GOLDBERG VARIATIONS

BWV 988

Johann Sebastian Bach

Arranged by
John R. Bourgeois

1 Full Score
1 Piccolo
1 Flute 1
1 Flute 2
1 Oboe 1
1 Oboe 2
1 English Horn
1 Bassoon 1
1 Bassoon 2
1 Clarinet 1
1 Clarinet 2
1 Clarinet 3
1 Bass Clarinet
1 Trumpet 1
1 Trumpet 2
1 Trumpet 3
1 Horn in F 1
1 Horn in F 2
1 Trombone 1
1 Trombone 2
1 Trombone 3
1 Euphonium
1 Tuba
1 Timpani

Complete Set - 3017641
Conductor Score - 3017642
Extra Part - P3017641

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PROGRAM NOTES

J.S. Bach's 'Aria with Diverse Variations' was composed late in the composer's career (1740) and engraved in Nurenberg a year later. Although the work today is known as the **Goldberg Variations**, the story (told by Bach's first biographer, Johann Nichlaus Forkel in 1802) that the work was composed for the virtuoso Johann Gottlieb Goldberg and intended to be performed to combat the insomnia of his patron, Count Hermann Carl Keyseing, is undoubtedly spurious. It is more likely that this work was composed for Bach's talented son, Wilhelm Friedermann, and was intended as a showpiece with which Wilhelm Friedermann might impress the Count and other wealthy patrons in Dresden at the time. There can be little doubt that Goldberg (who was born in 1727, and would have been only 14 years old at the time of Bach's visit to Dresden in 1741) was not the virtuoso the composer had in mind when he created these complex works. The fact that there is no mention of Goldberg, nor the Count, on the original title page of the variations further supports the argument that these variations were intended for very different purposes than presented in Forkel's amusing but unfounded tale.

The variations are based on a simple chordal pattern, presented in the Aria as two sections of 16 measures each. The bass pattern and its implied harmonies are maintained throughout all the following variations, making the work more of a passacaglia than a traditional set of variations on a melody. Indeed, the Aria itself could be heard as the first variation on the passacaglia theme. There is also a structural plan within the variations above and beyond the passacaglia with variations format: every third variation is a canon, and each of the canons follows a logical progression. Bach begins in Variation 3 with a Canon at the Unison, and progresses through all the intervals up to the Canon at the Ninth in Variation 27. In all but the last canon (27 is the only canon for just two voices) the two upper voices in the variation are canonic, with the third lower voice included as accompaniment. It is possible to see various grouping within the work, most obviously that the 30 variations consist of 10 groupings of three, in which a dance-like or genre movement is then followed by a toccata, and then a canon.

Few musical works have excited the interest of scholars, performer, writers and audiences as the **Goldberg Variations**. The reasons for this are many, but it seems that Bach's composition represents a unique blend of complexity, beauty and scope. Scholars are fascinated by the work's

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contrapuntal intricacy, performers by its varity and beauty of techniques and approaches, writers, including many non-musicians, have been drawn to the composition's mystique. Whatever the reasons, the **Goldberg Variations** stand as a testament not only to Bach's genius, but to the musical art itself. As Peter Williams pointed out in his monograph on the composition "what the **Goldberg** really brings to the listener is a world of experience otherwise unknown."

PERFORMANCE NOTES

The original **Goldberg Variations** is in the key of G. I have chosen the key of F. I feel that this choice of keys produces a better sonority for the instruments that I have chosen to employ in this setting.
The tempo and metronome indications that I have indicated for each variation are my own, as Bach's manuscript does not indicate any tempo markings.

I would suggest that conductors familiarize themselves with several keyboard performances, notably those by Glenn Gould, Murray Perahia and Rosalyn Turreck.

It is not required that all (or any) of the repeats be observed. However the traditional rallentando or ritard at the final measure of each variation would be in accordance with performance practices of the period.

I would like to acknowlede and thank Dr. Donald R. Boomgaarden for assistance in program notes and Ryan Nowlin for his brilliant formatting of my transcription

John R. Bourgeois

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-J.S. Bach: **Aria with Diverse Variations**

Aria (Lento) Fl 1, Ob 1. EH, Clar 1-2, BC, Bsn 1, Hr 1 A lyrical *sarabande tender*. The harmonic progressions determine the shape of all the variations. It (and all the variations which follow) has 32 measures (16+16). Noted Bach scholar Peter Williams has said that the Aria "is an exquisite example for the claim that all beautiful melody has a tinge of sadness."

Variation 1: (Allegro moderato) Pic, Fl 1-2, Ob 1-2, EH, Clar 1-2-3, BC, Bsn 1-2
A two-voice toccata. The opening motive is inverted at the beginning of the second half of the variation.

Variation 2: (Andante) Ob1, EH, Clar.1, BC. Bsn 1- 2
A gentle trio sonata, with intertwining upper voices, reminiscent of the sensuous works of Corelli.

Variation 3: Canon at the Unison (Adagio) Clar 1, Ob 1, Bsn 1-2 The first canon is a *pastorale* , a delicate dance featuring a murmuring running pattern in the non-canonic bass voice.

Variation 4: (Allegretto con Marcia) Tpt 1-2-3, Hr 1-2, Trb 1-2-3, Euph, Tba A study of motive development- the two eighth-notes which conclude the first measure obsessively reappear in nearly every other measure of the piece.

Variation 5: (Allegro) Ob 1-2, EH, Bsn 1-2 A two-voice *arabesque*.

Variation 6: Canon at the Second (Allegro) Tpt 1-2-3, Hr 1-2, Trb 1-2-3, Euph, Tba
A study in suspensions in the upper voices which eventually dissolve into cascades of sixteenth notes.

Variation 7: Gigue (Allegro moderato) Ob 1, EH, Bsn 1, Hr 1-2 A stylish eighteenth-century dance, with some impish courtly humor in the best French manner.

Variation 8: (Allegro moderato) Ob 1-2, EH, Bsn 1 A rapid toccata with contrary motion and the bass line of the passacaglia clearly marked at the opening of each measure.

Variation 9: Canon at the Third (Moderato) ,Ob 1-2, EH, Clar 1-2, Bsn 1-2 Another example of trio-sonata texture, in the most solemn style.

