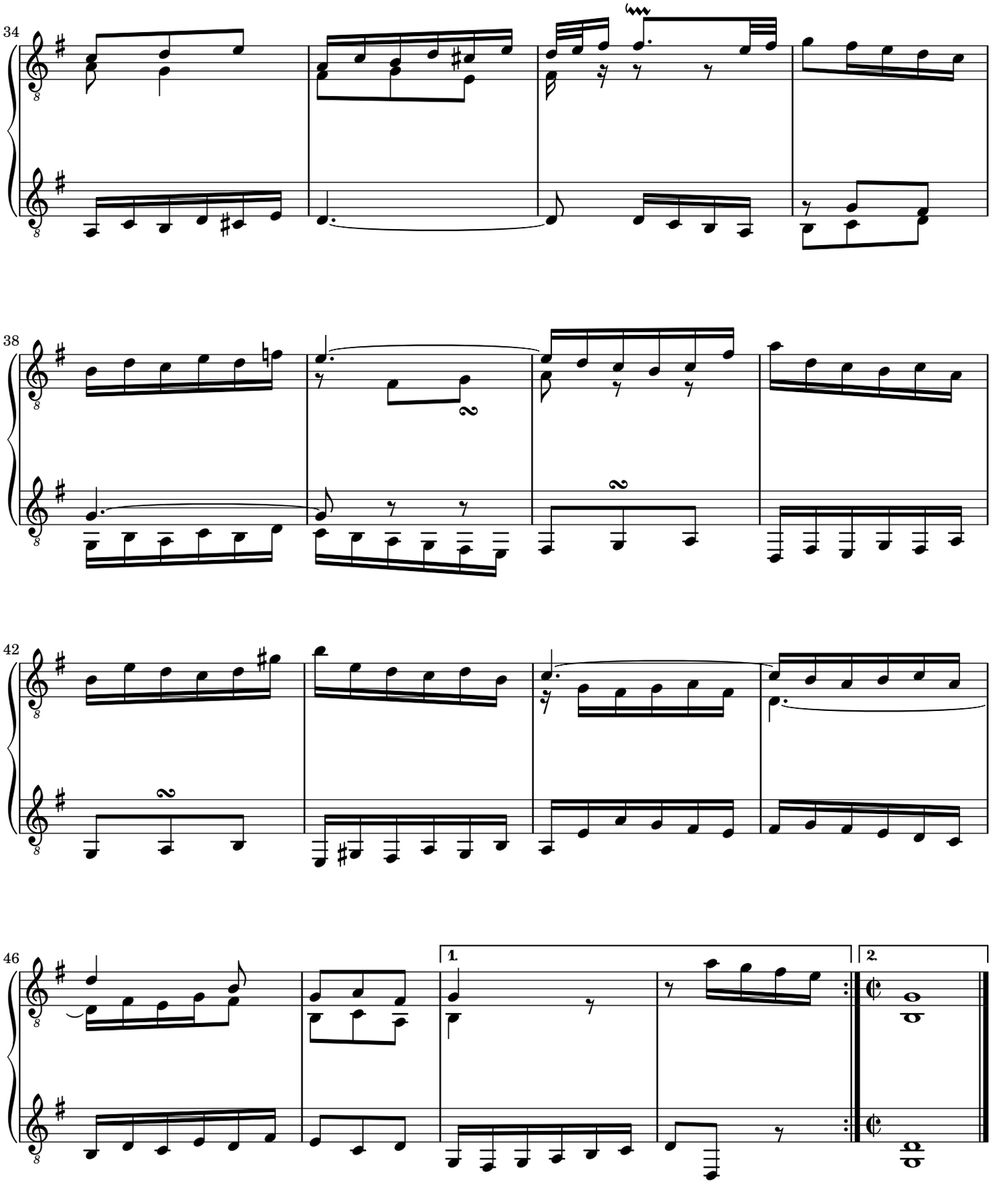
Steve Shorter (2014). Benjamin Esham (2007). CC BY-SA



Steve Shorter (2014). Benjamin Esham (2007). CC BY-SA

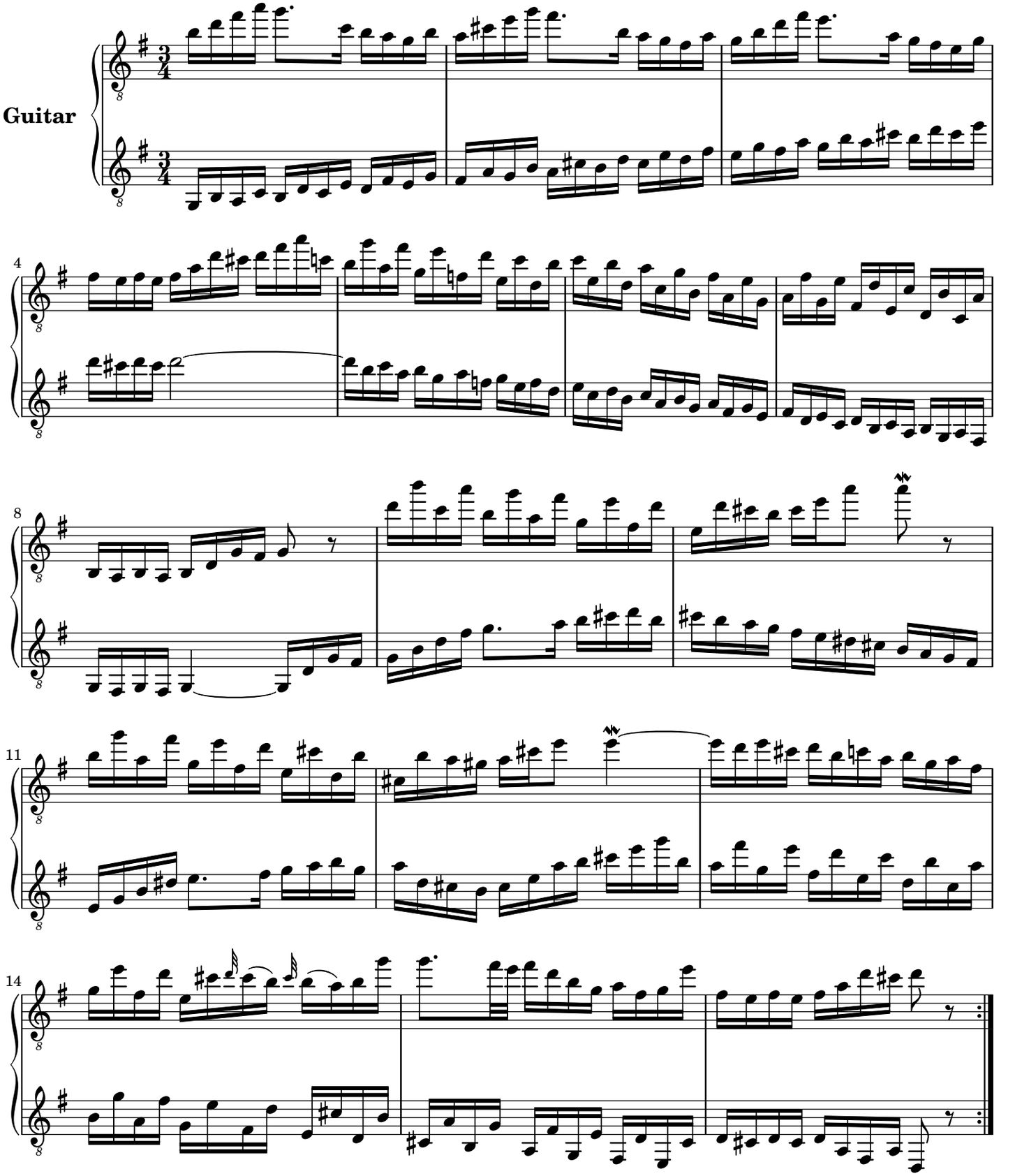


Steve Shorter (2014). Benjamin Esham (2007). CC BY-SA

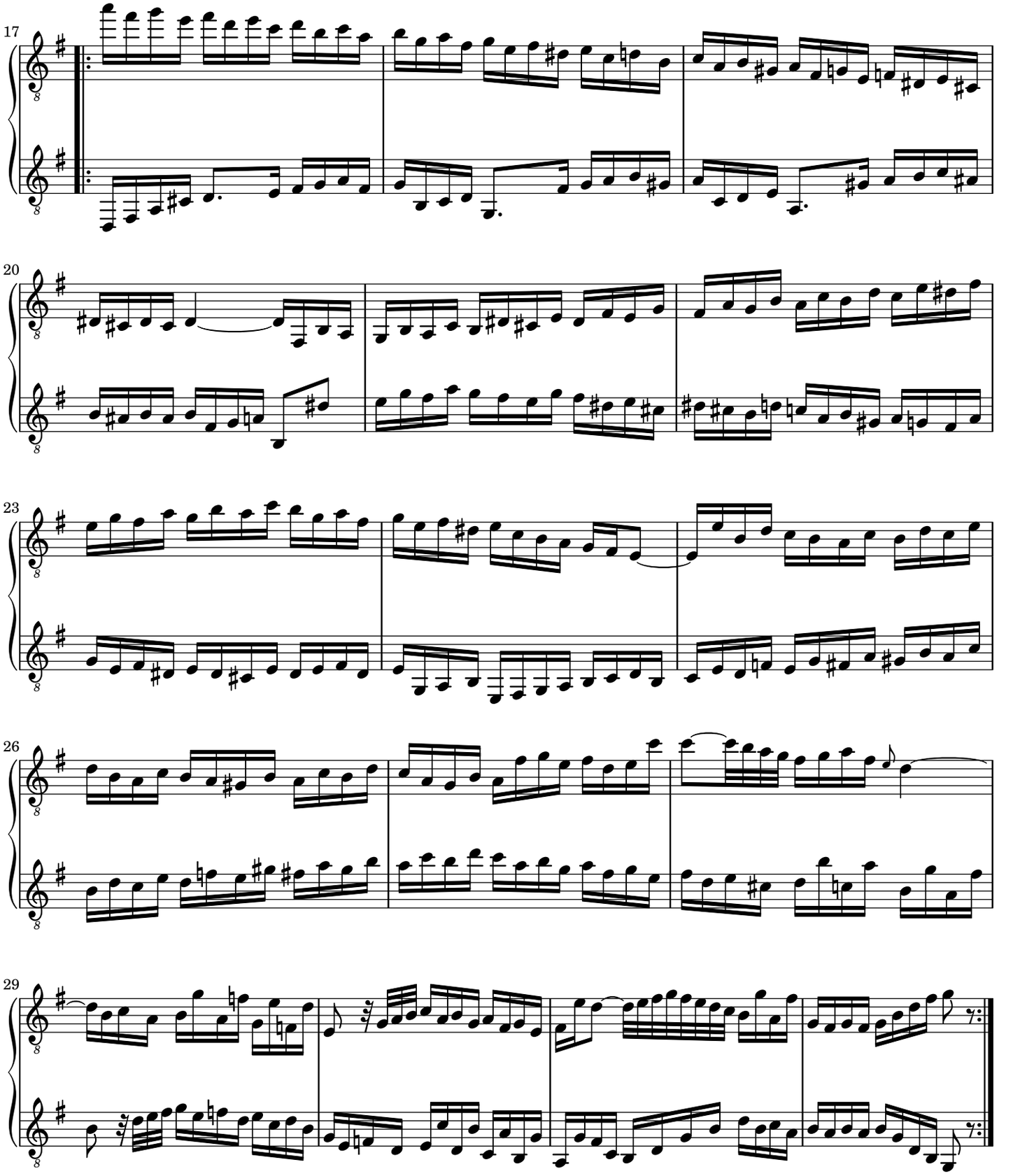


Steve Shorter (2014). Benjamin Esham (2007). CC BY-SA

Variation 17



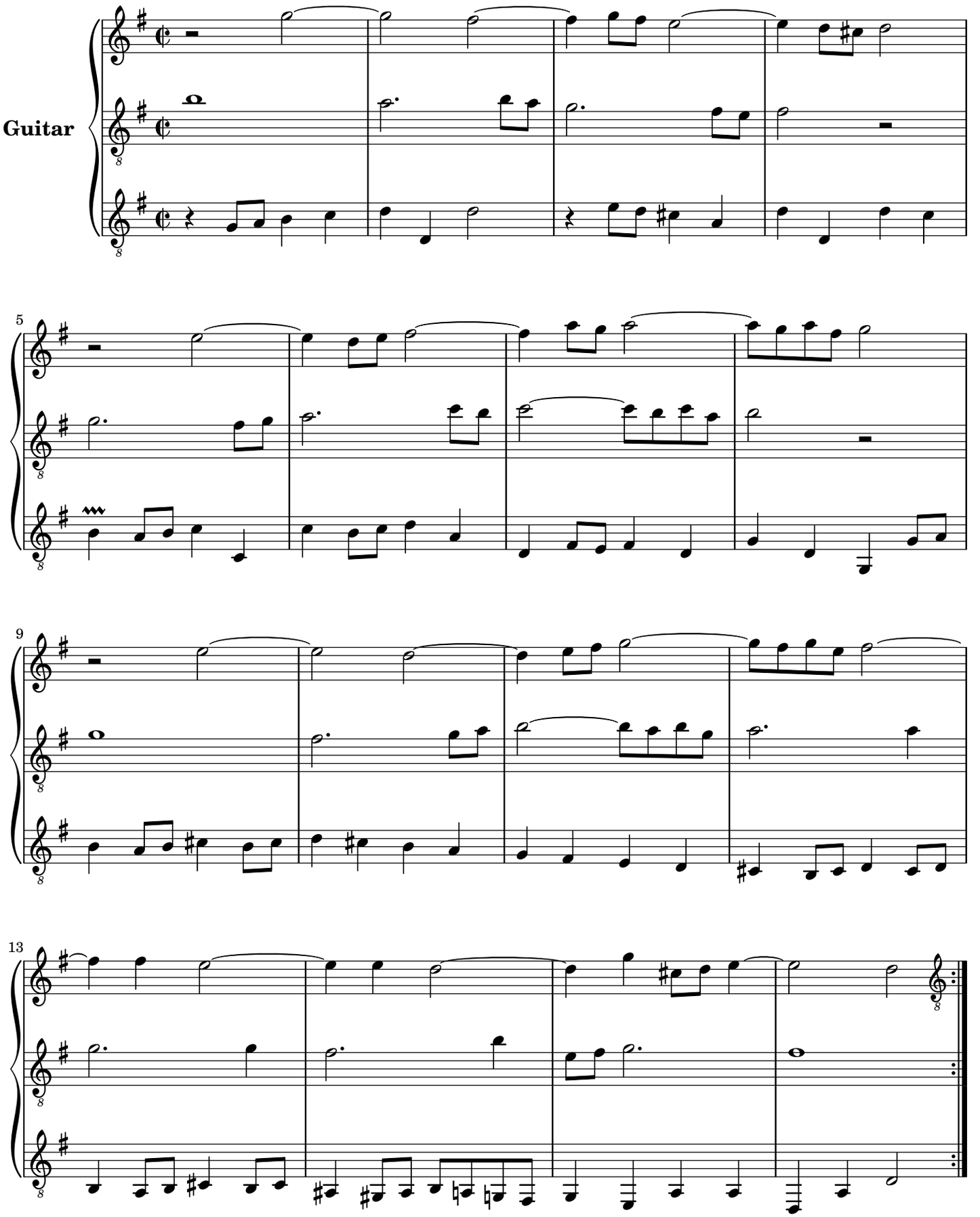
Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA



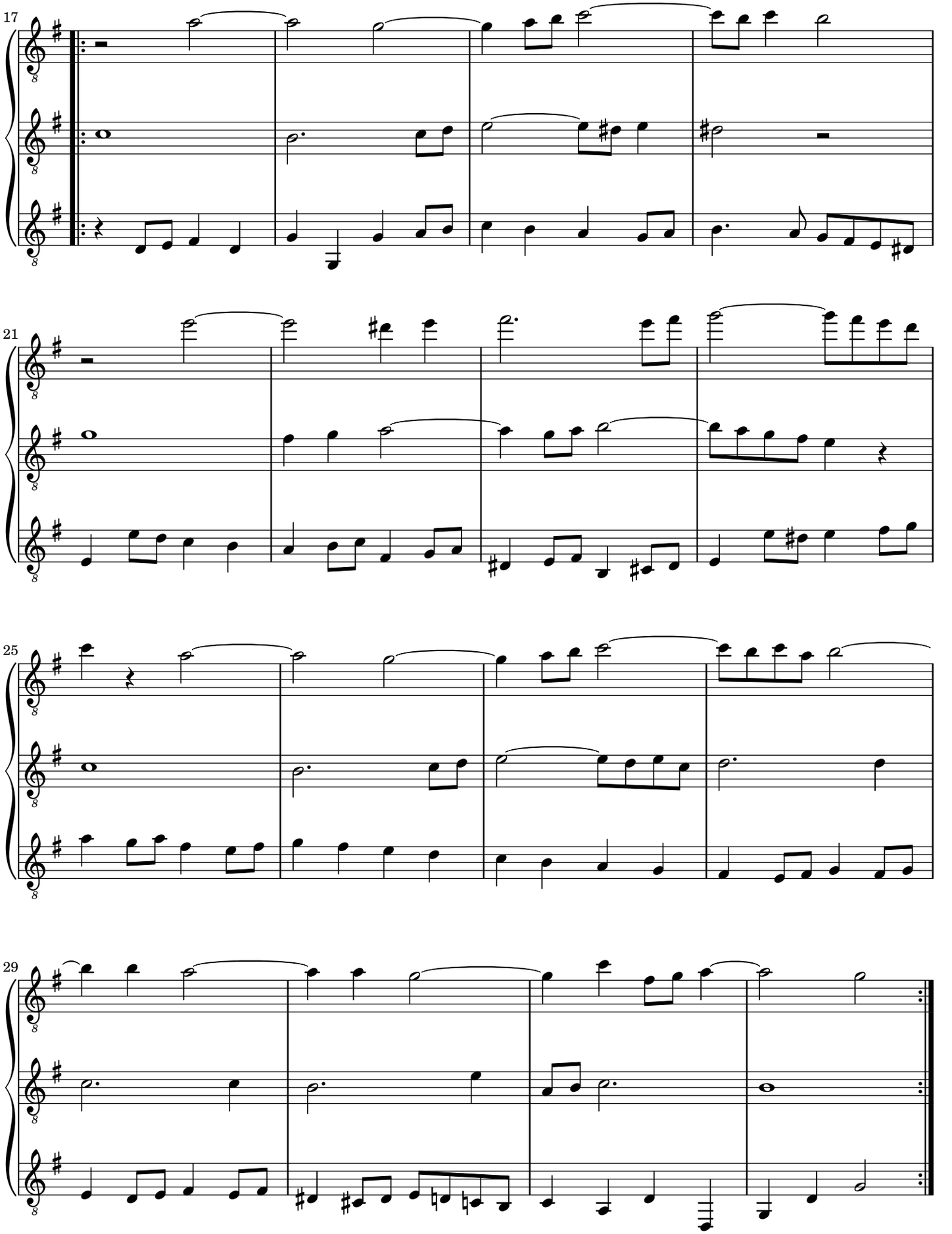
Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA

Variation 18

Canon at the Sixth

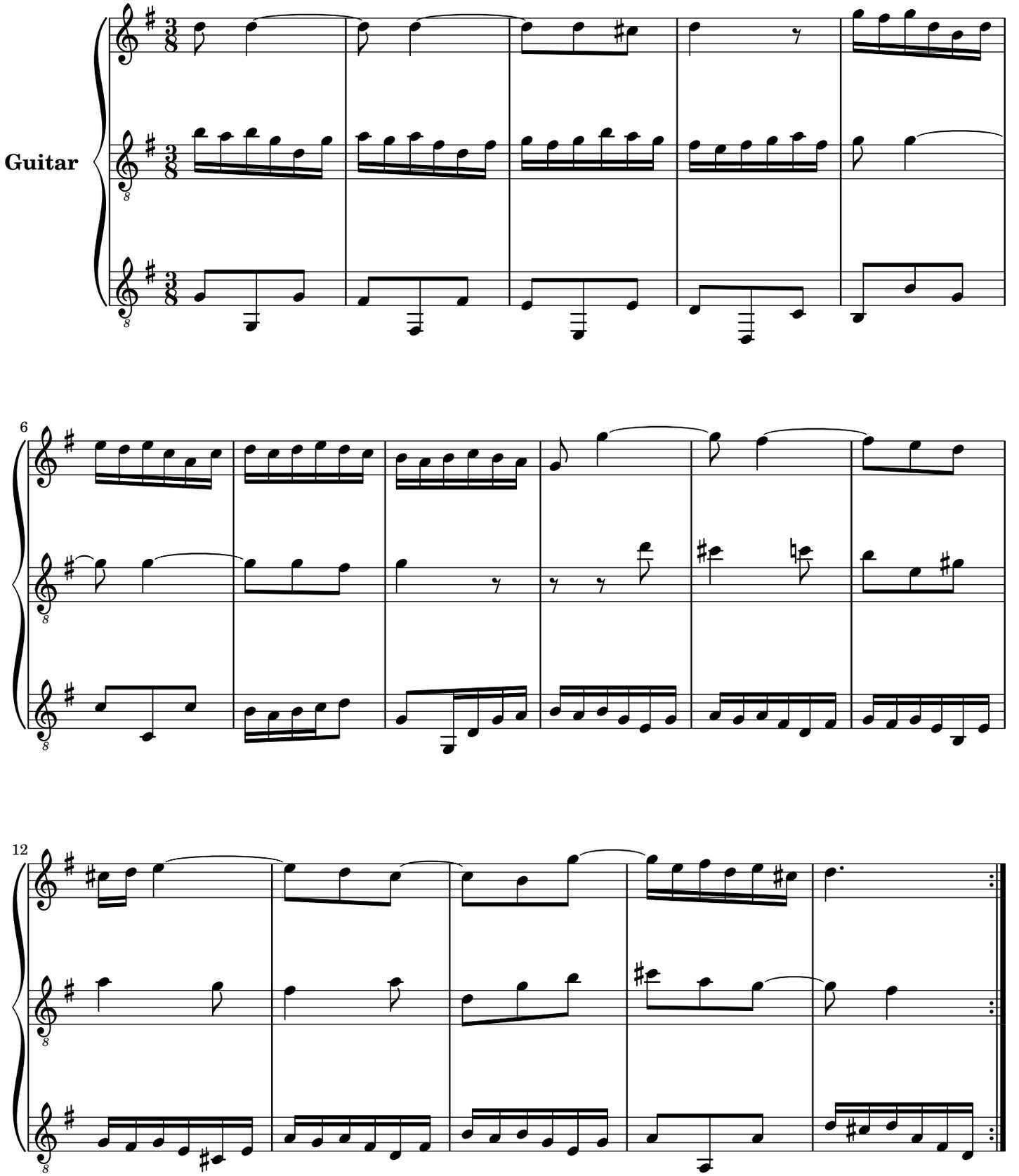


Steve Shorter (2014). Benjamin Esham (2007). CC BY-SA

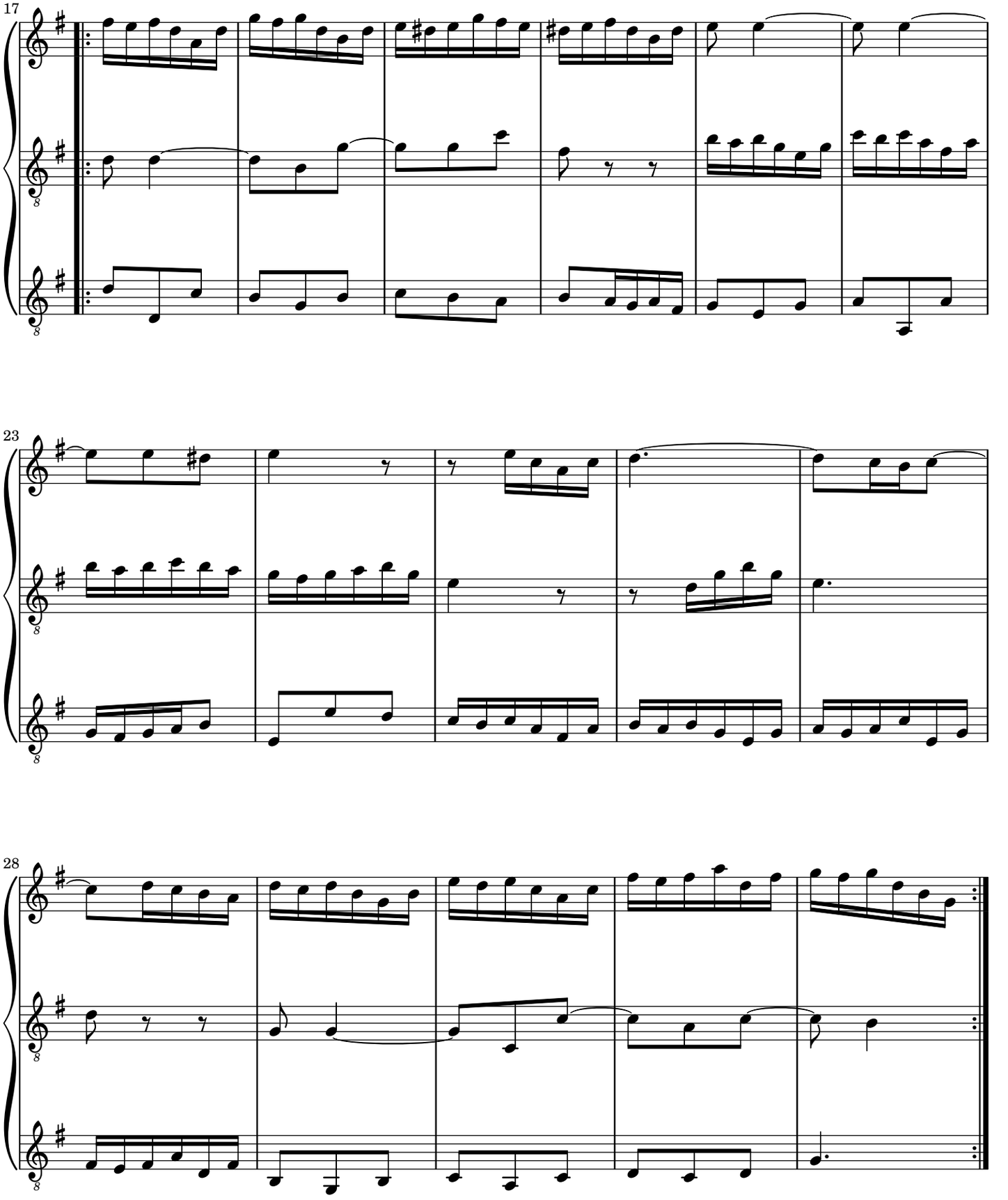


Steve Shorter (2014). Benjamin Esham (2007). CC BY-SA

Variation 19

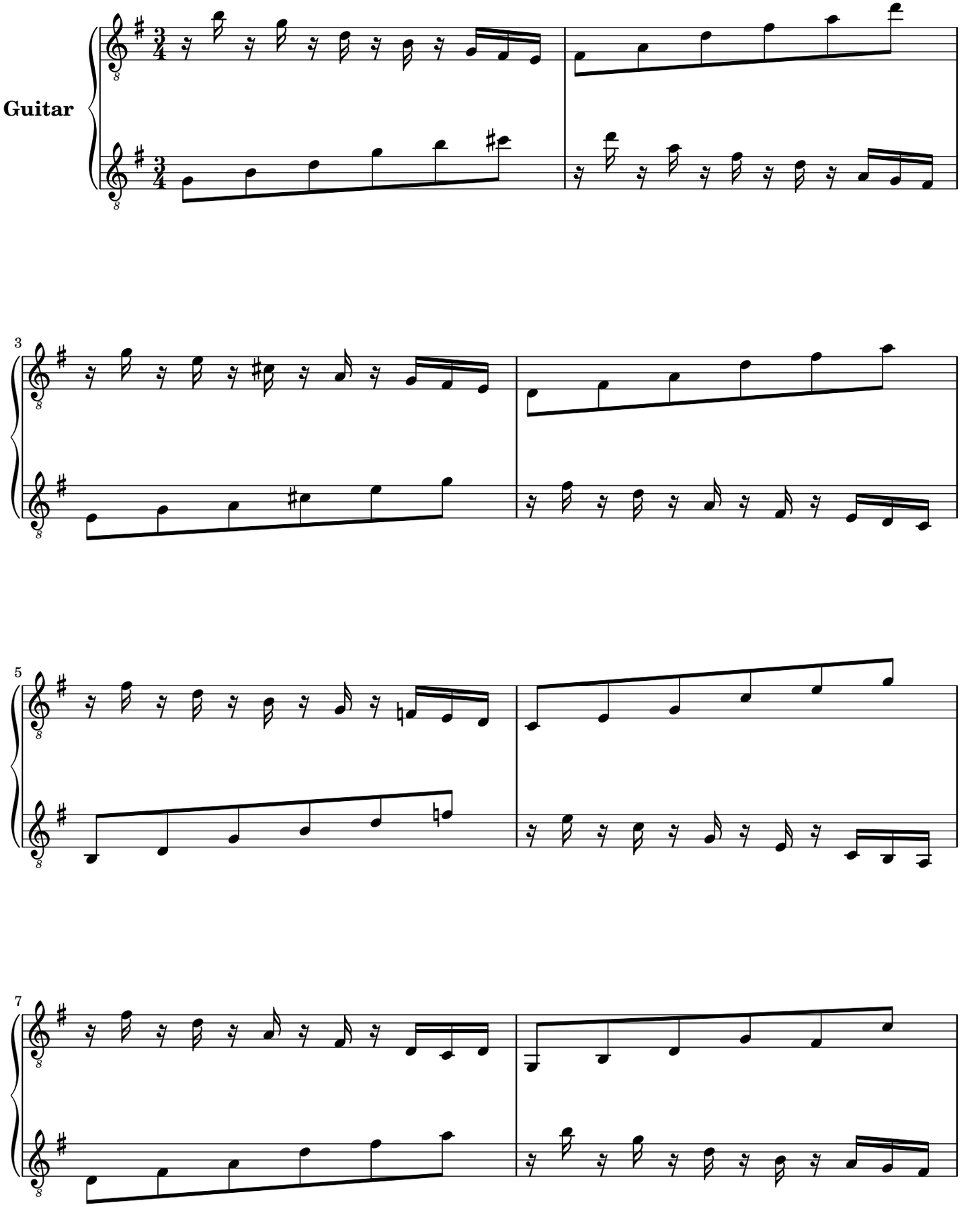


Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA

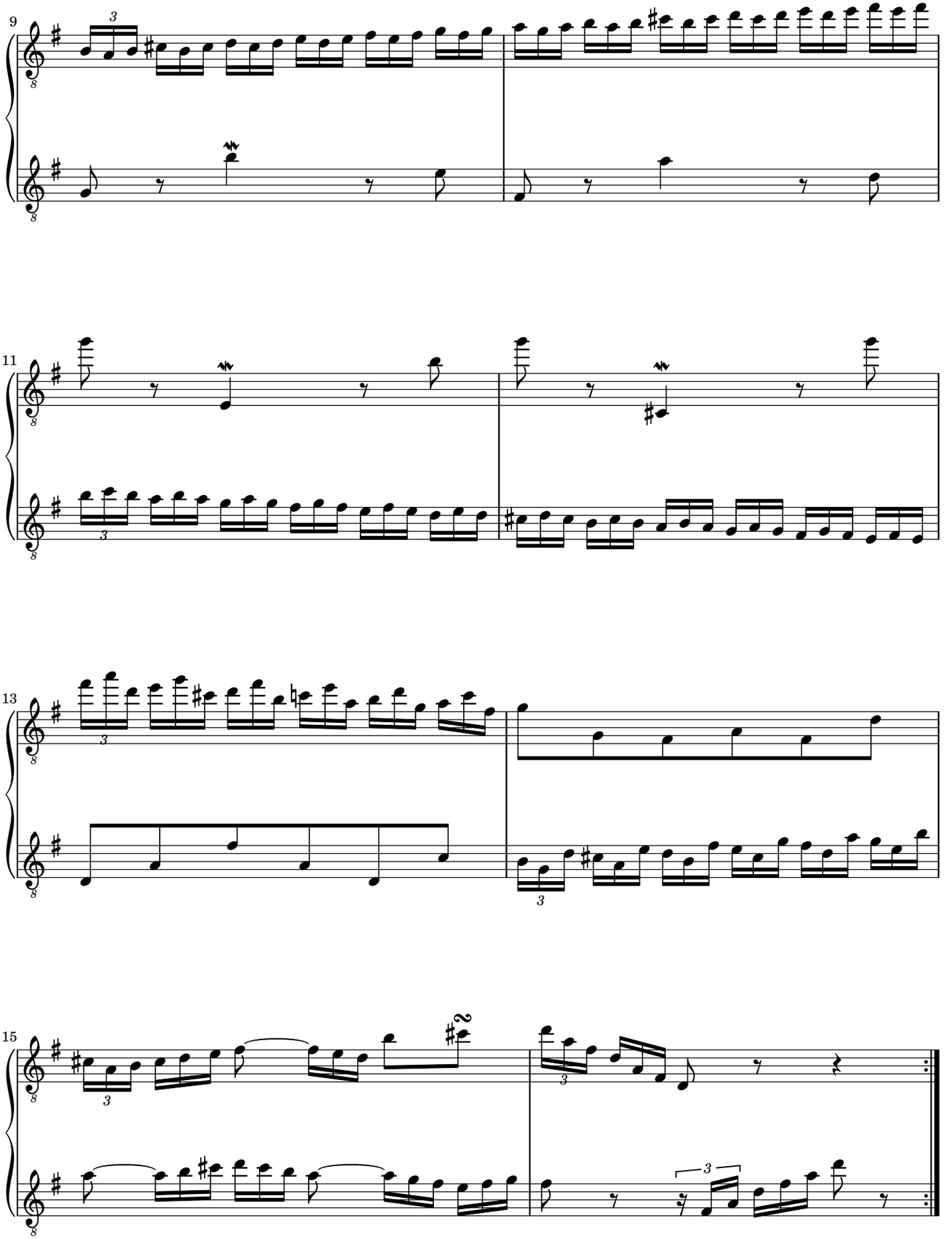


Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA

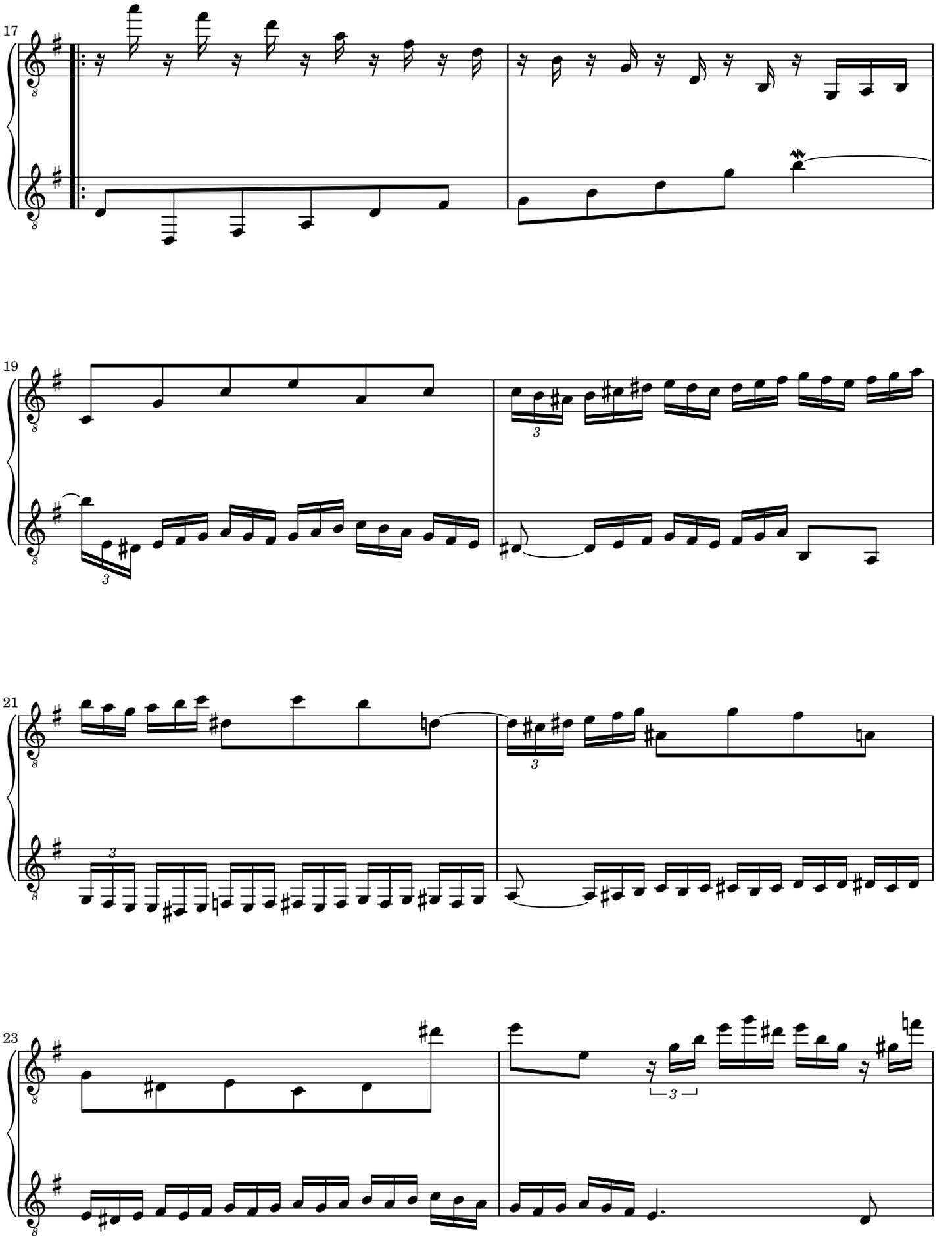
Variation 20



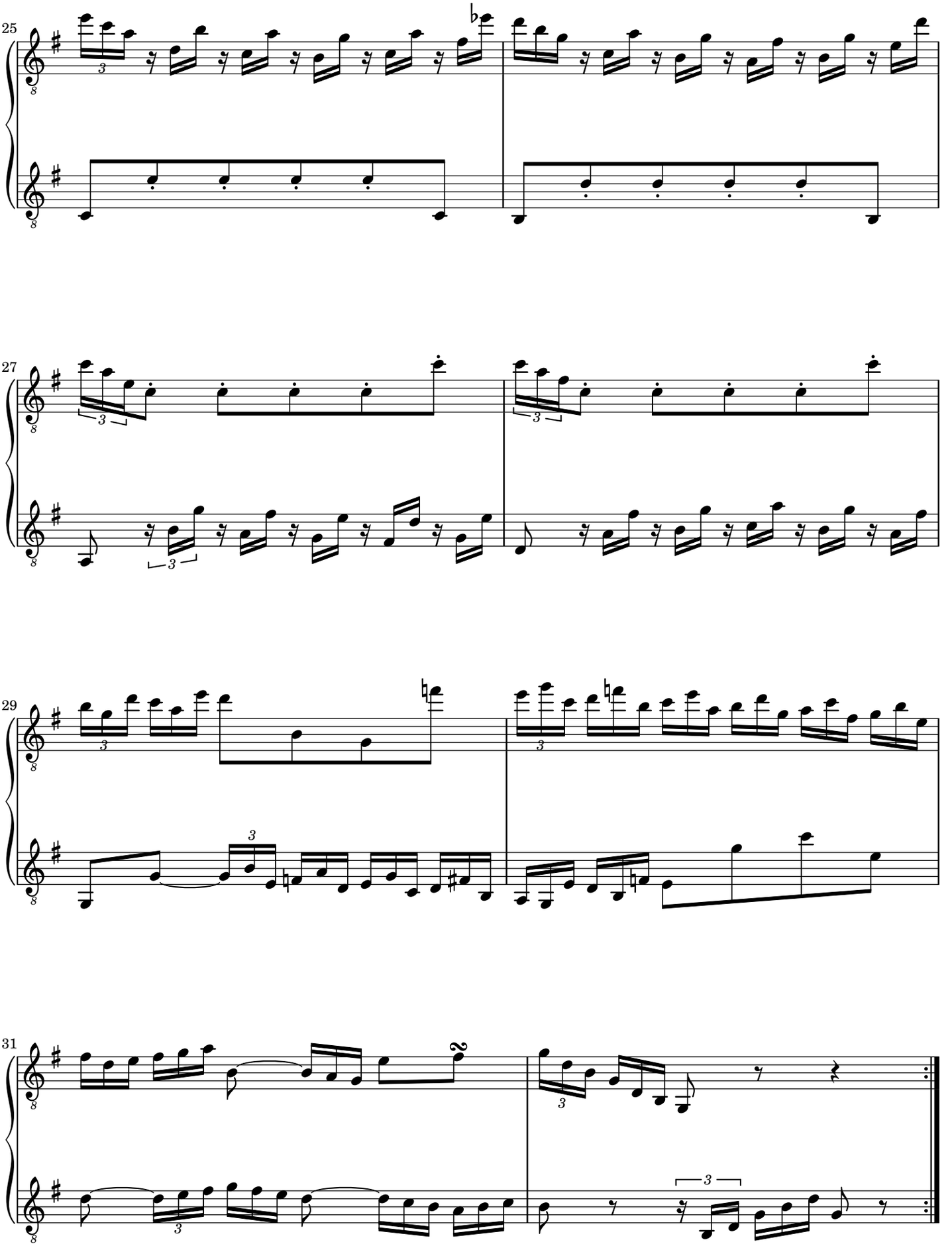
Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA



Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA



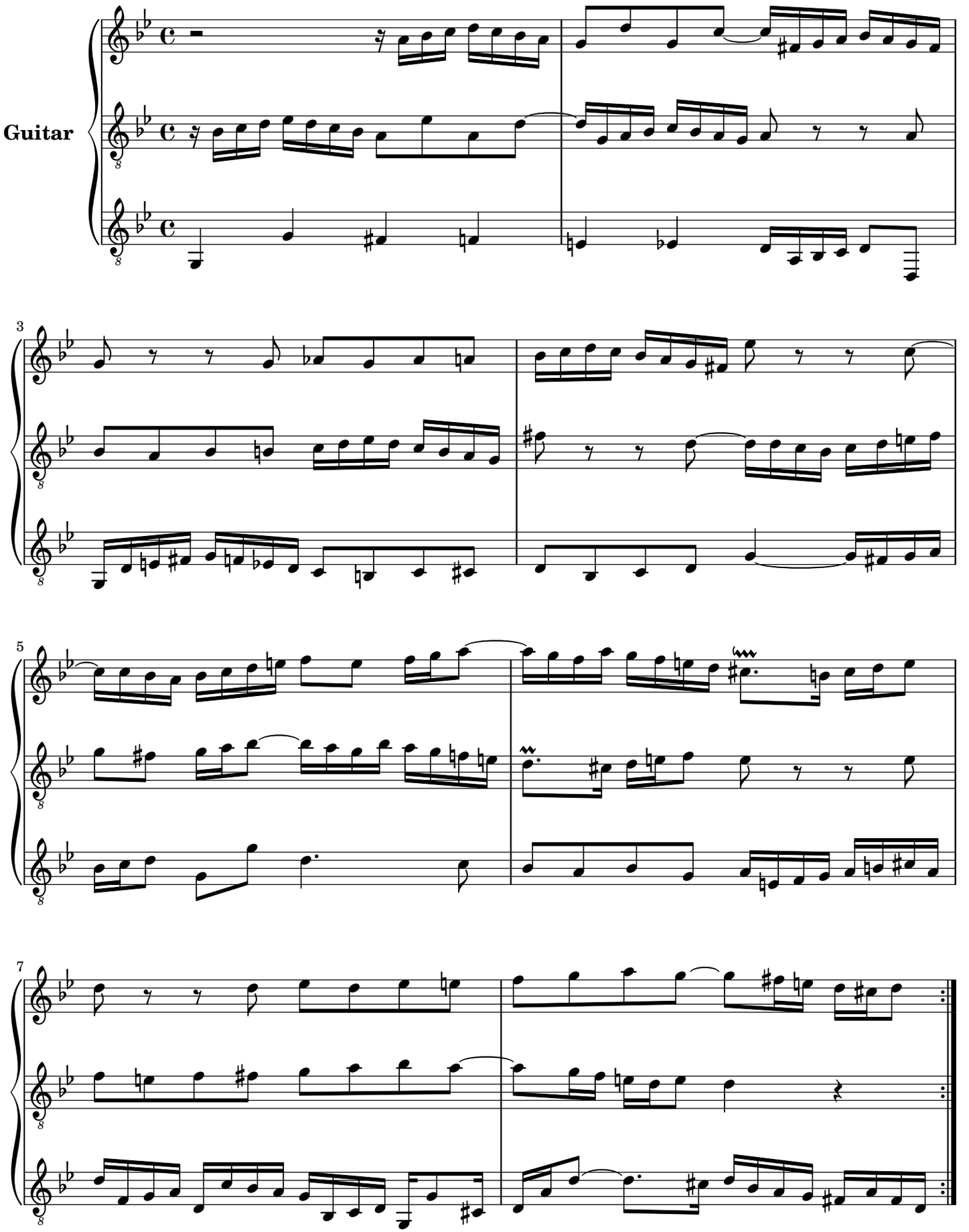
Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA



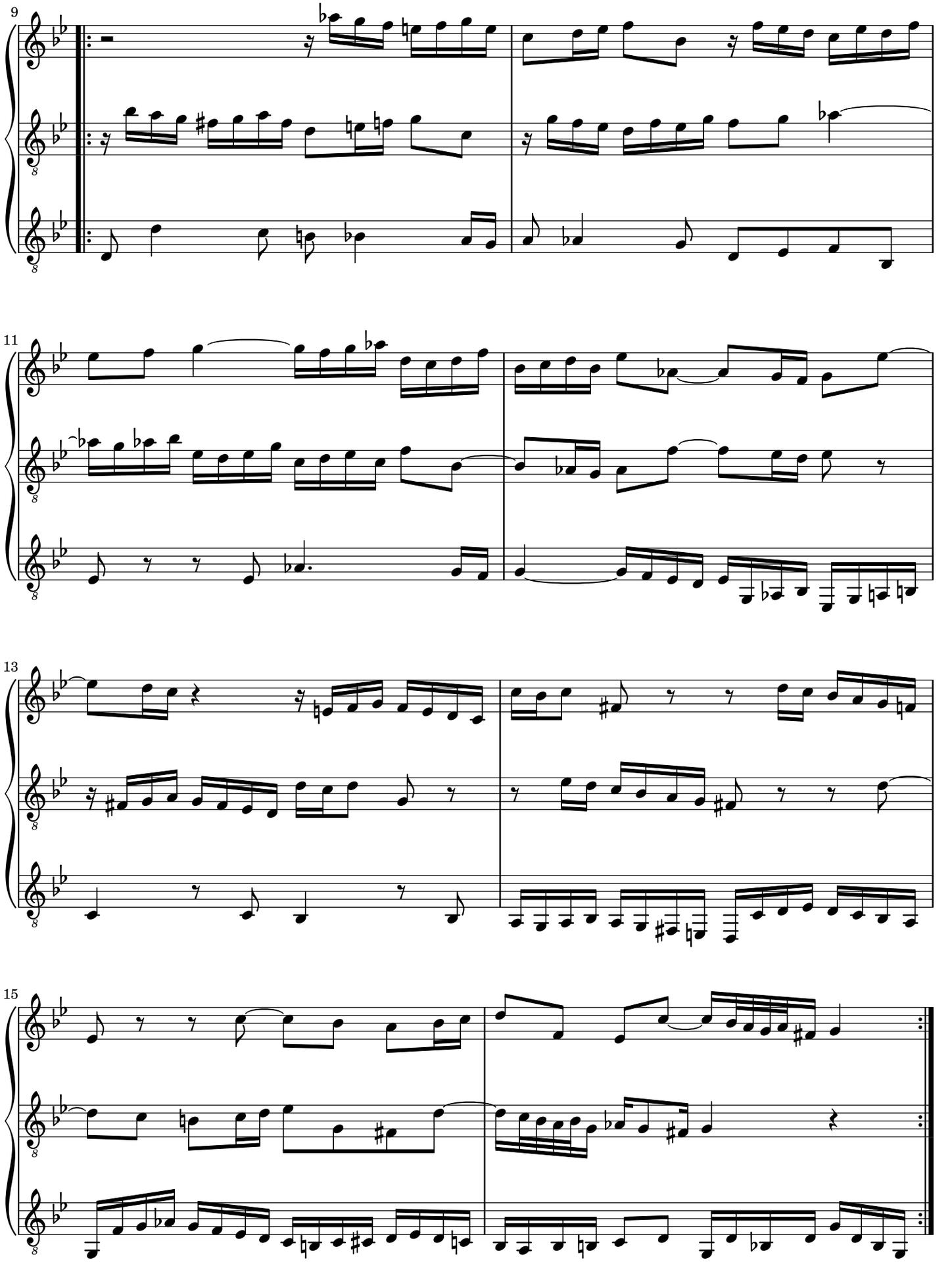
Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA

Variation 21

Canon at the Seventh



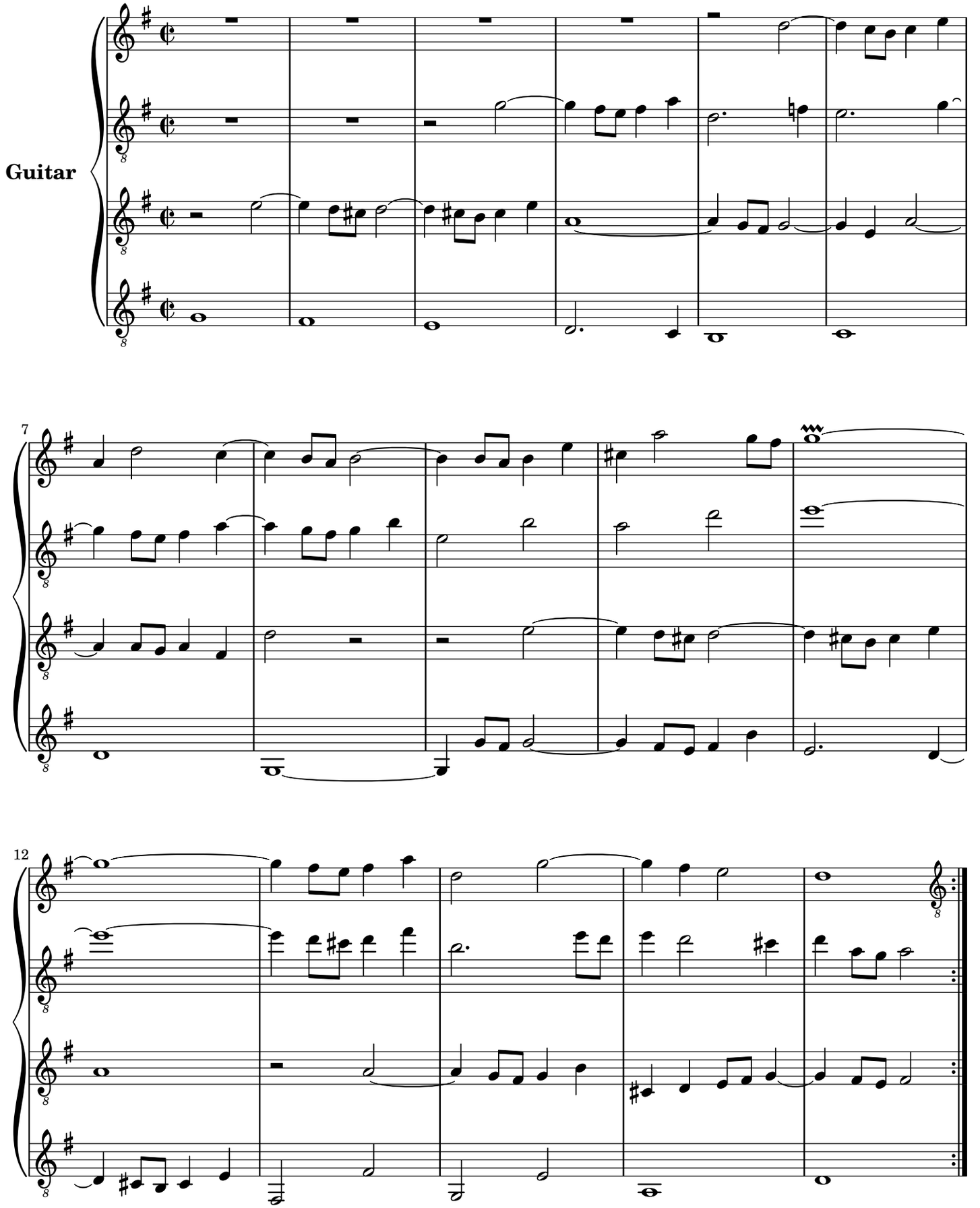
Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA



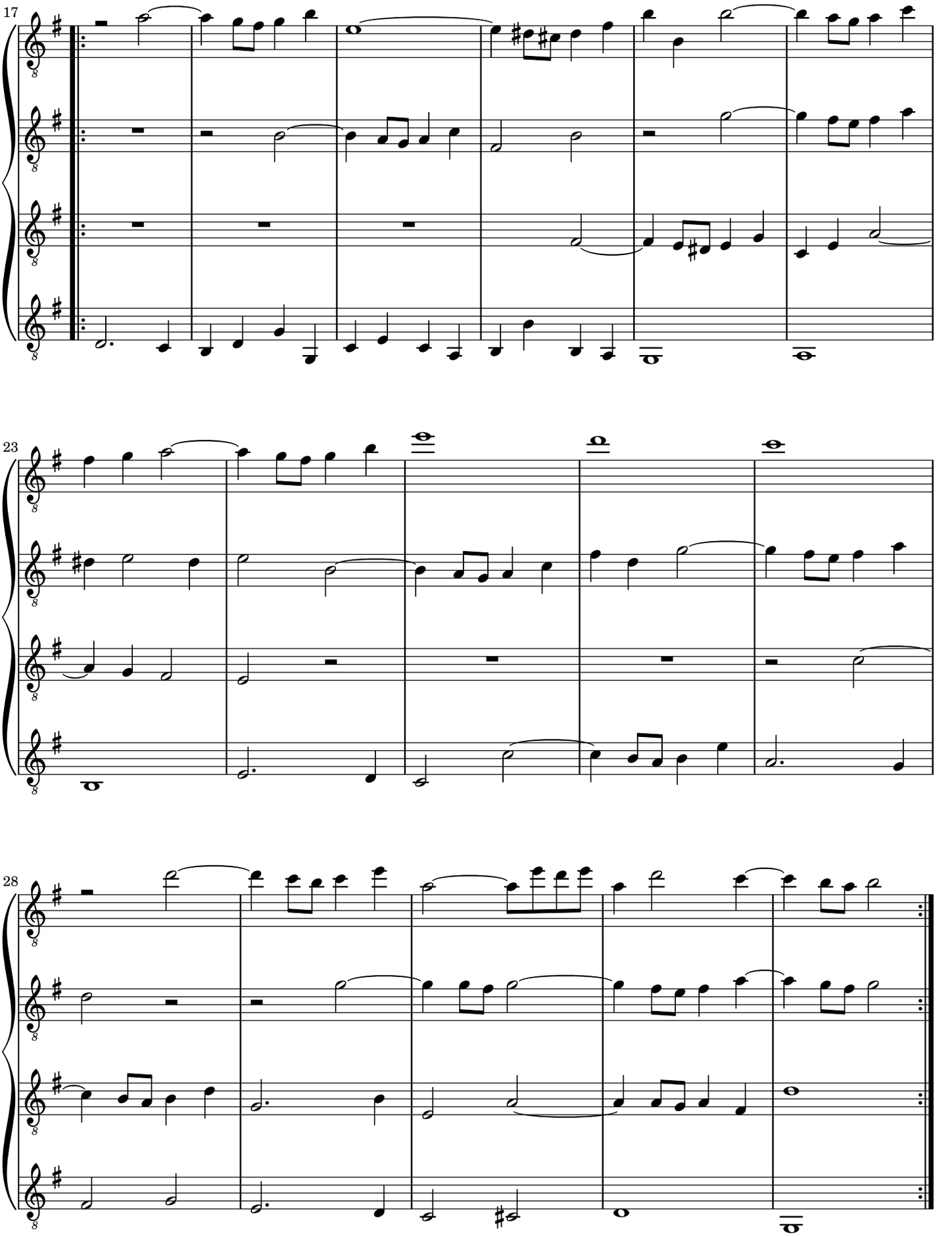
Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA

Variation 22

Alla Breve

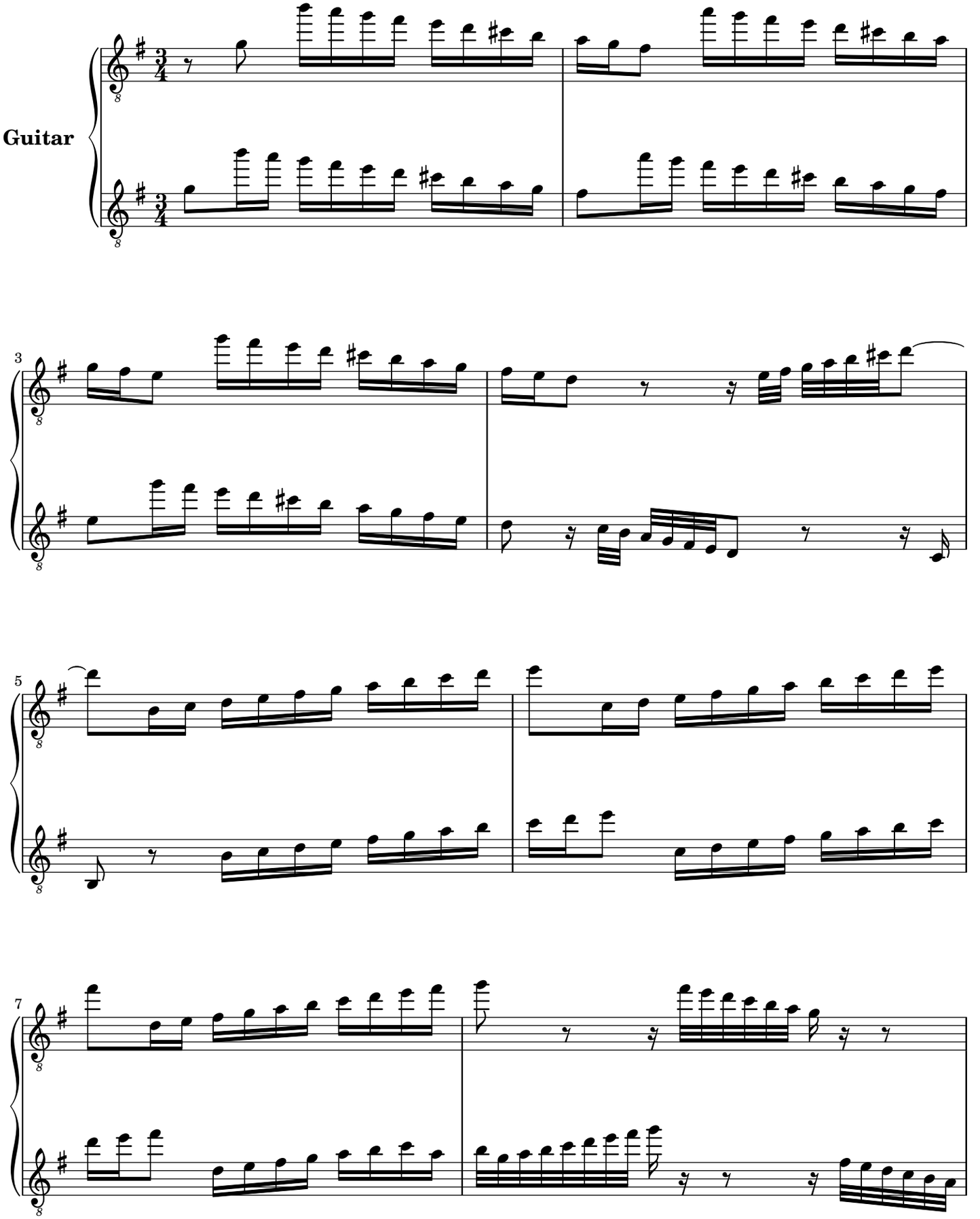


Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA

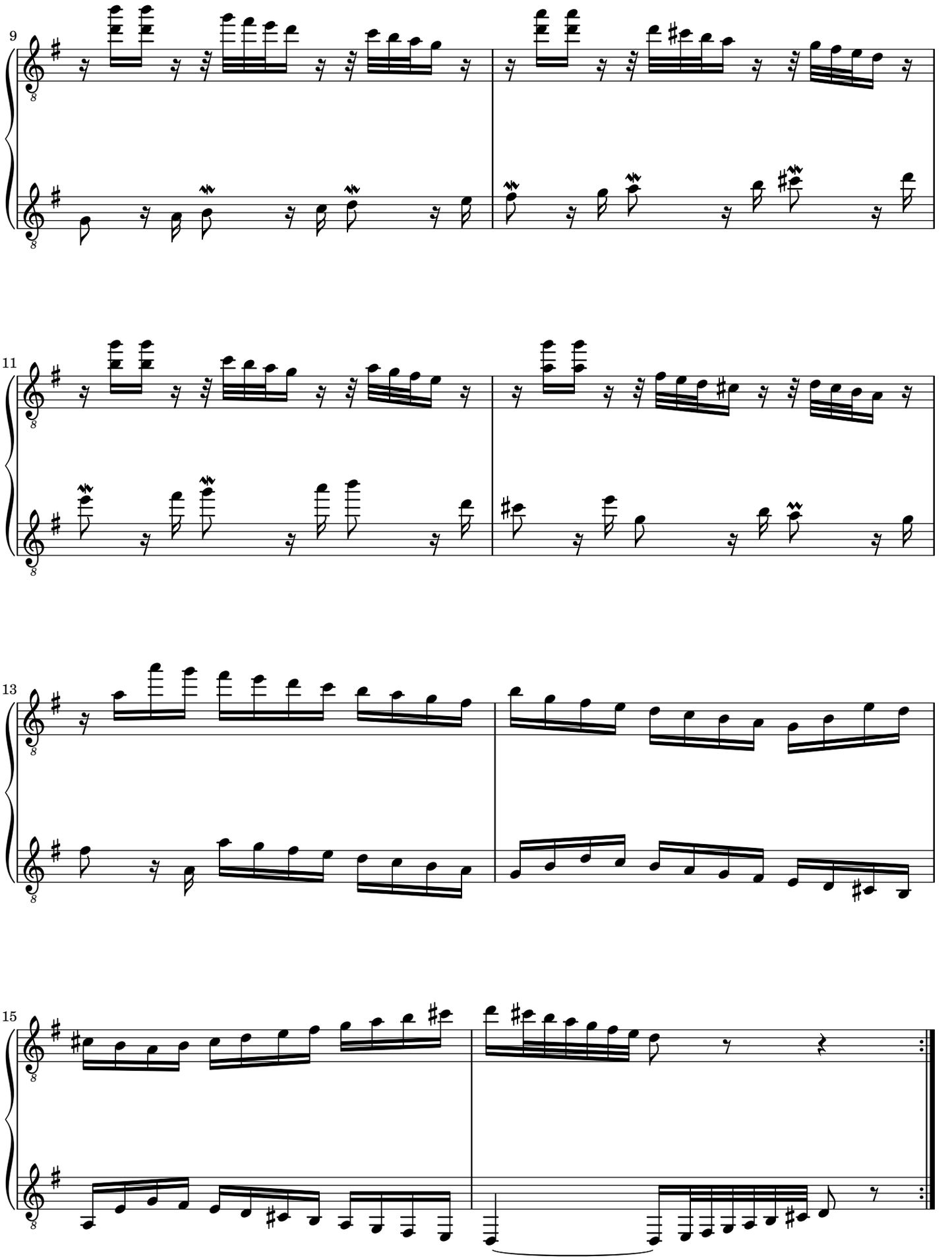


Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA

Variation 23



Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA



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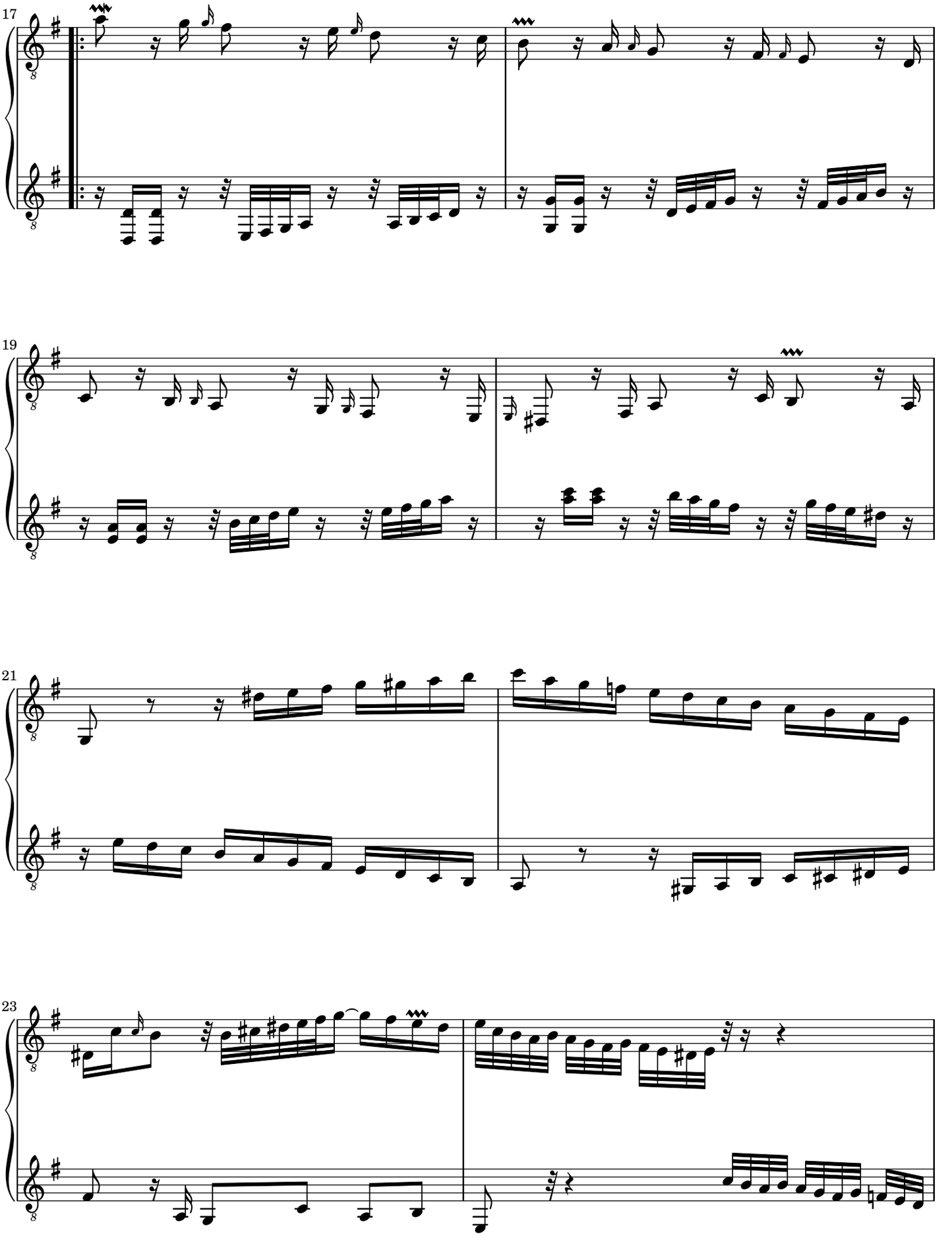
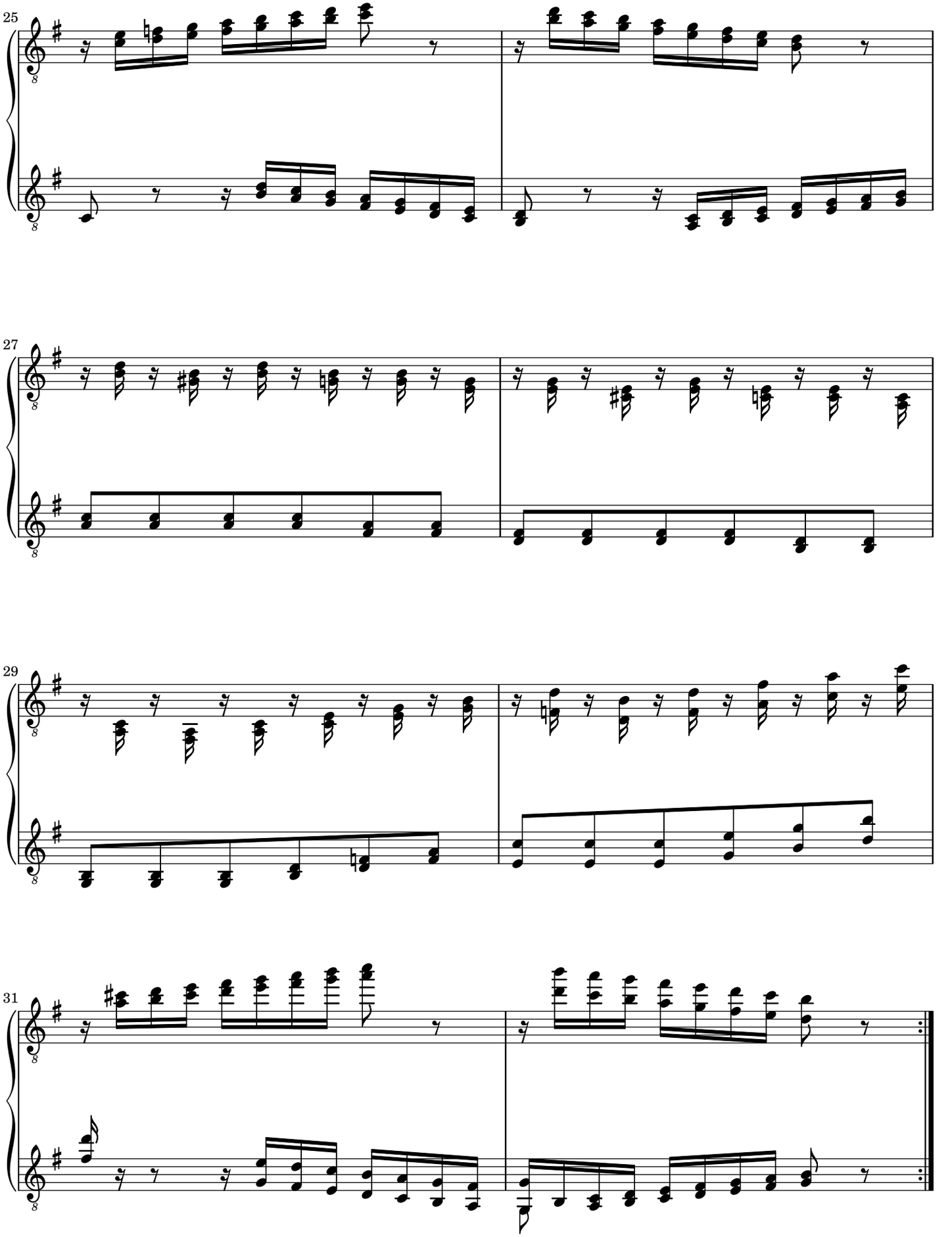


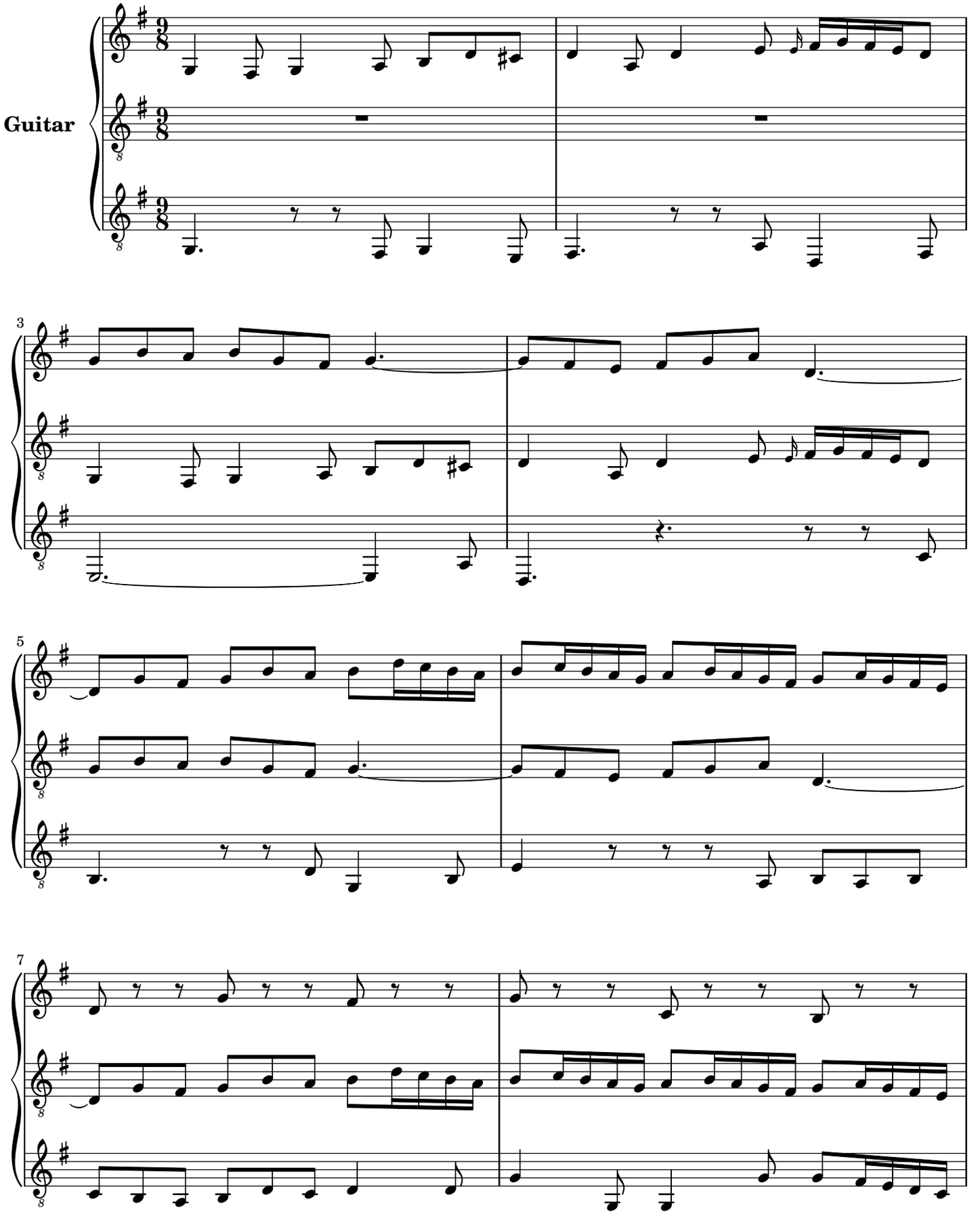
Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA



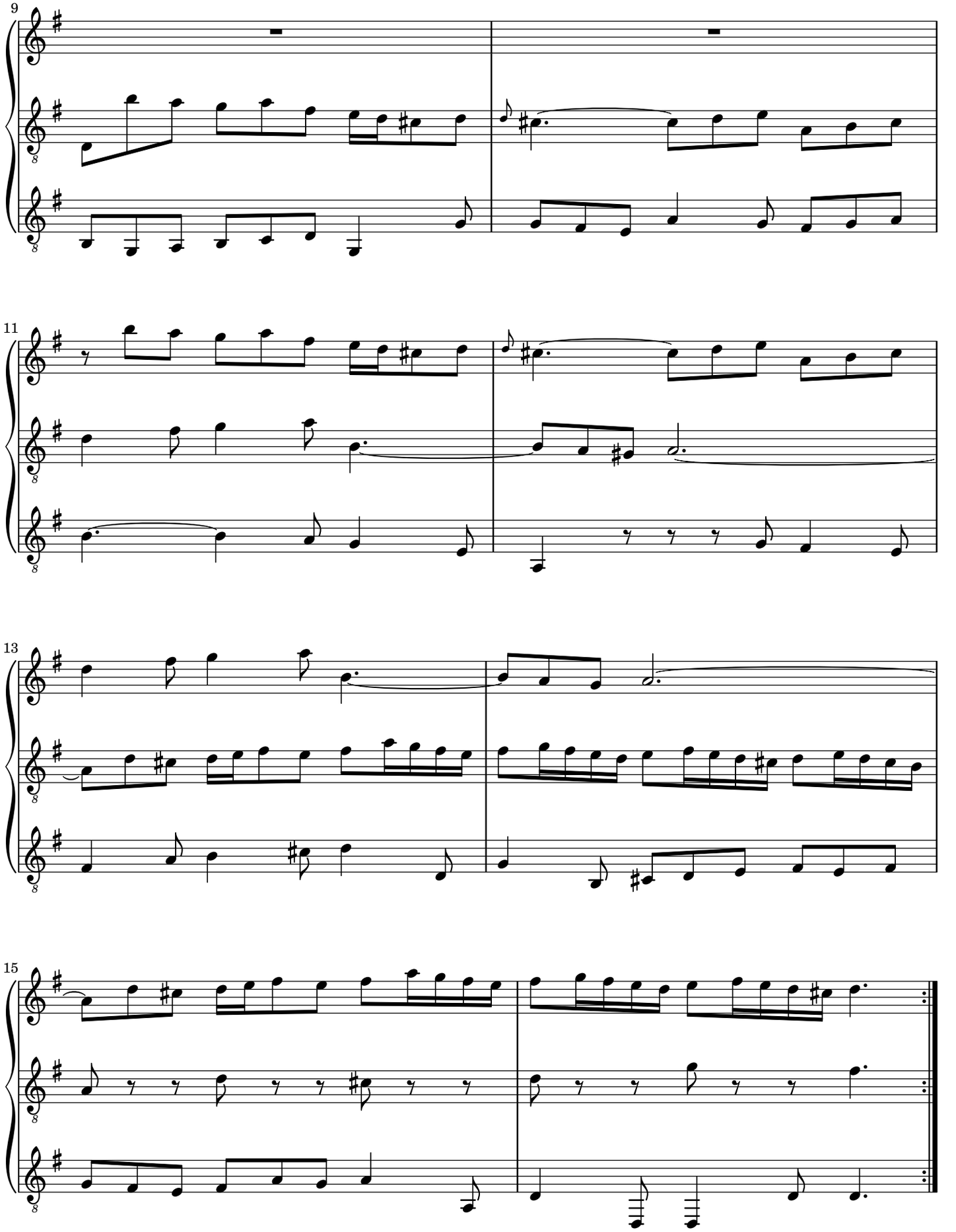
Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA

Variation 24

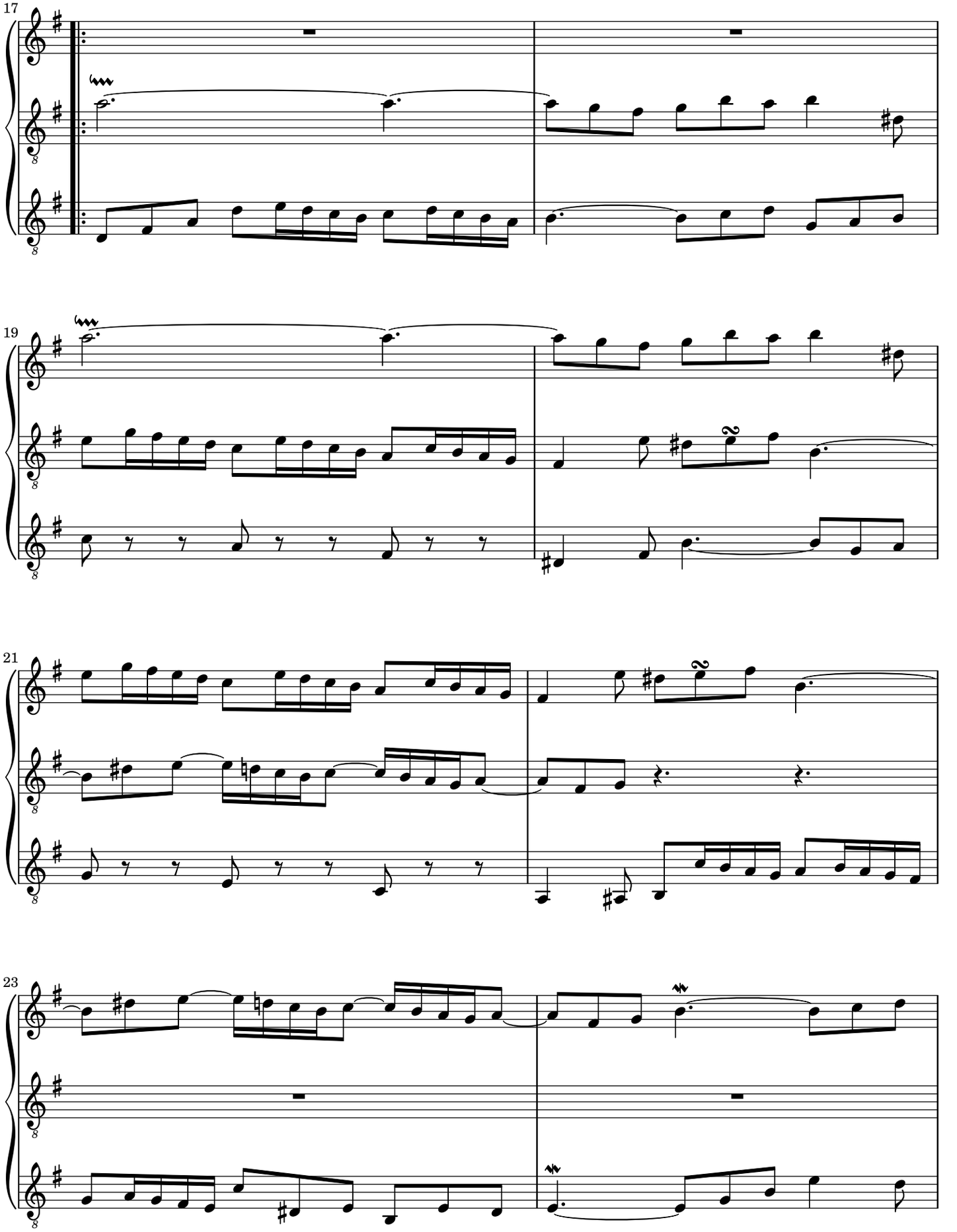
Canon at the Octave



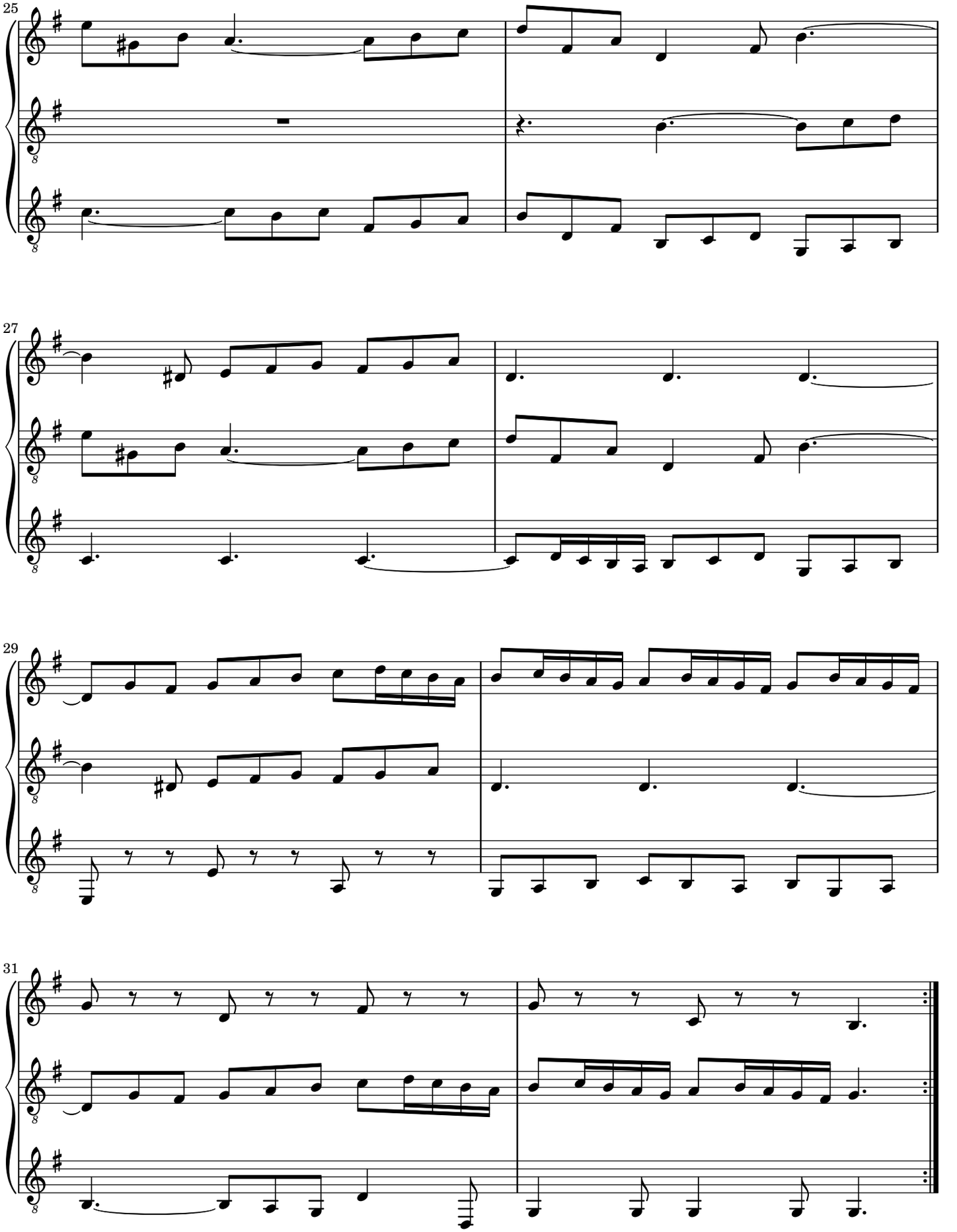
Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA



Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA



Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA

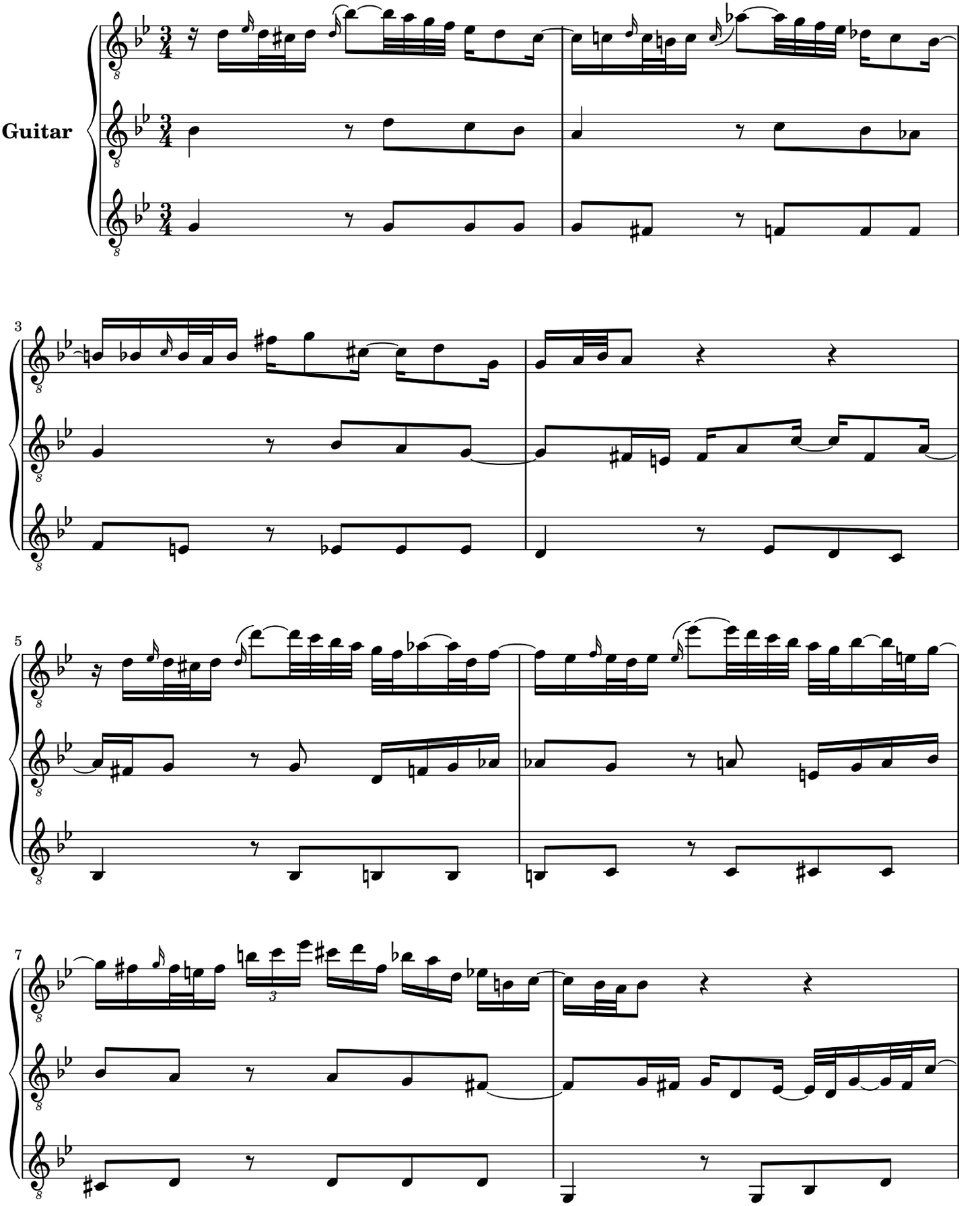


Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA

Variation 25

Adagio

Guitar



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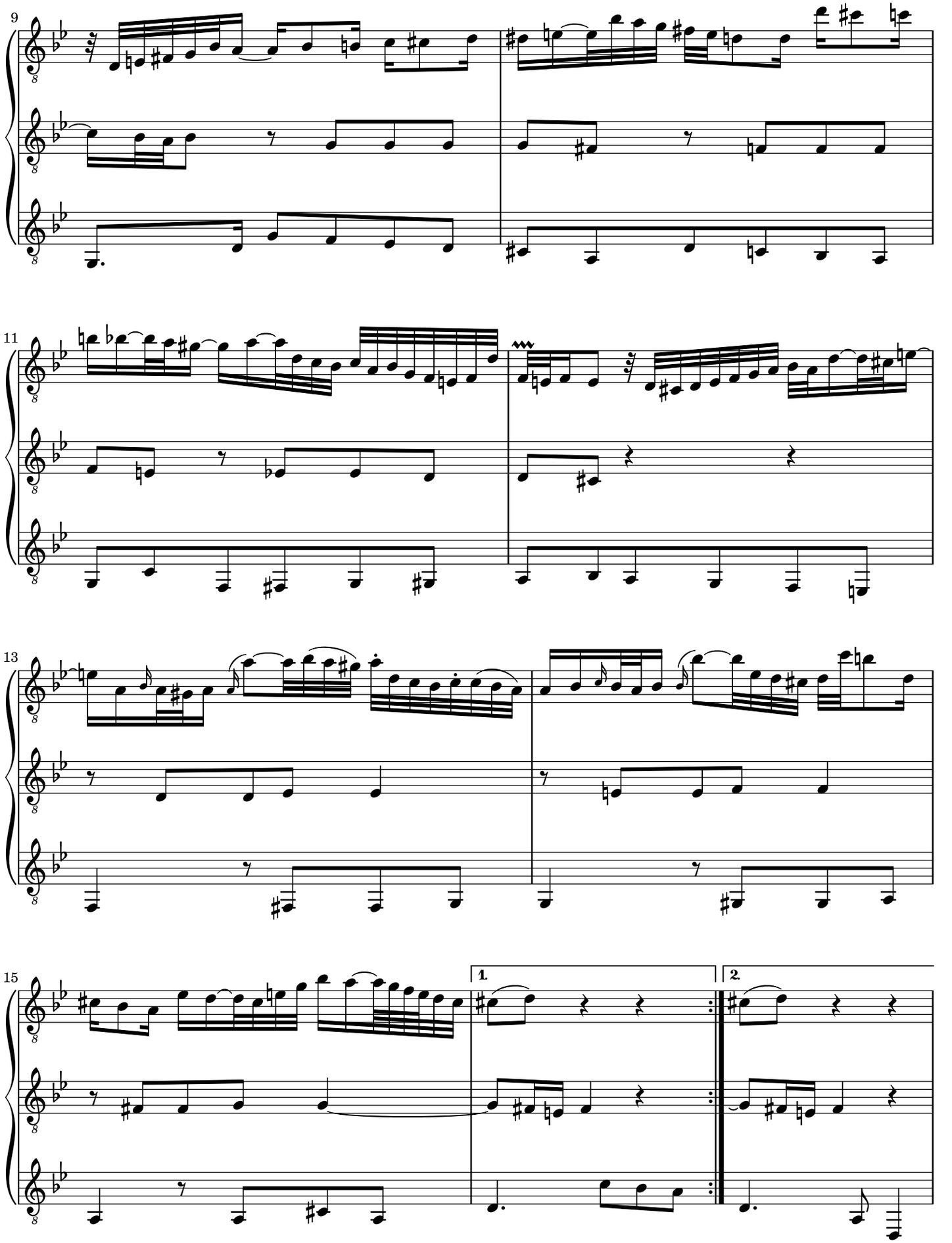

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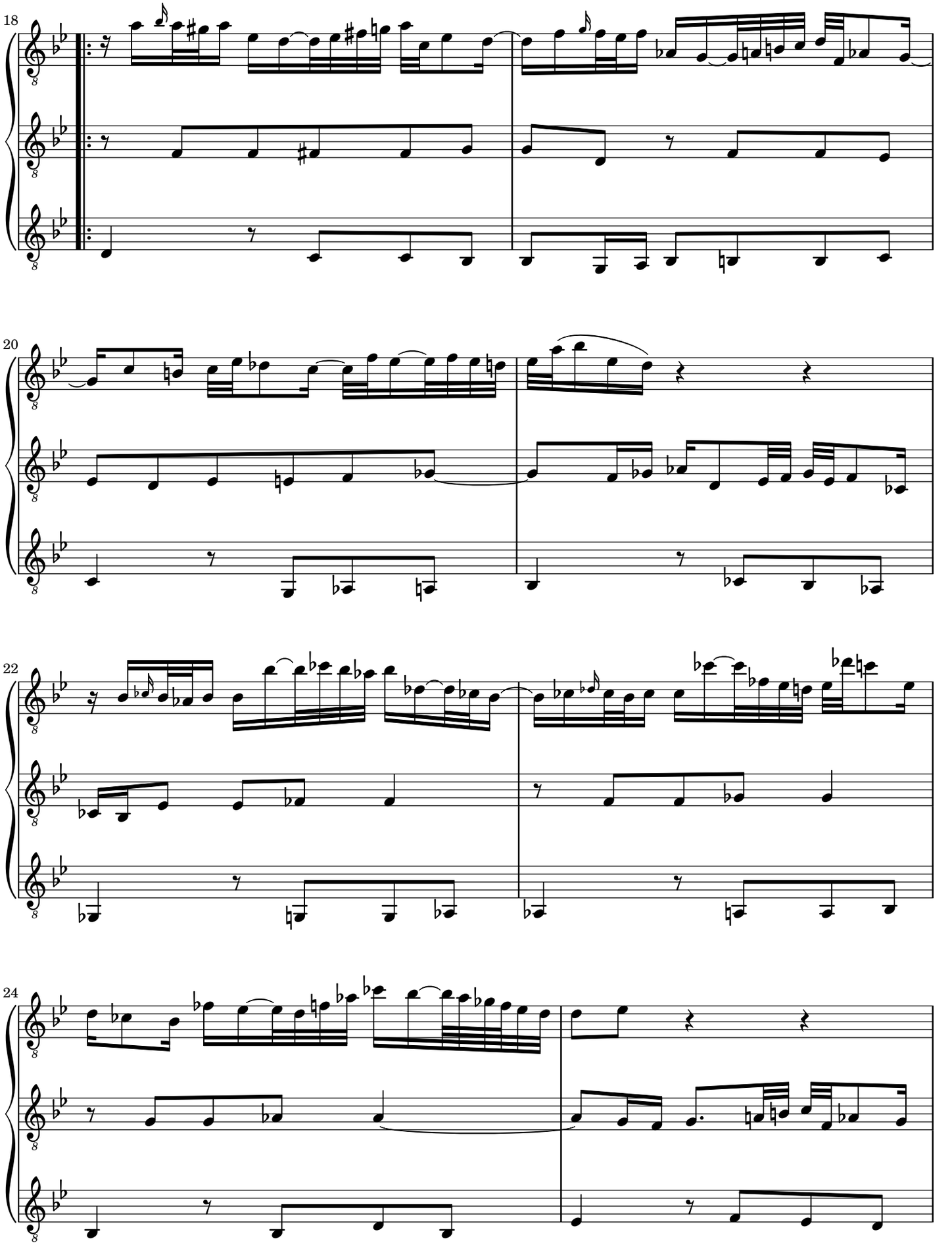

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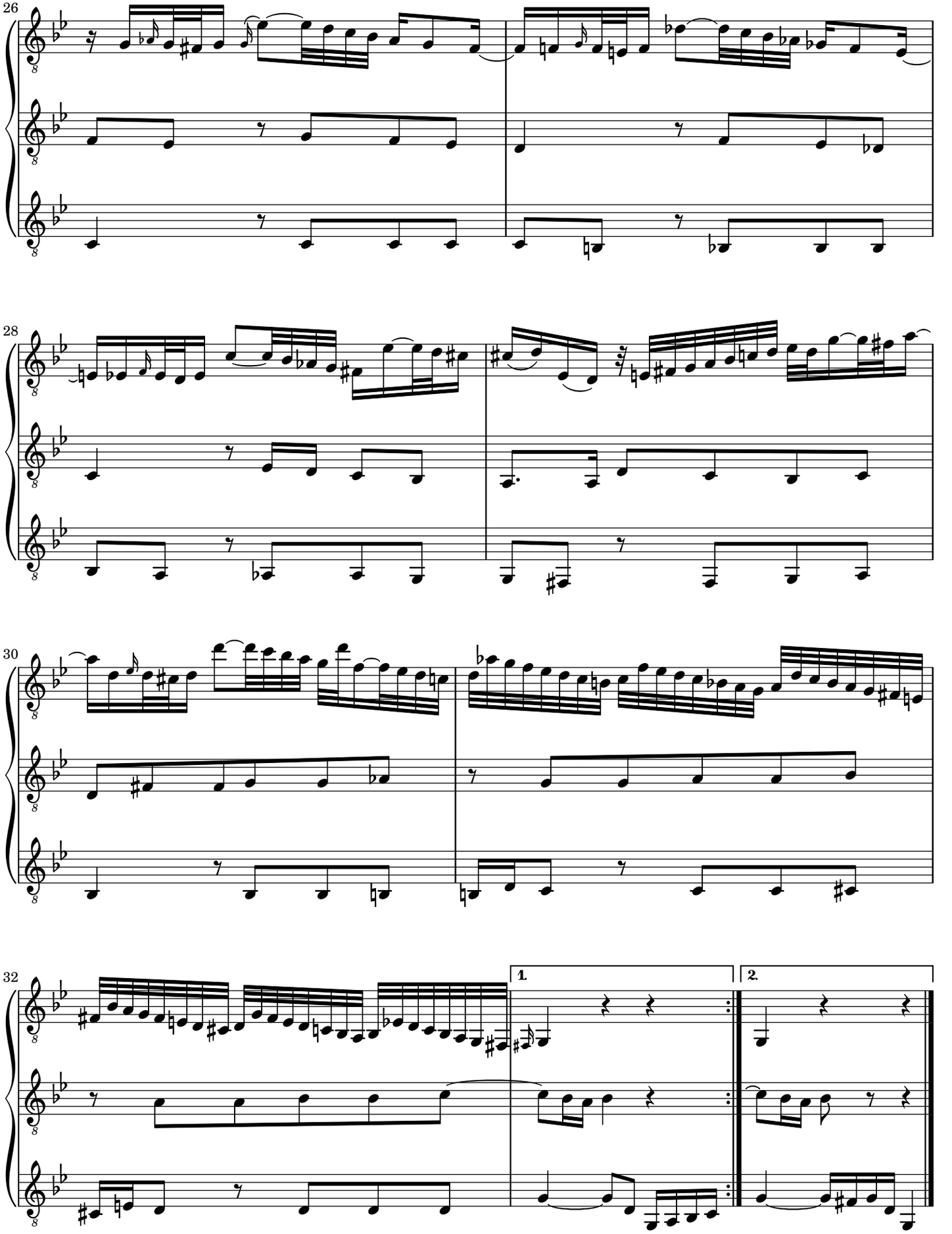
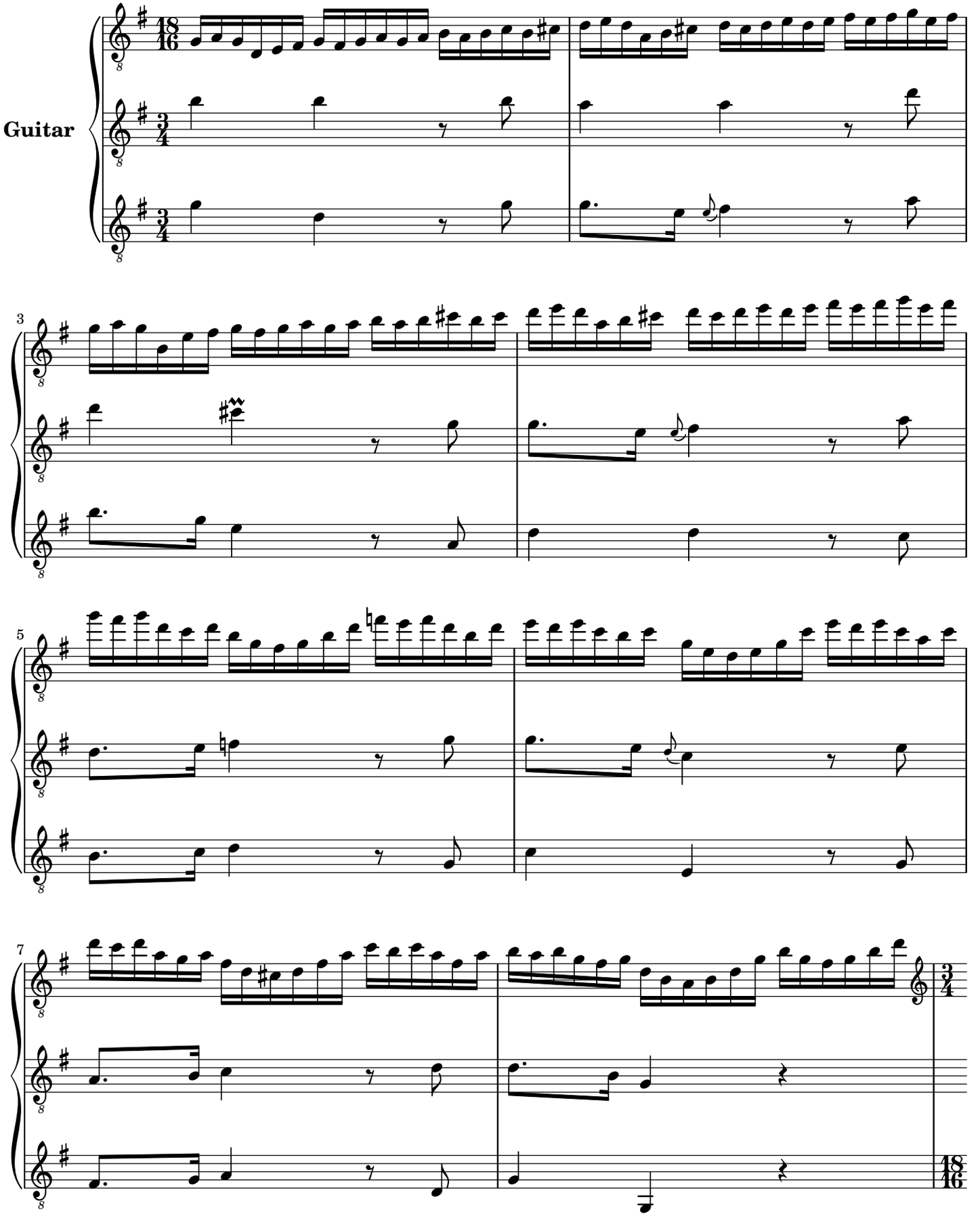


Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA

Variation 26



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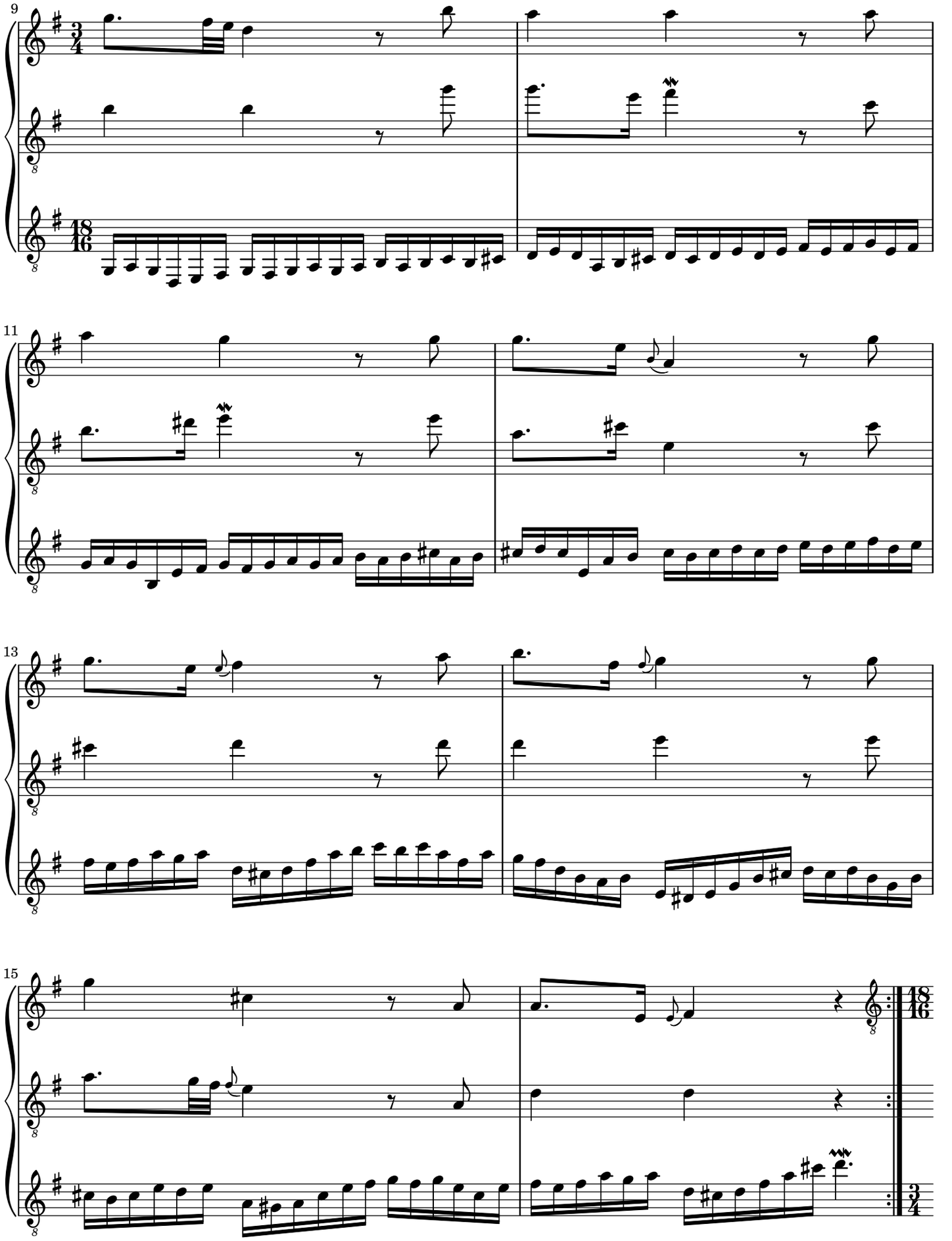

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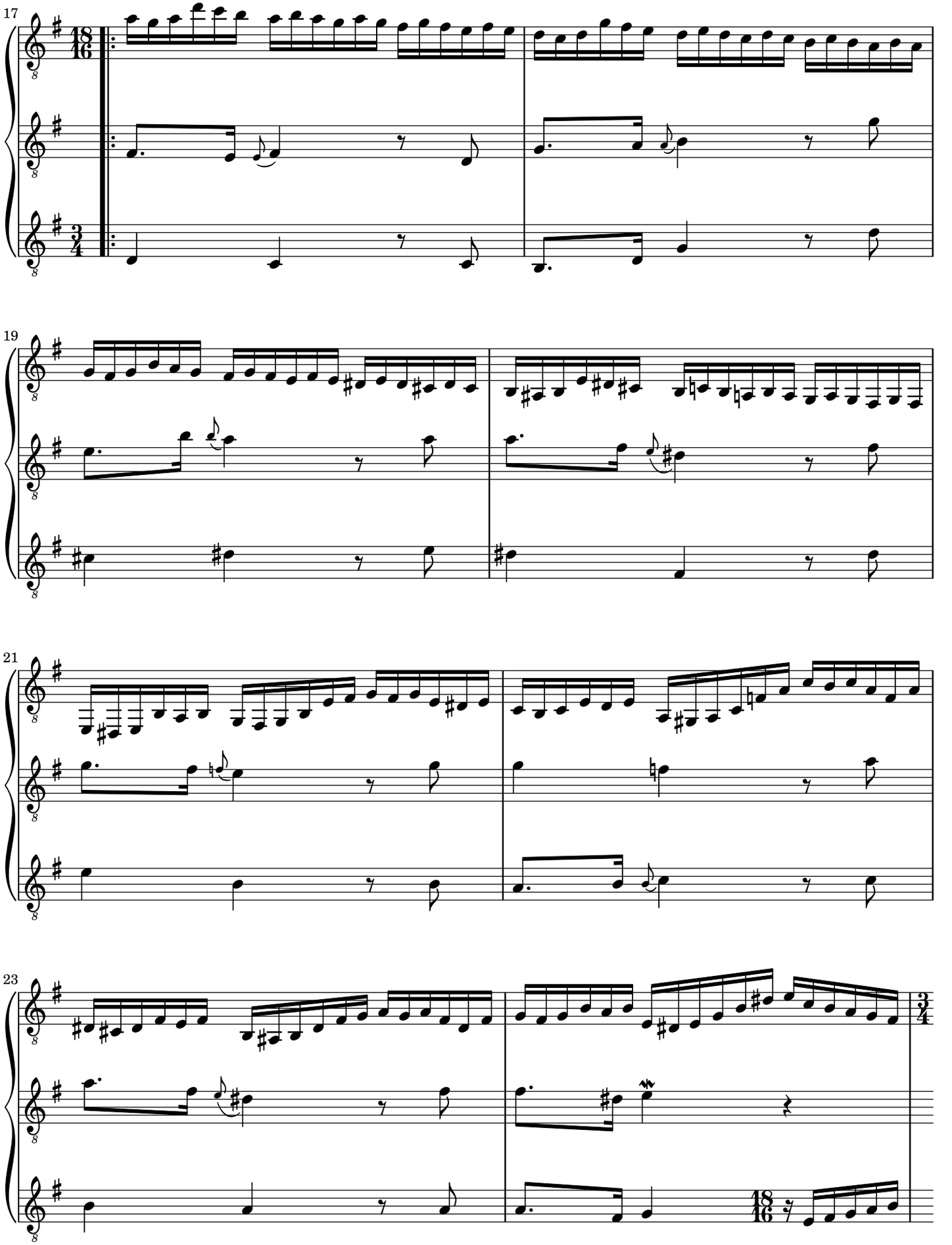

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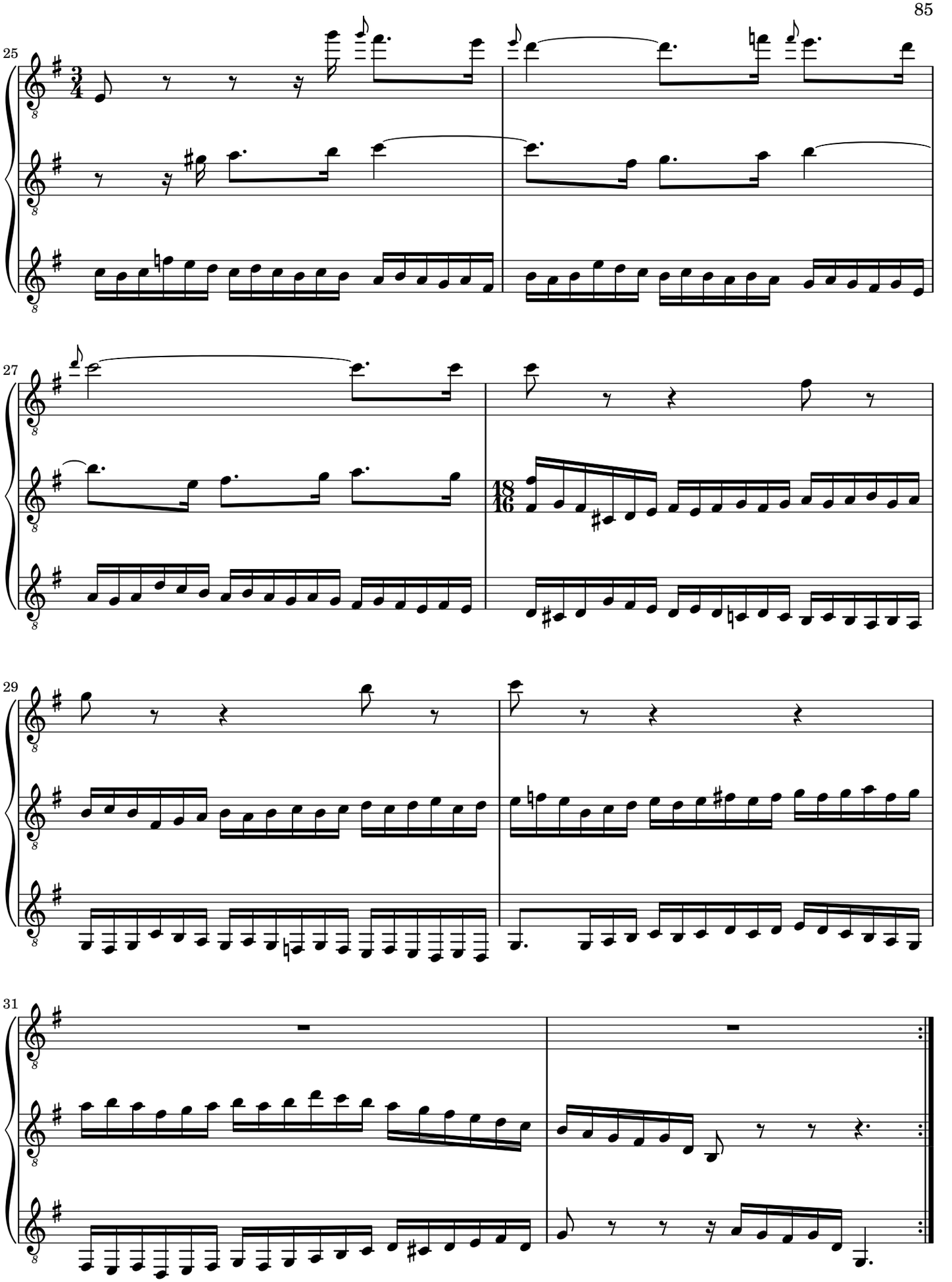
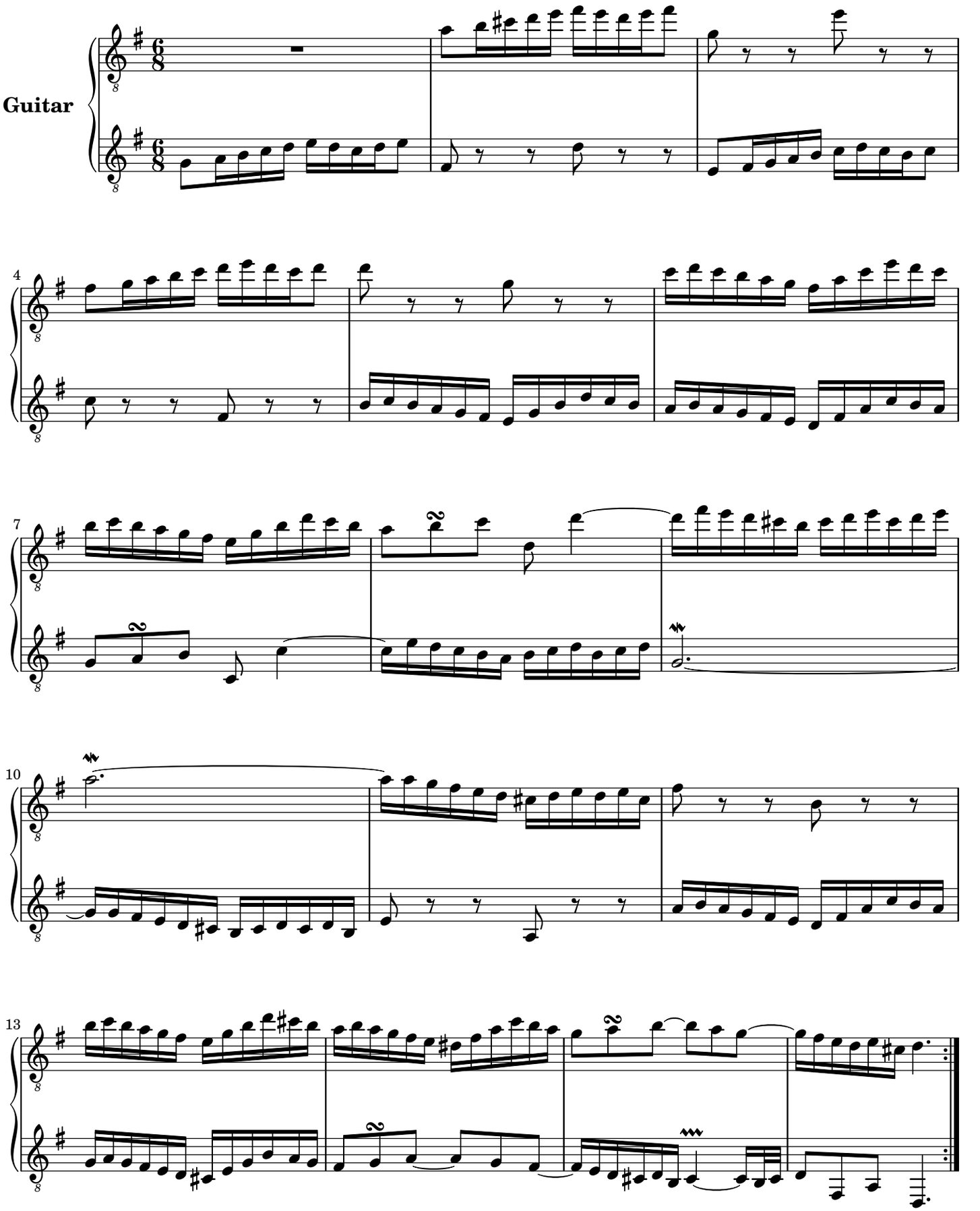


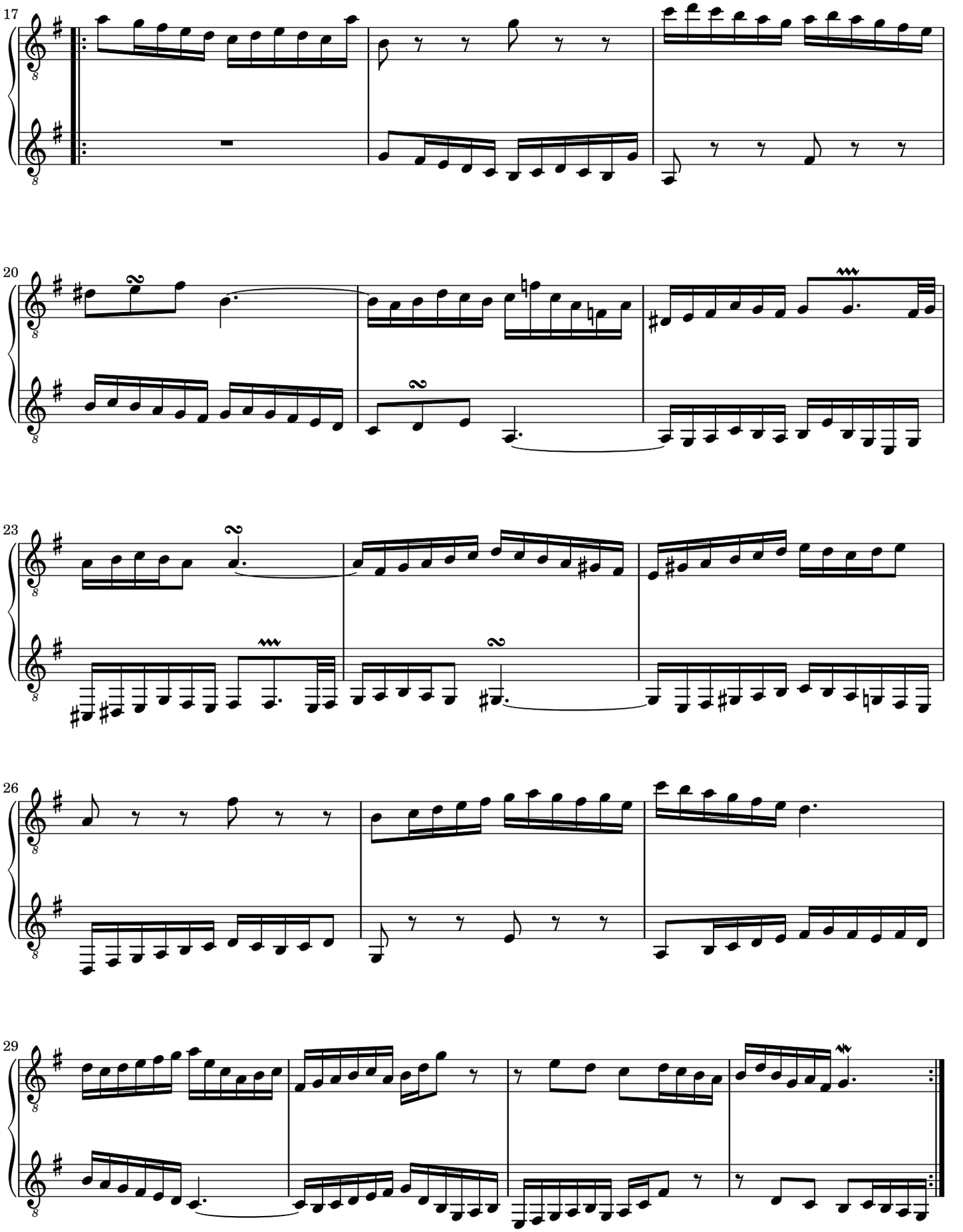
Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA

Variation 27

Canon at the Ninth

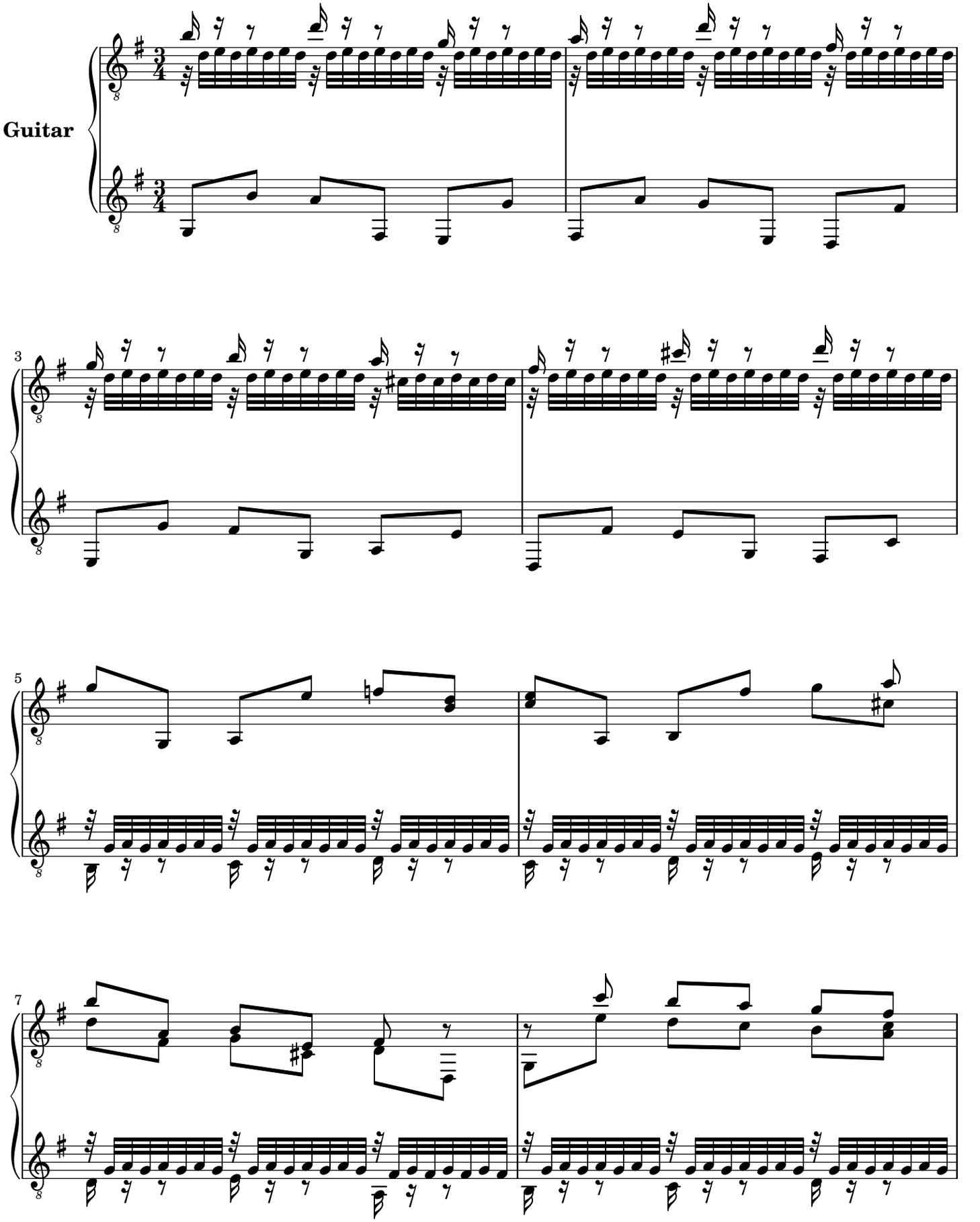


Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA



Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA

Variation 28



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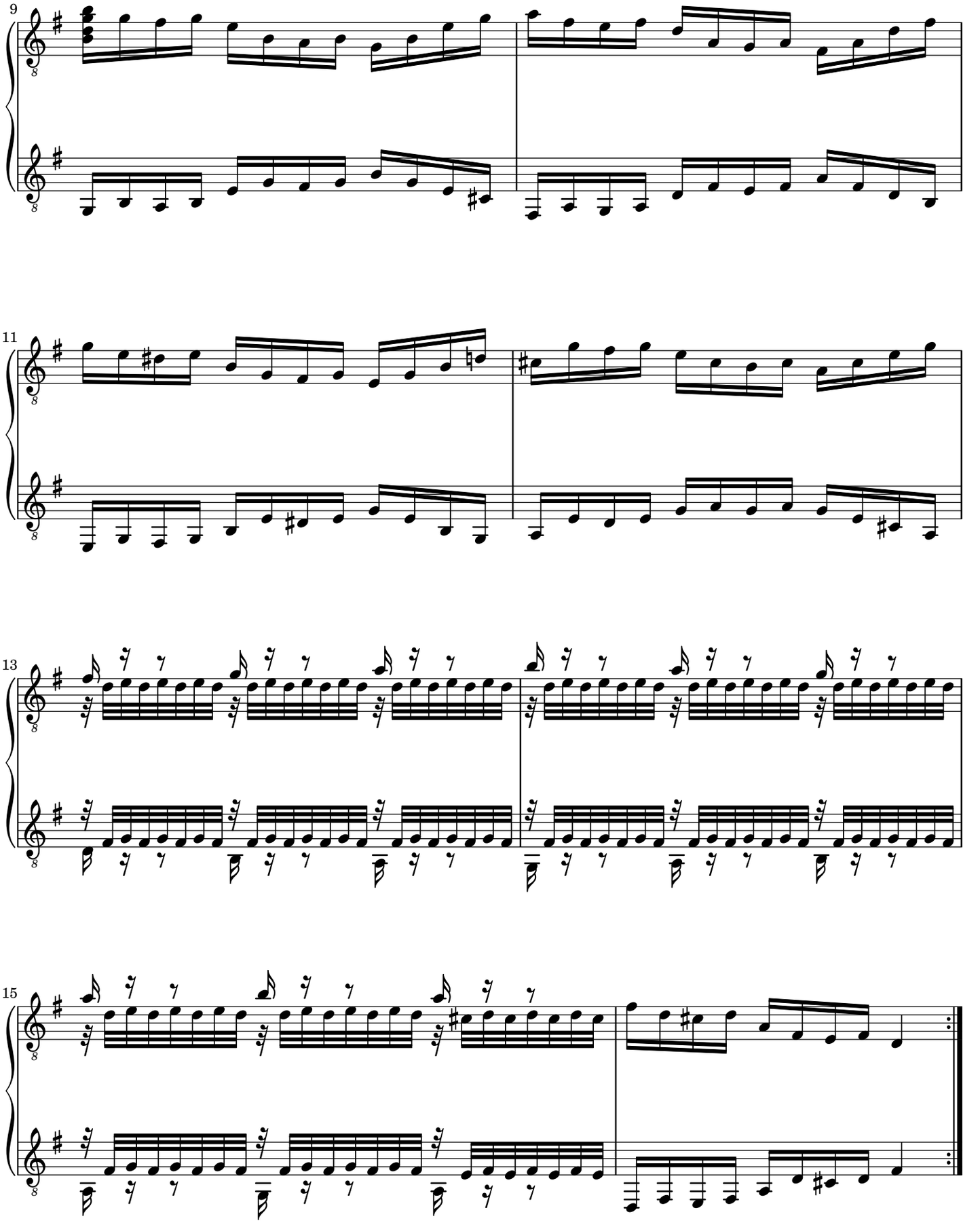

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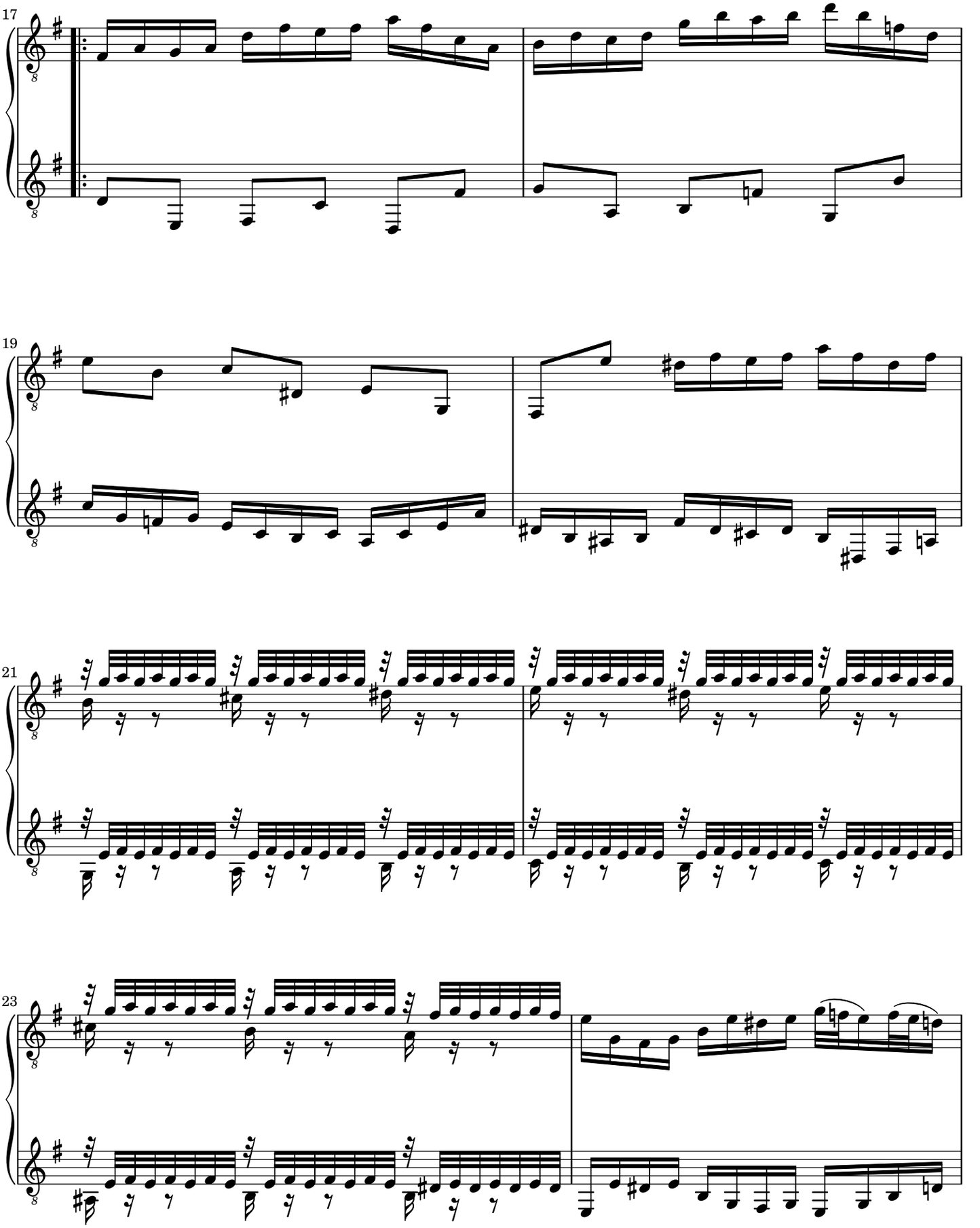

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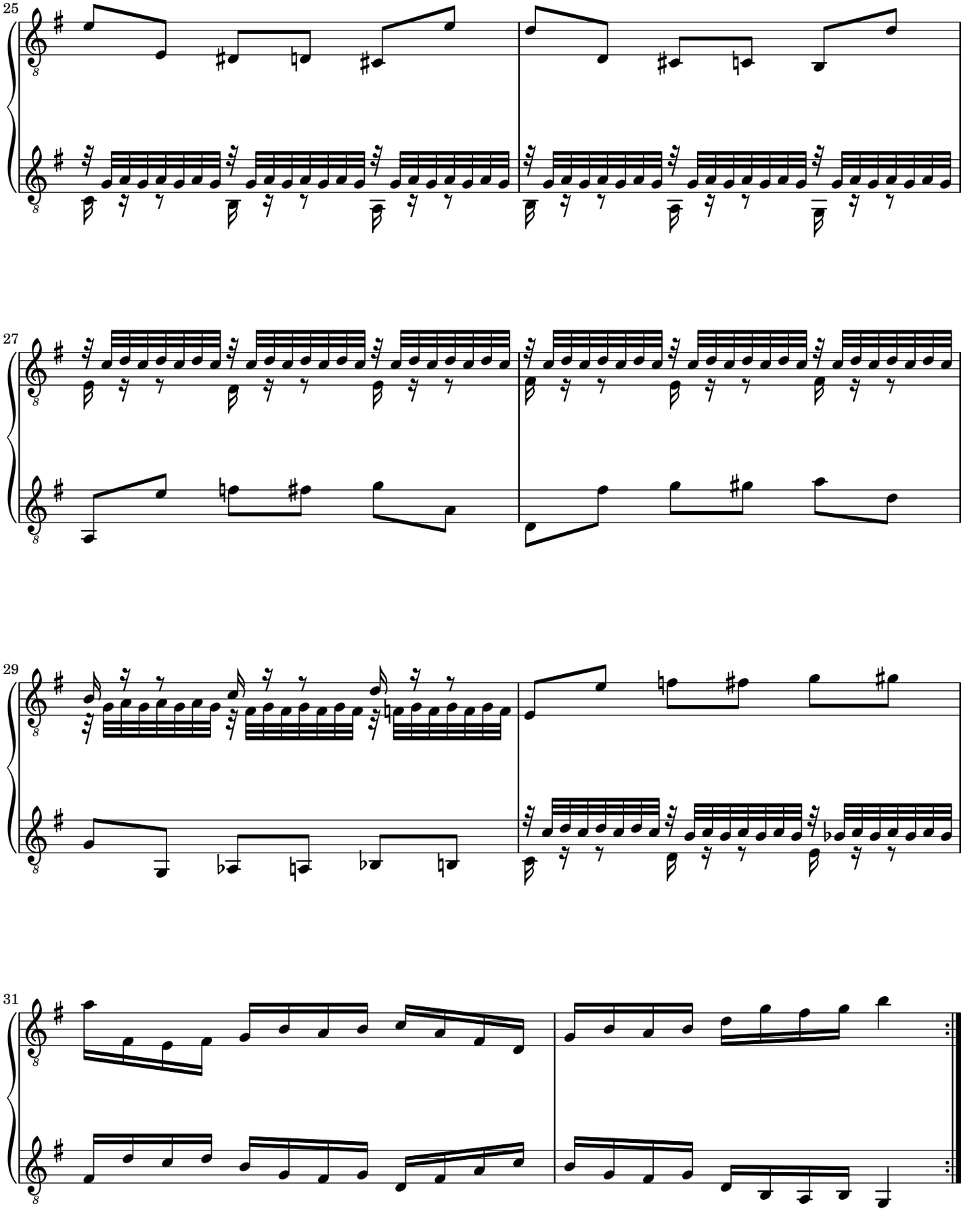
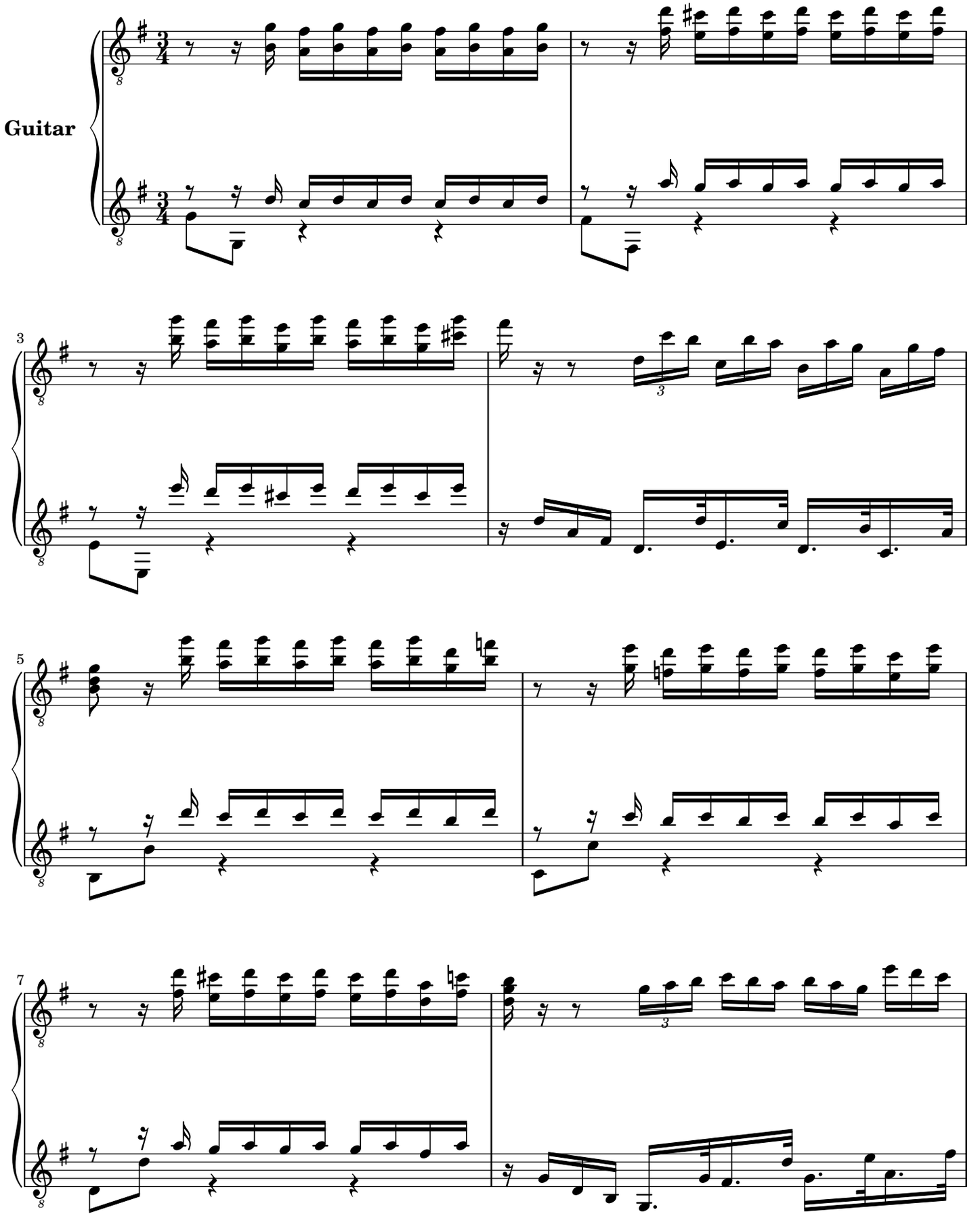
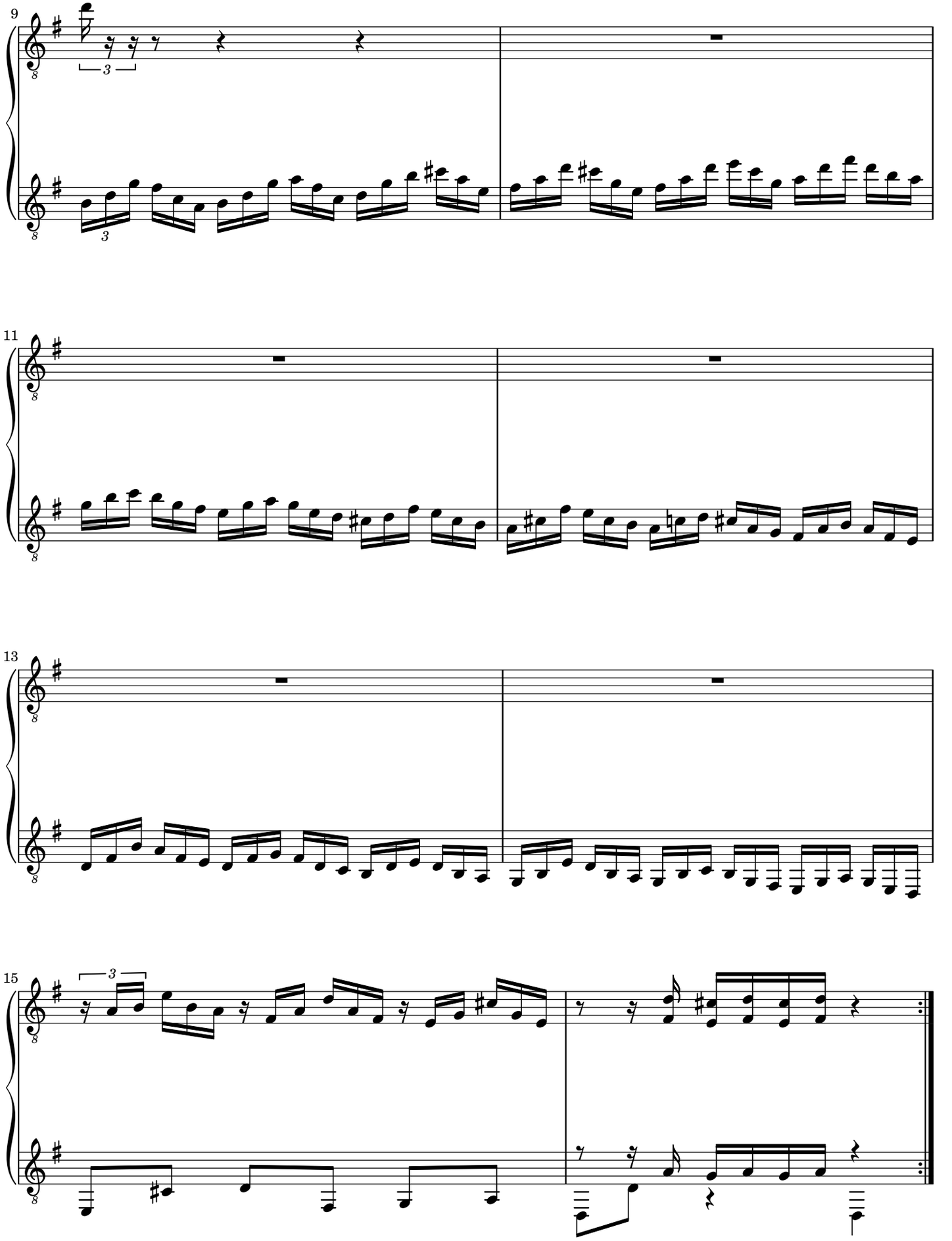


Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA

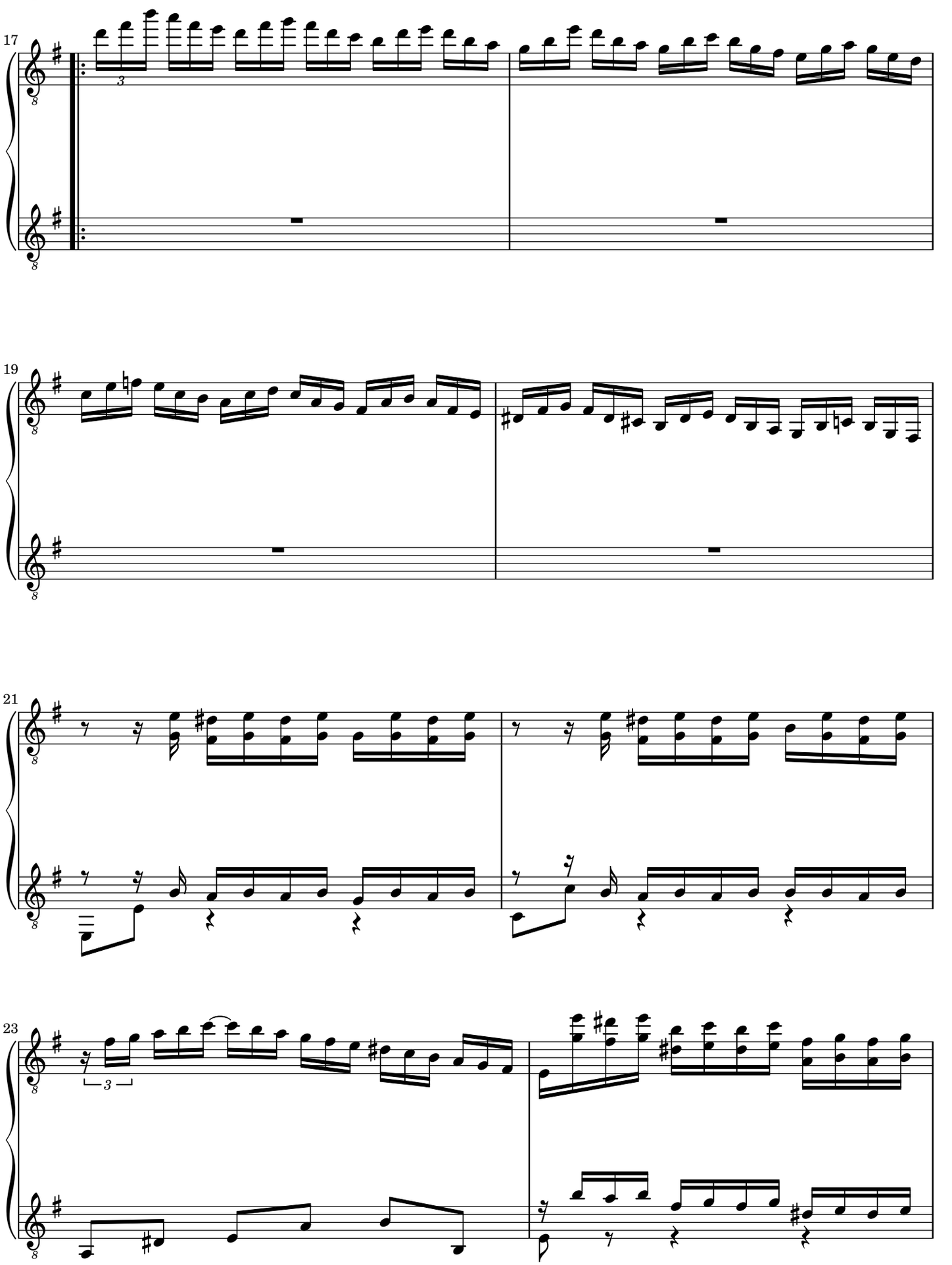
Variation 29



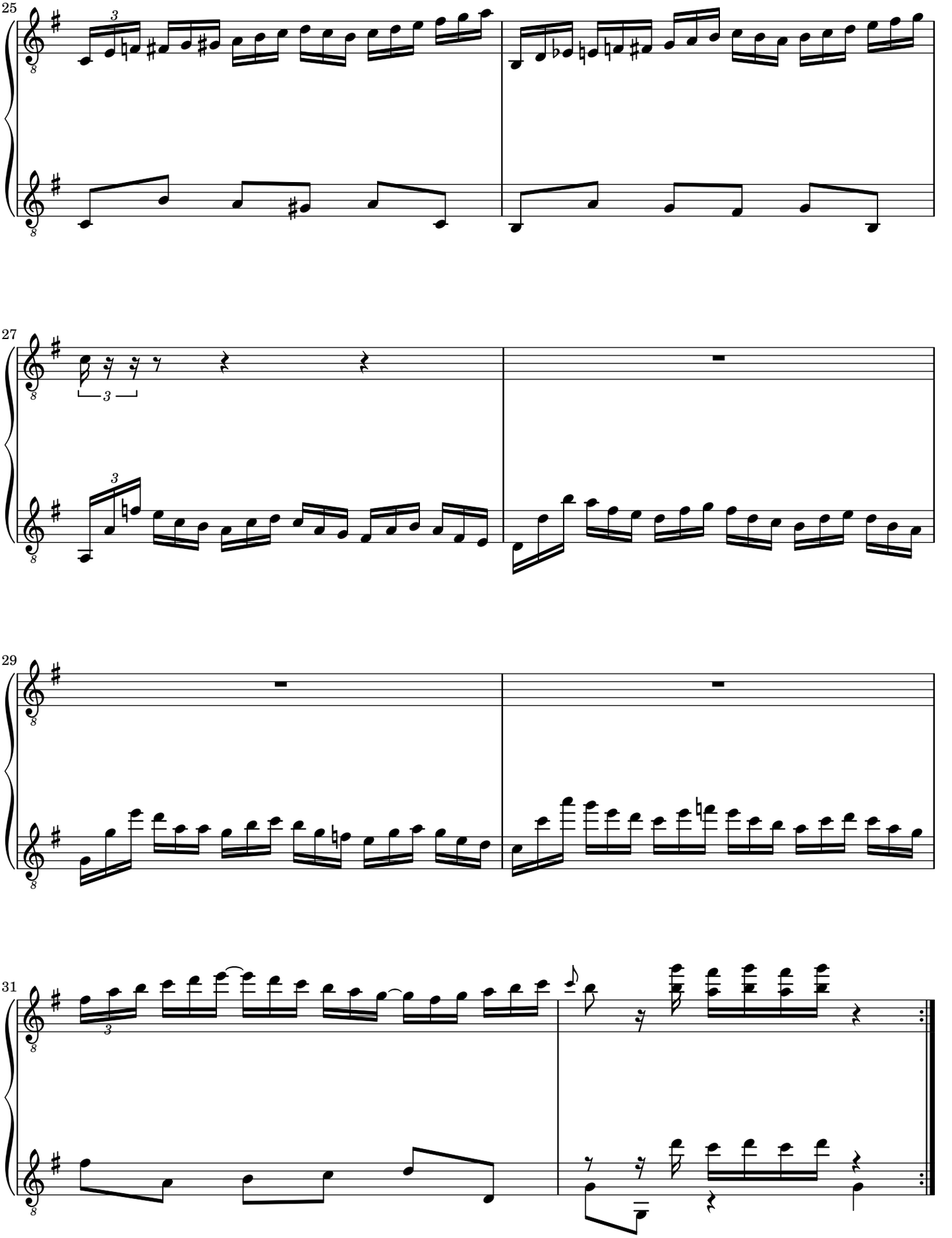
Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA



Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA



Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA



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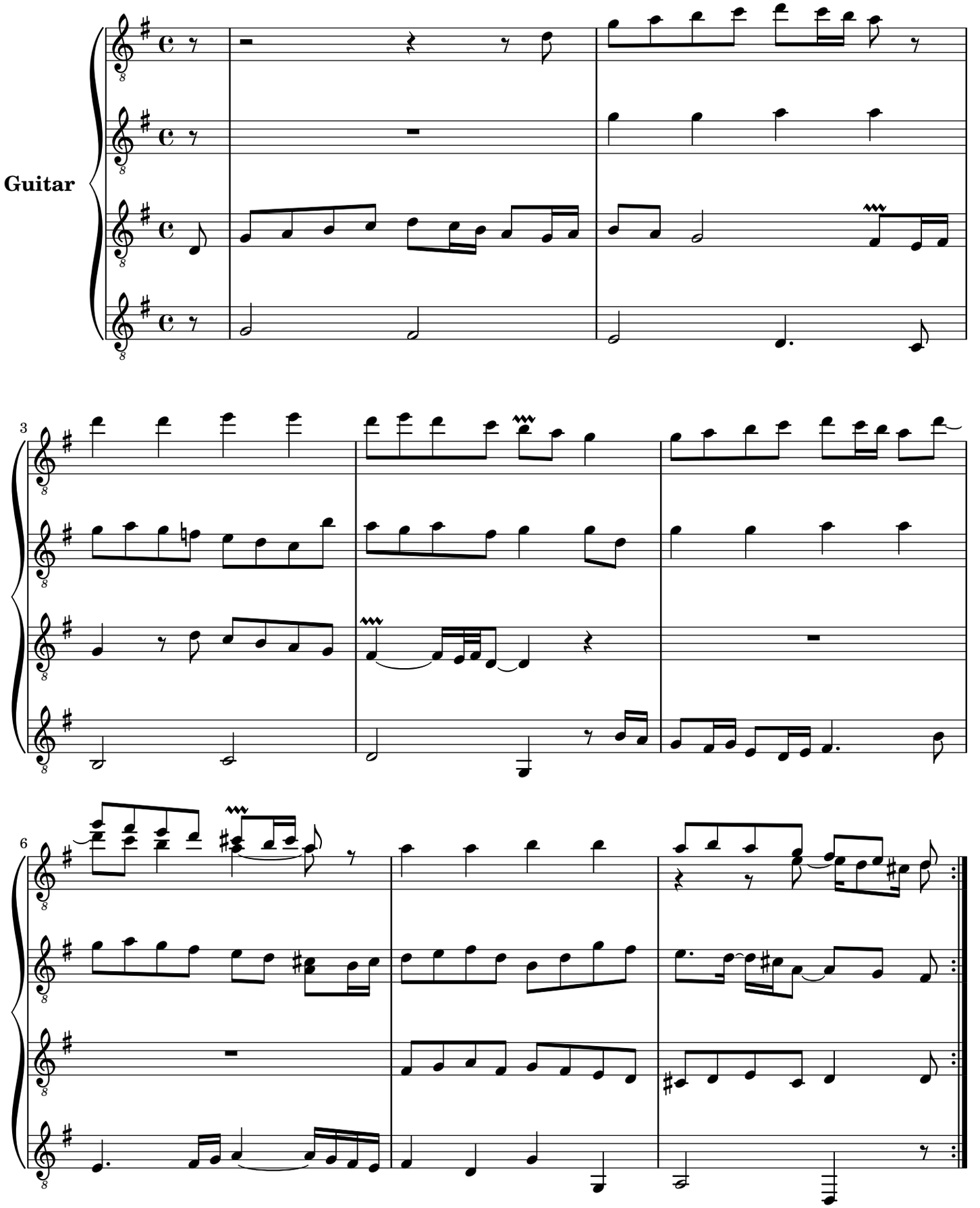
Variation 30

Quodlibet



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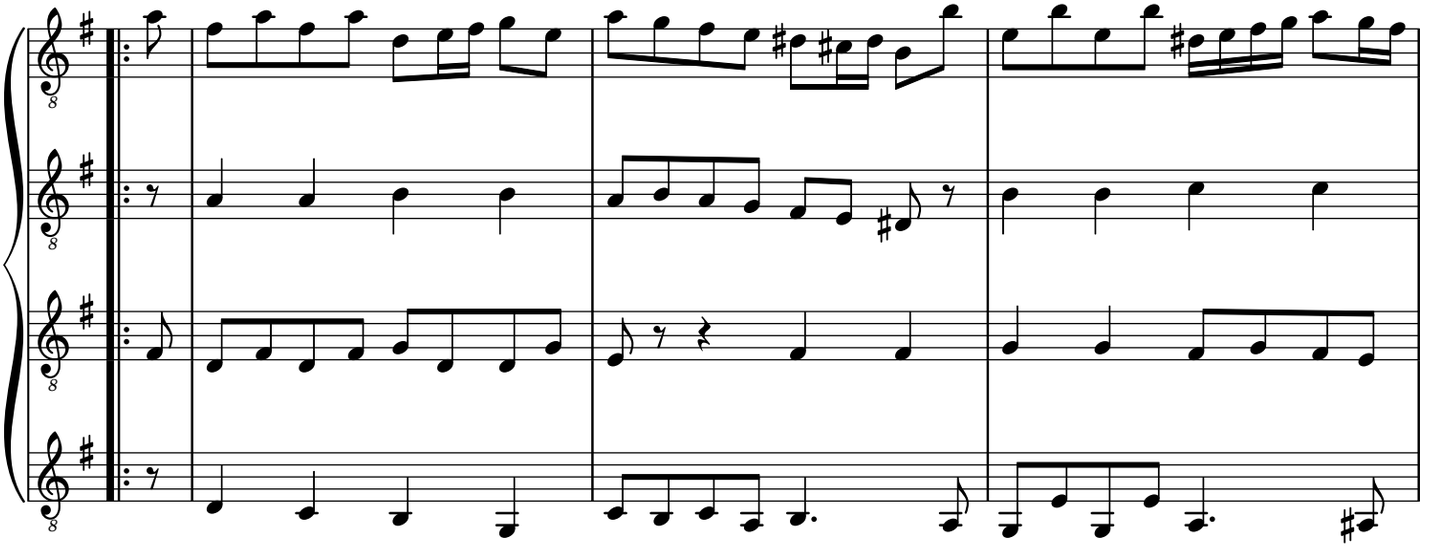

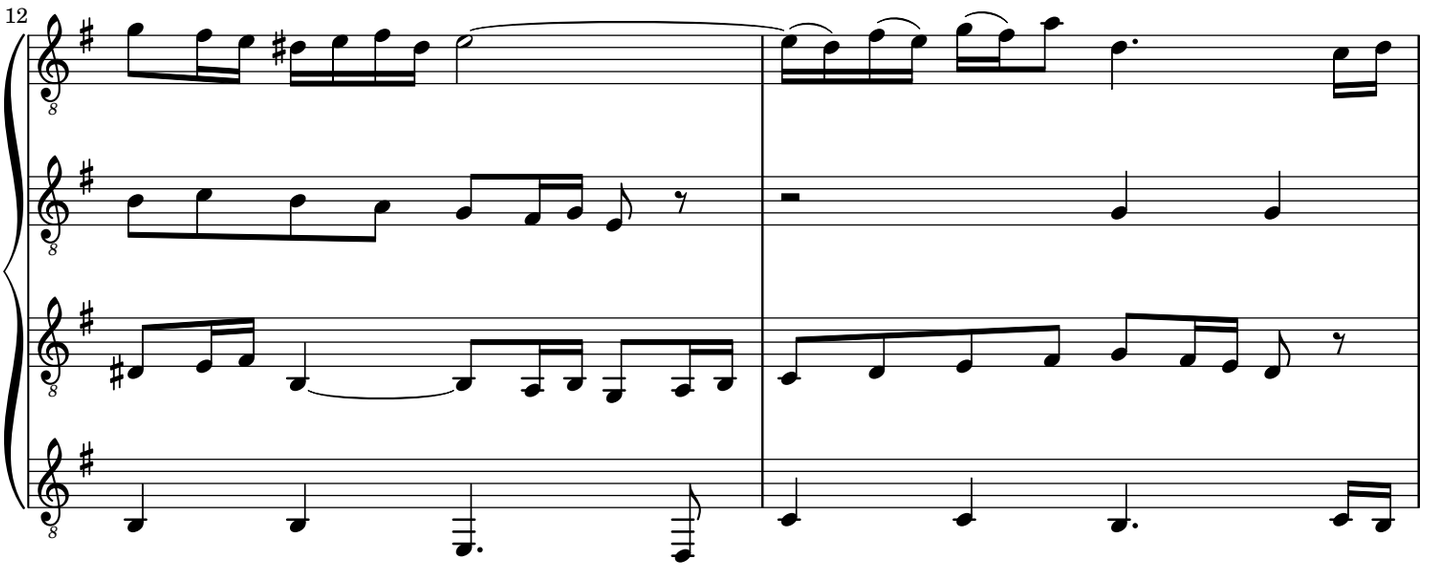

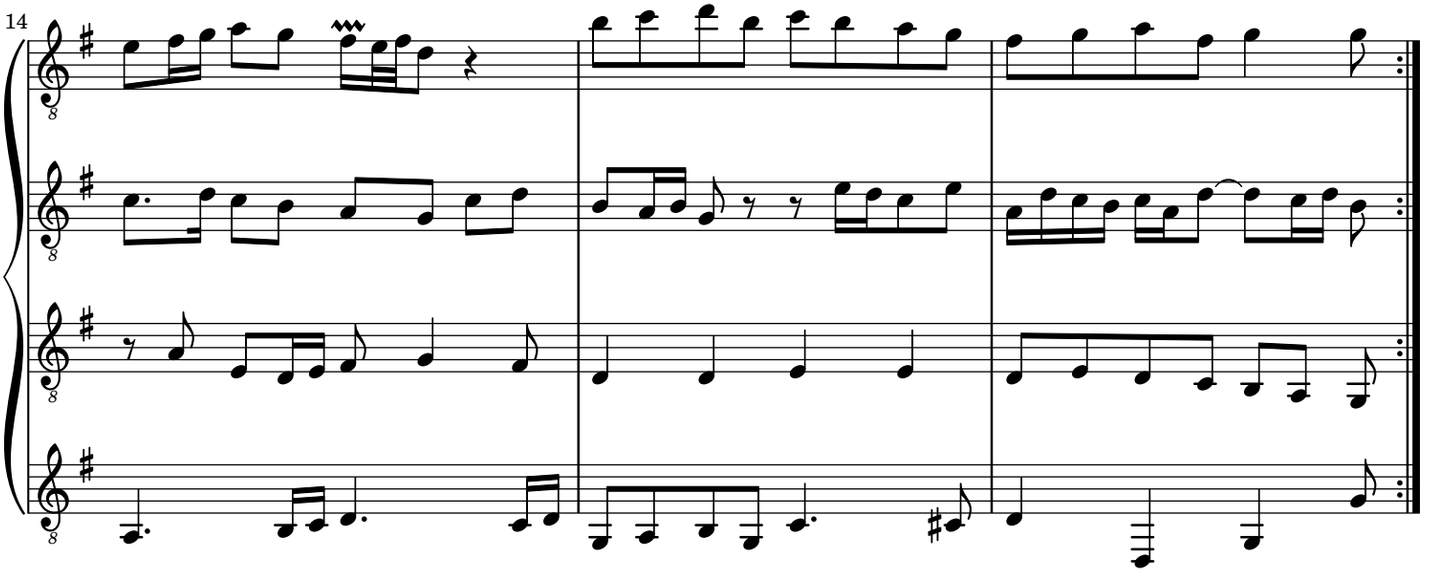

Aria da Capo e Fine.

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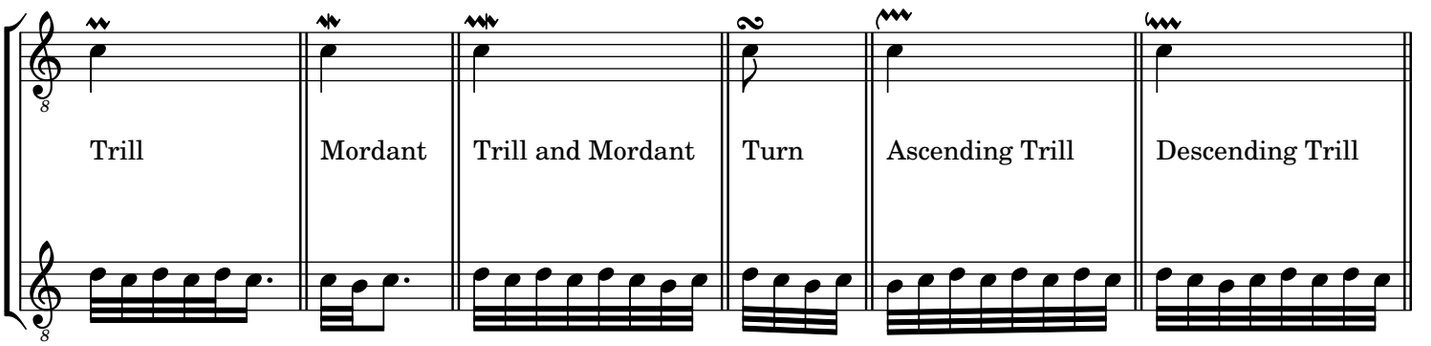
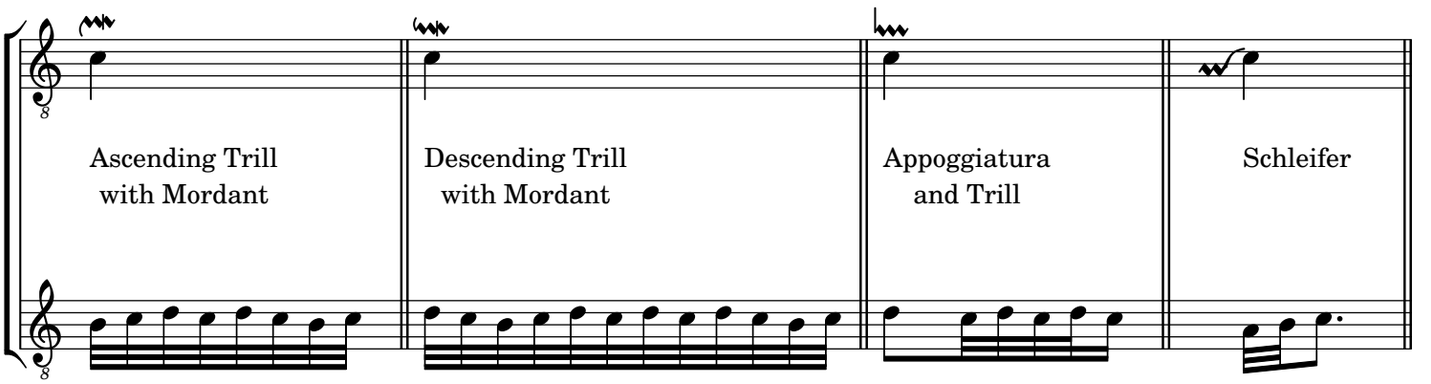
Table of Ornaments

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.





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Acknowledgements

This work is the product of a long chain of dependencies, beginning with the great master himself, J. S. Bach. The technological and social advances that have accrued since that time have allowed the creation and distribution of these Goldberg Variations on the scale that is now possible. Of particular importance is the GNU/Linux operating system, the LilyPond engraving system, the Internet, and the new model of network property upon which these things are all dependent.

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

Special thanks to sync.com

The author/editor can be contacted at steve@linuxsuite.org

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Errata

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

* Variation 23 - bar 31, "c" not playable under given instrument limititations

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

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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 Delzelski (2008)

https://imslp.org/wiki/Category:Shorter,_Steve

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