Variation 10: Fughetta a 4 ((Moderato) Tpt 1-2-3, Hr 1-2, Trb 1-2-3, Euph, Tba
A dramatic study in counterpoint, with a fugal theme which is based on the passacaglia bass and a stereotypical, but elegant eight-note counter subject.

Variation 11: Allegro) Clar 1-2, EH, Bsn 1-2 A rapid toccata, with trills and a descending theme which is inverted in the second half.

Variation 12: Canon at the Fourth in Contrary Motion ((Moderato) Ob 1, Bsn 1-2
A stately dance offers a moment of courtly *gravitas*. The Aria's bass line is clearly stated in the lower third voice as the canon directs the upper two in contrary motion.

Variation 13: (Molto adagio) Fl 1, Ob 1, Clar 1, Bsn 1, Hr 1 A true baroque aria in the most expressive style, this variation is quite similar to the *arioso* movement of Bach's *Italian Concerto*.

Variation 14: (Moderato) Fl 1-2, Ob 1-2, EH, Clar 1-2, BC, Bsn 1 A rapid toccata with dramatic falling and rising motifs. It is an astonishing tribute ro Bach's genius that this variation is based upon the same harmonic material as the previous one.

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Variation 15: Canon at the Fifth in Contrary motion (Lento) Ob 1, EH, Bsn 1
The center of the work, and the most serious of all the canons. This variation features a second voice in contrary motion to the firs
Variation 16: Overture in the French Style (Maestoso) Pic, Fl 1-2, Ob 1-2, EH, Clar 1-2-3, BC, Bsn 1-2, Tpt 1-2-3, Hr 1-2, Trb 1-2-3, Euph, Tba As is typical for this genre, the slow, highly ornamented opening in duple meter is followed by a rapid fugal allegro in triple time.
Variation 17: (Moderato) Clar 1-2-3, Bsn 1-2 This two voice *perpetuum mobile* features rising passages in thirds and sixths in the style of Vivaldi.
Variation 18: Canon at the Sixth (Andante) Ob 1, EH, Bsn 1 Another humorous variation and a delightful contrast to the canon that preceded it. Perhaps more than any of the other canons the bass seems overly pushy, and attempts repeatedly to insert itself into the seamless canonic texture created by the upper two lines.
Variation 19: (Allegretto) Ob 1, Cl 1, Bsn 1 A *pastorale*, and at the same time a study in musical texture, i.e., presenting three different musical ideas simultaneously.
Variation 20: (Moderato) Clar 1-2, EH, Bsn 1-2 Another elaborate toccata evoking the virtuosic works of Scarlatti and Vivaldi.
Variation 21: Canon at the Seventh (Adagio) Tpt 1-2-3, Hr 1-2, Trb 1-2-3, Euph, Tba
A chromatic meditation which seems to echo Bach's magnificent Chorale preludes
Variation 22: Alla Breve (Allegro) Tpt 1-2-3, Hr 1-2, Trb 1-2-3, Euph, Tba A bright motet for four voices, this variation is a counterpart to Variation 18.
Variation 23: Moderato) Ob 1-2, Clar 1-2-3, BC, Bsn 1-2 Another toccata in the style of Scarlatti, with tumbling scale lines and rapid runs of thirds and sixths.
Variation 24: Canon at the Octave (Allegretto) Ob 1, EH, Bsn 1 A dance-like study in 9/8 meter, with an emphasis on extended trills in the second half. The canonic answering voice is sometimes an octave above, sometimes and octave below the leading voice.
Variation 25: (Molto Lento) Fl 1, Ob 1, EH, Clar 1, Bsn 1-2 The dark and beautiful highpoint of the entire cycle.
Variation 26:(Allegro moderato) Clar 1-2-3, BC, Bsn 1-2, Tpt 1-2-3, Hrn 1-2,Trb 1-2-3
A joyful toccata with dotted figures and a flowing triplet counter voice, In the second half the motion of the running triplet figure is reversed.
Variation 27:Canon at the Ninth (Moderato) Ob 1-2, EH, Bsn 1-2 An invention in two parts, but with a hint of irony. The second half inverts material from the first.
Variation 28: (Moderato) Fl 1-2, Ob 1-2, EH, Clar 1-2-3, BC Bsn 1-2 A study in trills. A variation which influenced Beethoven and later composers. The trills form a kind of interior pedal point for the outer voices.
Variation 29: (Allegro moderato) Ob 1-2, EH, Clar 1-2-3. BC, Bsn 1-2, Tpt 1-2-3, Trb 1-2-3, Euph, Tba A variation which explores rapid running passages and triplets. The clashing chords remain closely faithful to the passacaglia theme.
Variation 30: Quoddlibet (Maestoso) Tpt 1-2-3, Hr 1-2 Trb 1-2-3, Euph, Tba
A Qodlibet (*literally 'as you wish')-two folk melodies (Kraut und Ruben* and *Ich* bin so lang bei Dir gewest) are presened simultaneously. Singing ribald songs simultaneously was a common event at Bach family parties, which would have included his talented sons and many other fine musicians.
Aria: (Lento) Fl 1, Ob 1, EH, Clar 1-2, BC, Bsn 1, Hr 1 vThe Aria is repeated.

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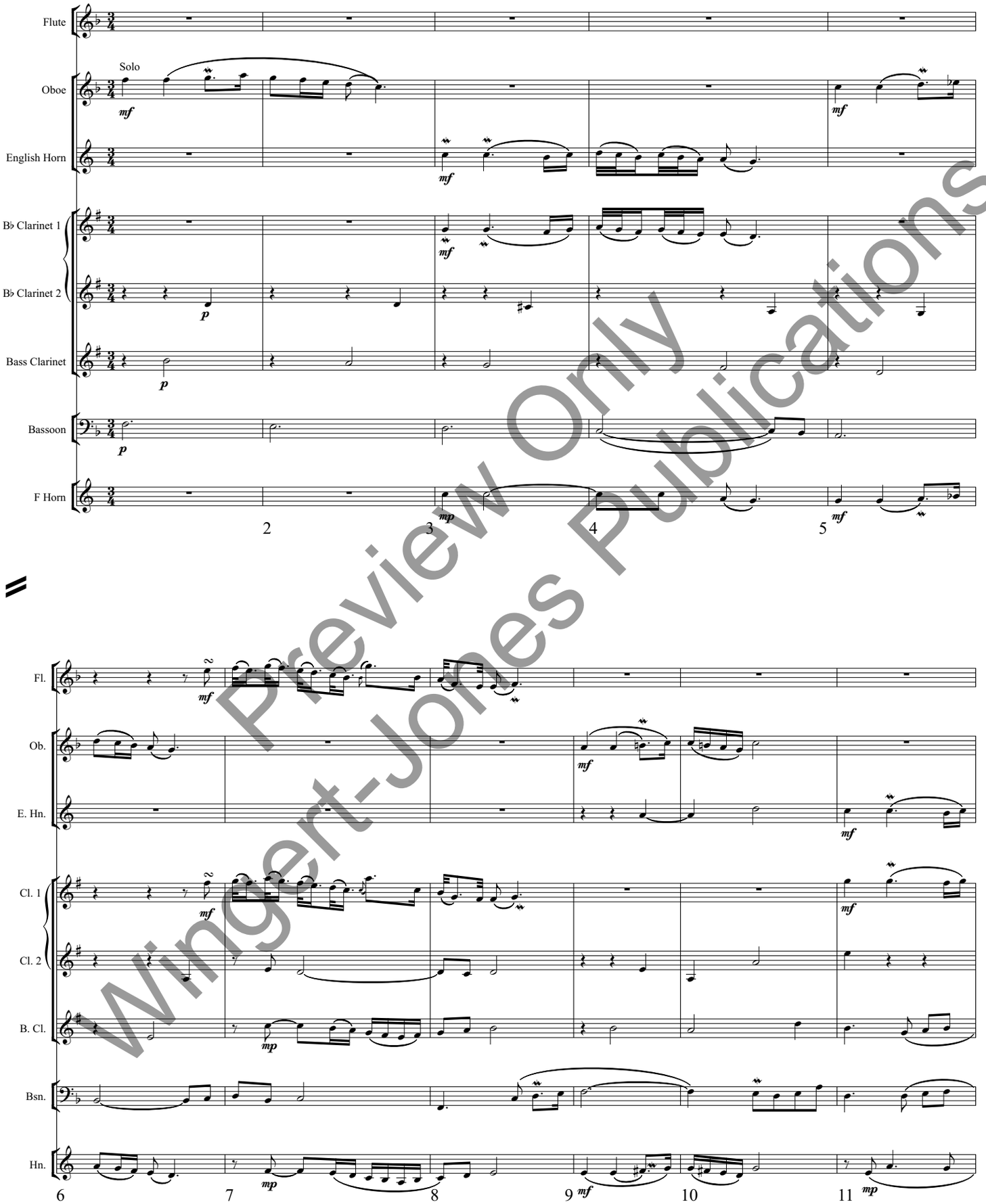
Johann Sebastian Bach
Transcribed by John R. Bourgeois

Aria

Lento ♩ = 56



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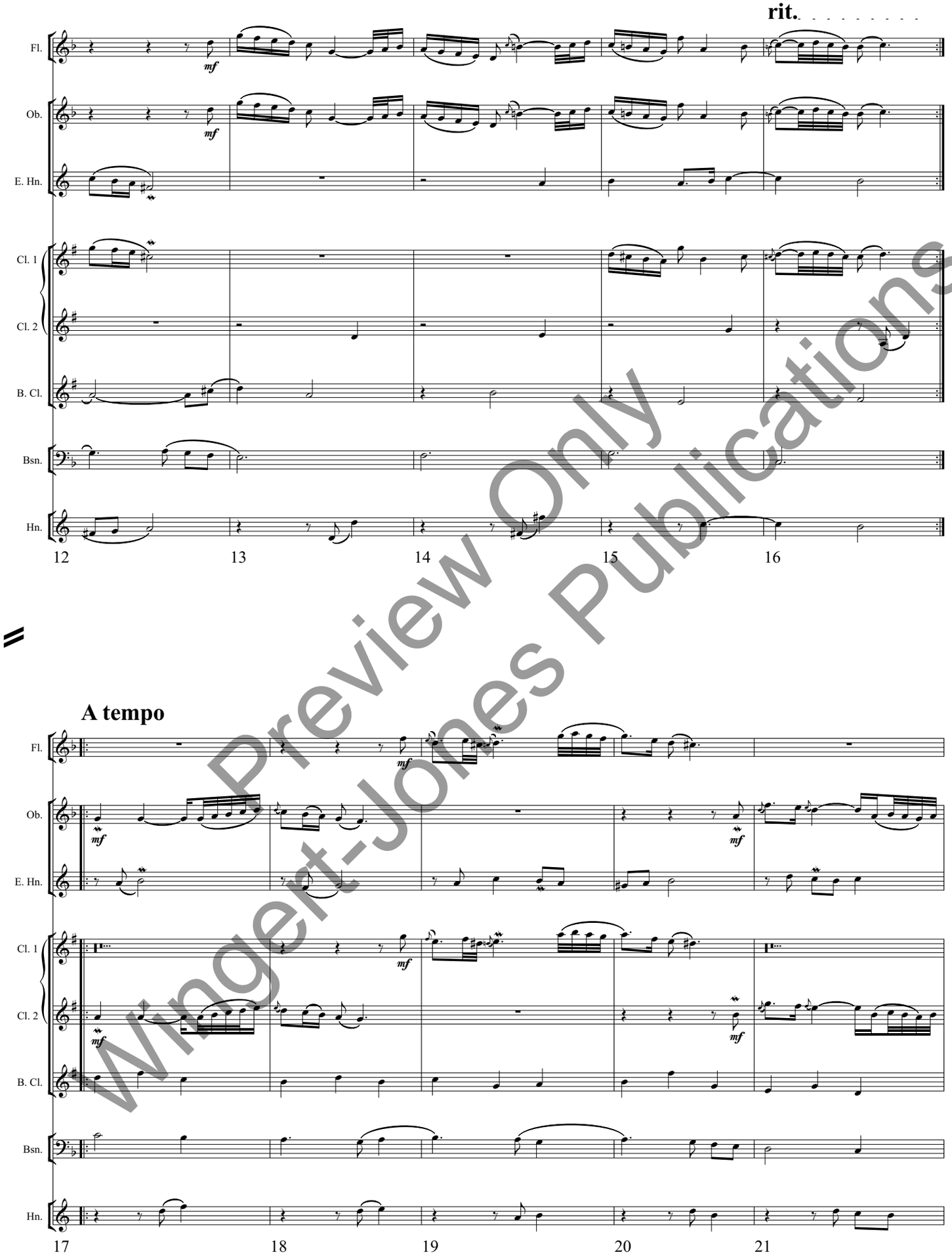

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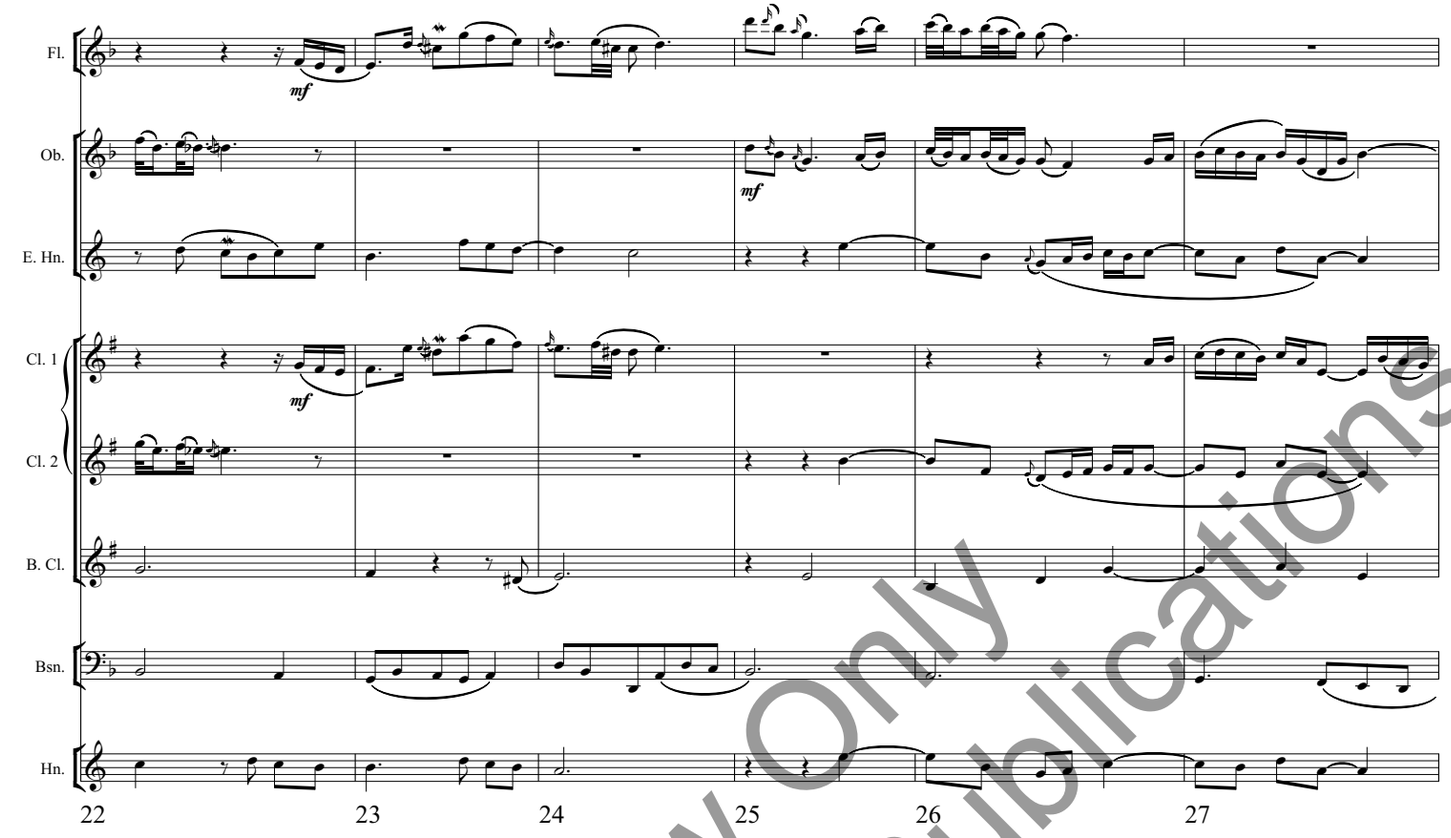

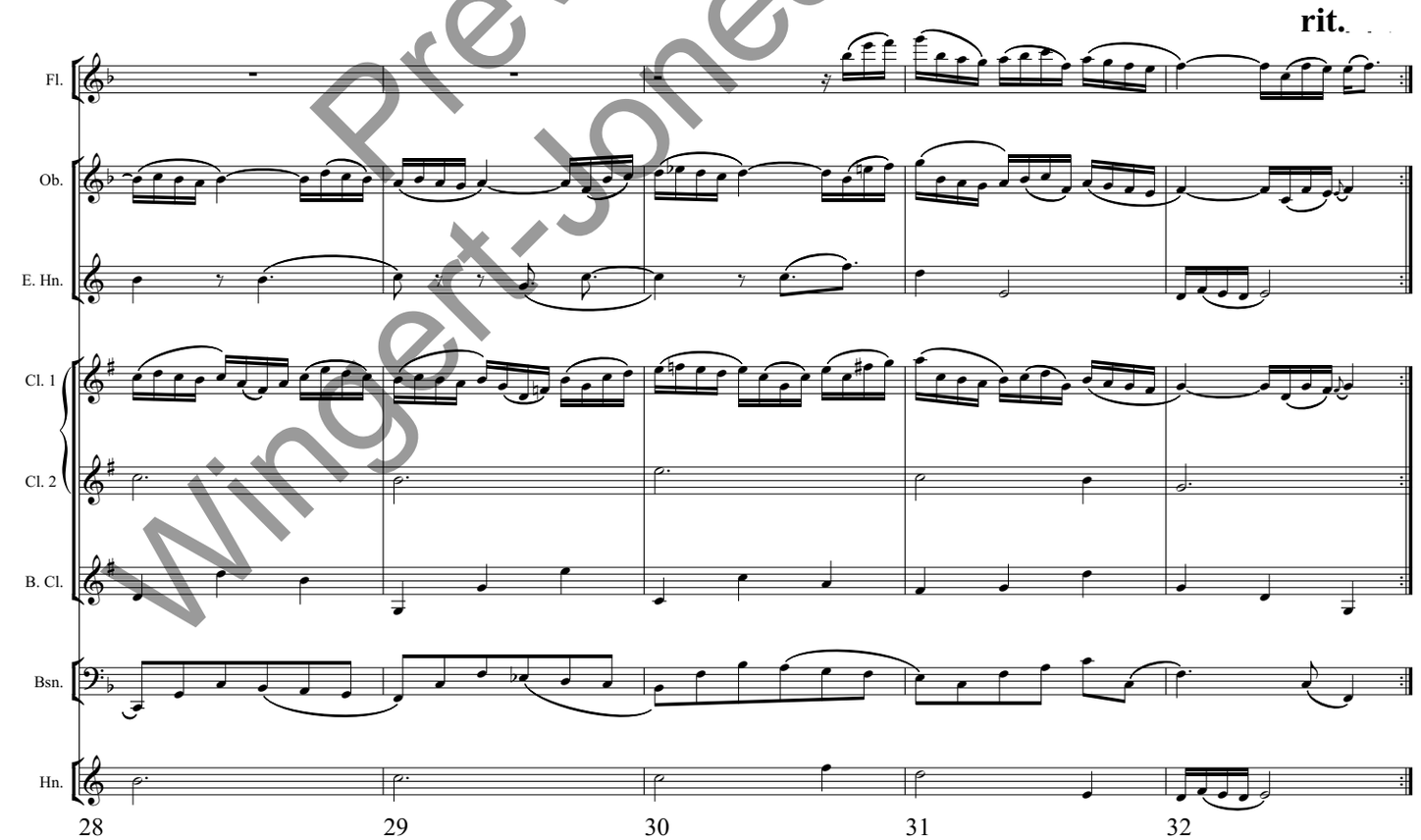

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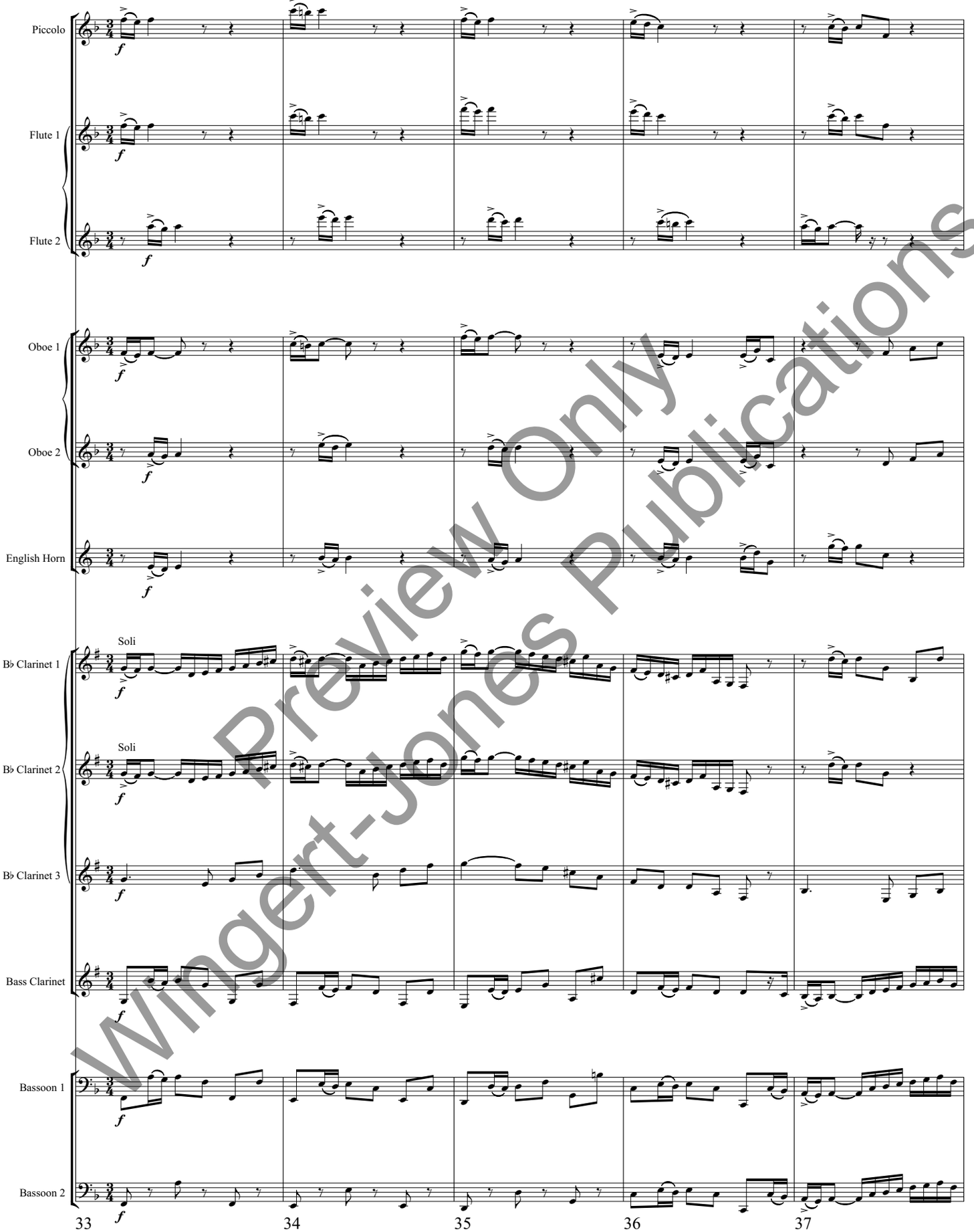
Variation I

Allegro moderato ♩ = 84



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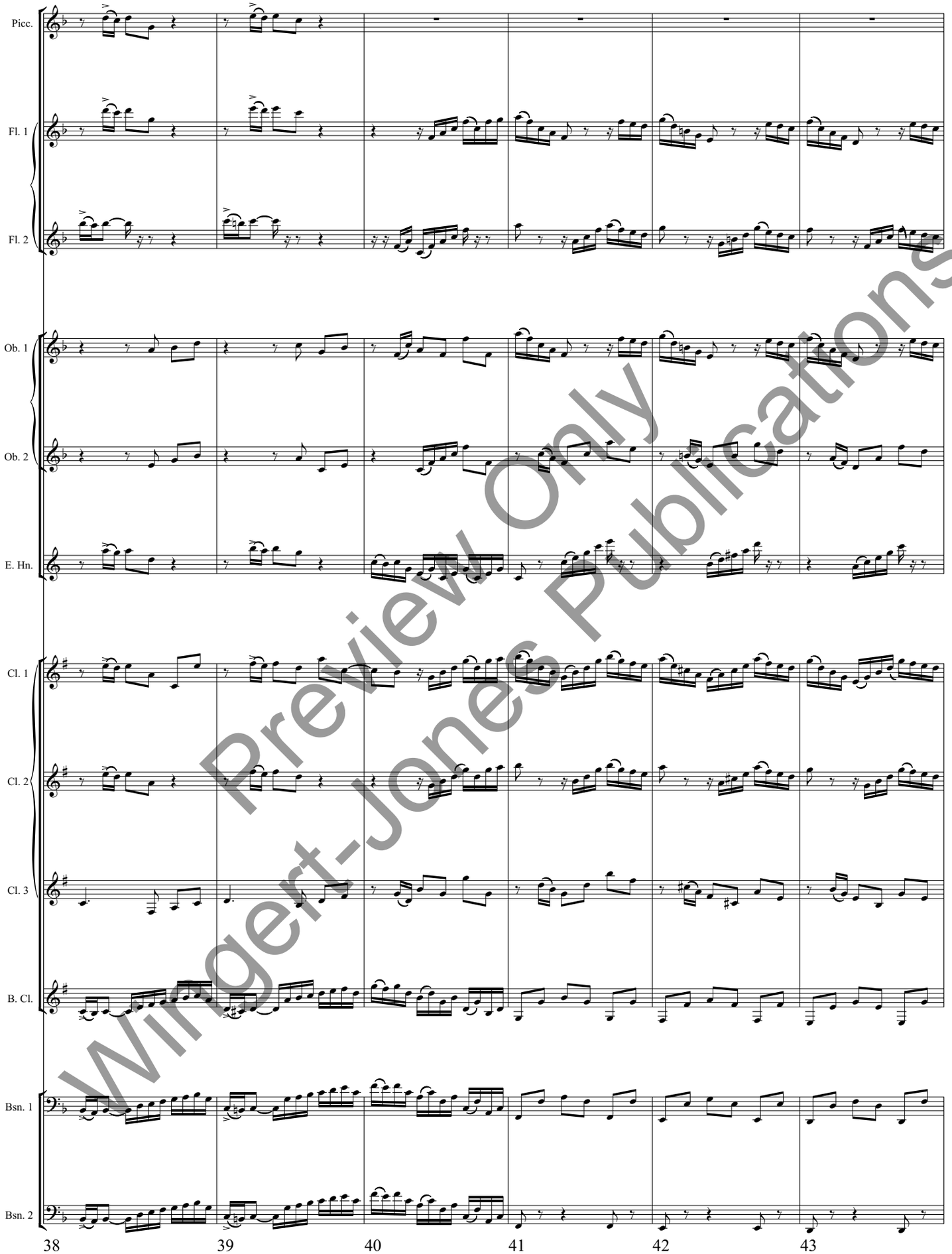

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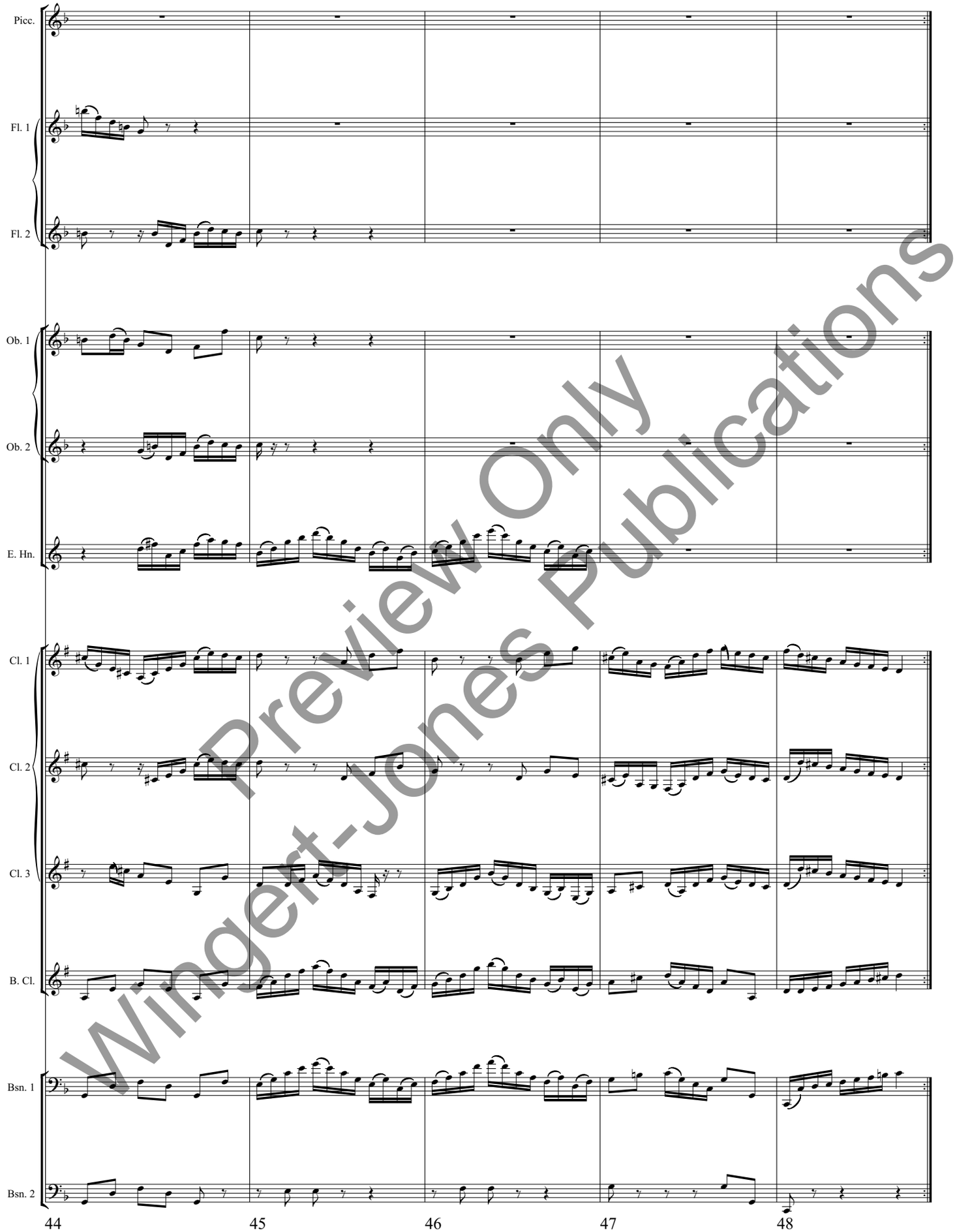

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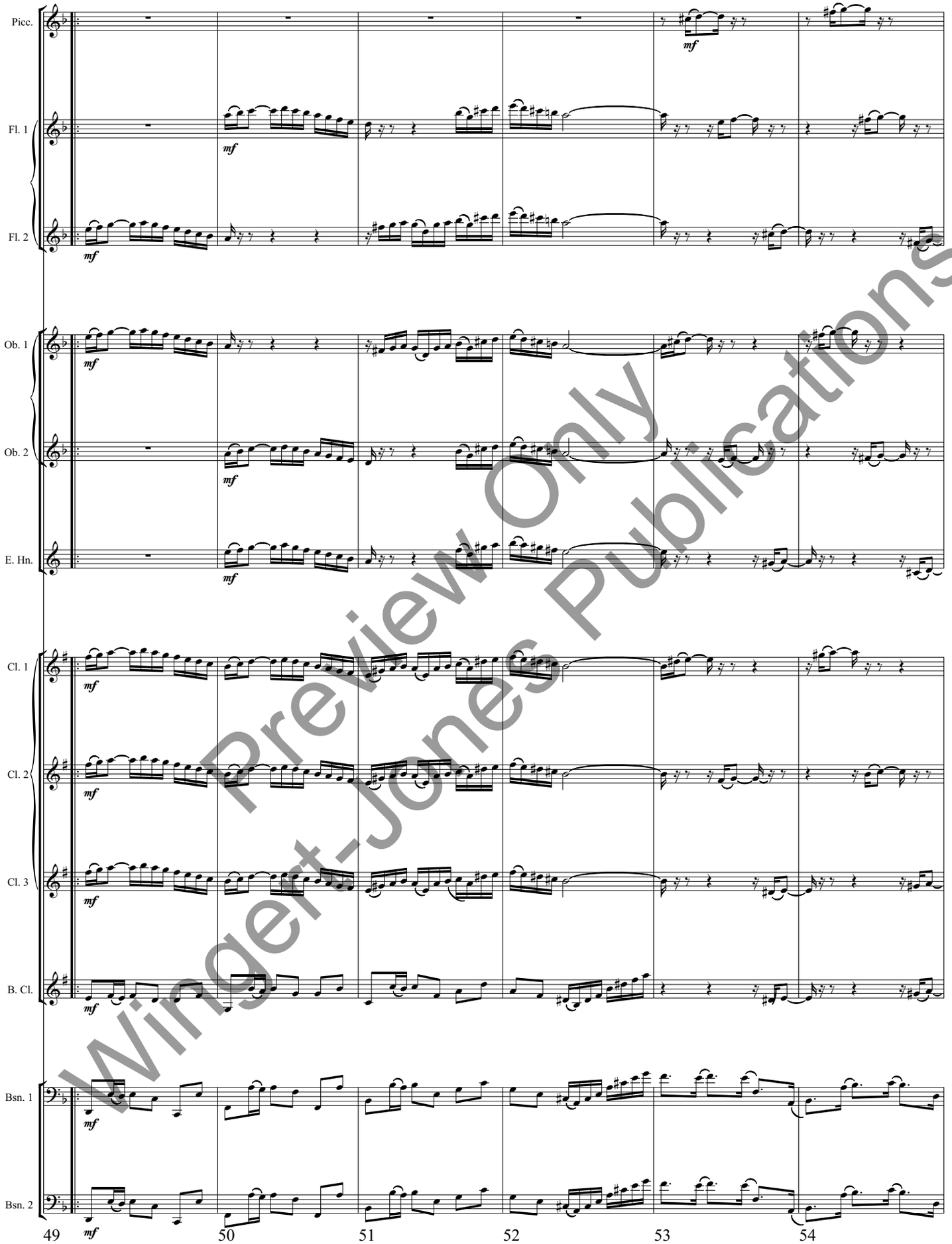

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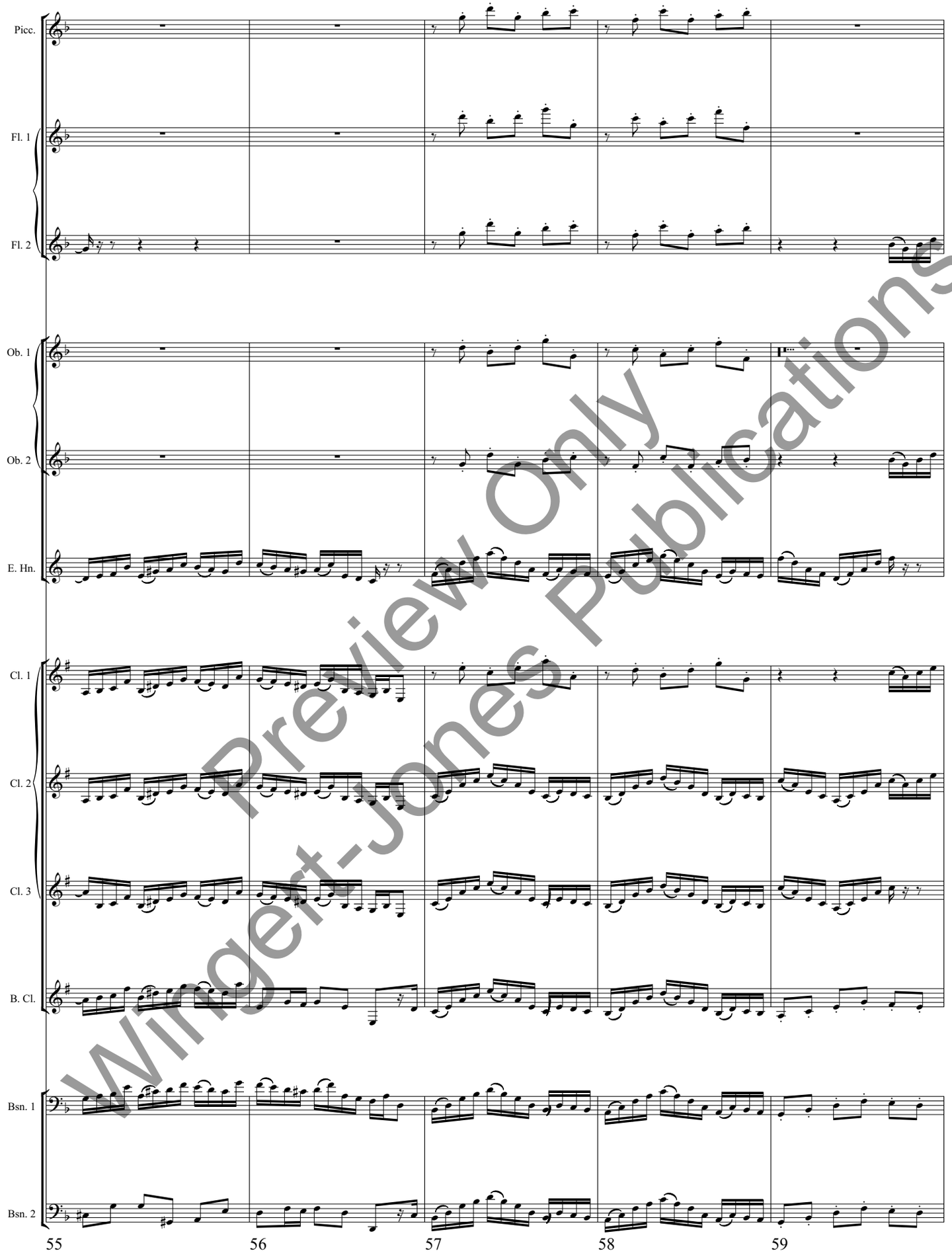

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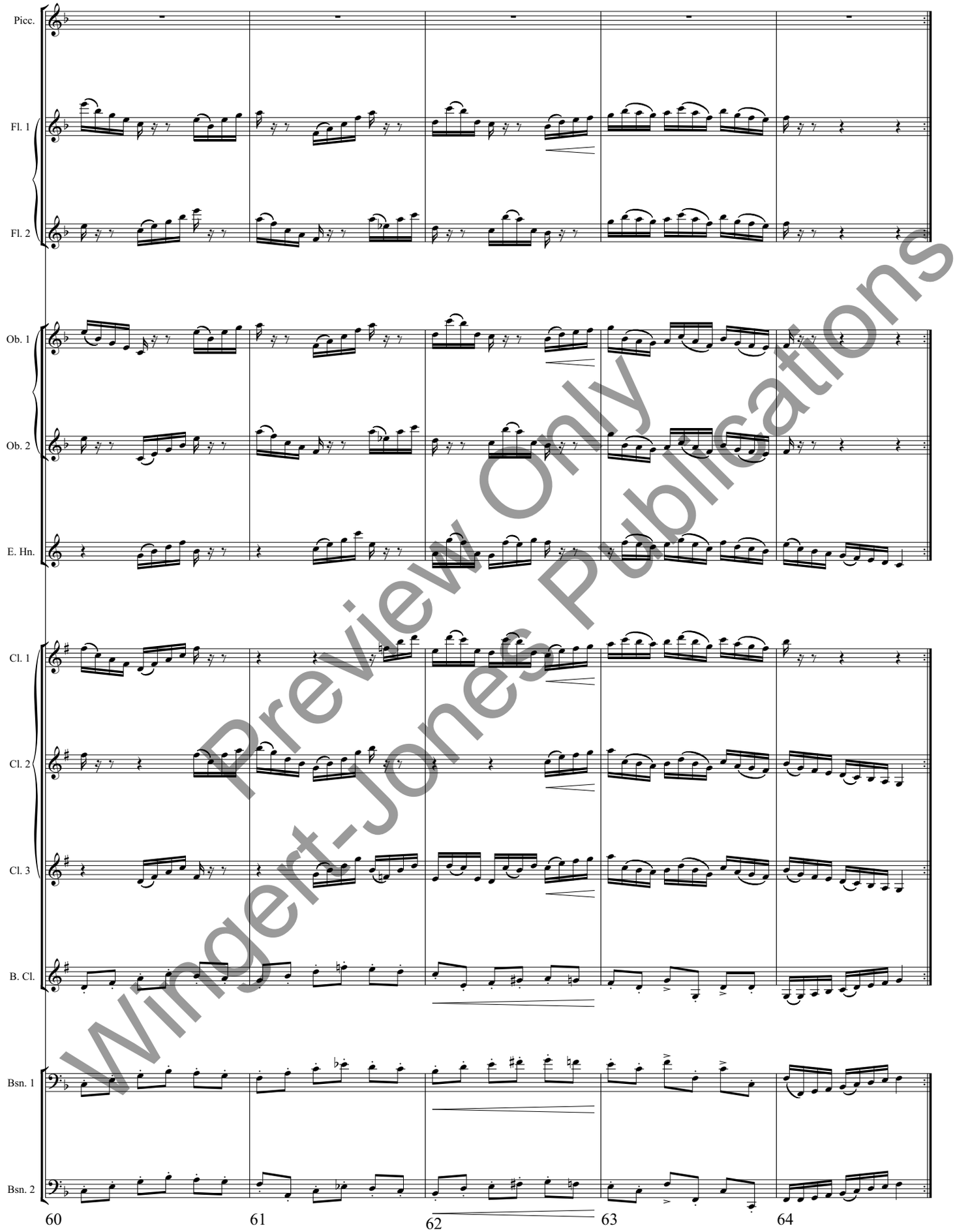

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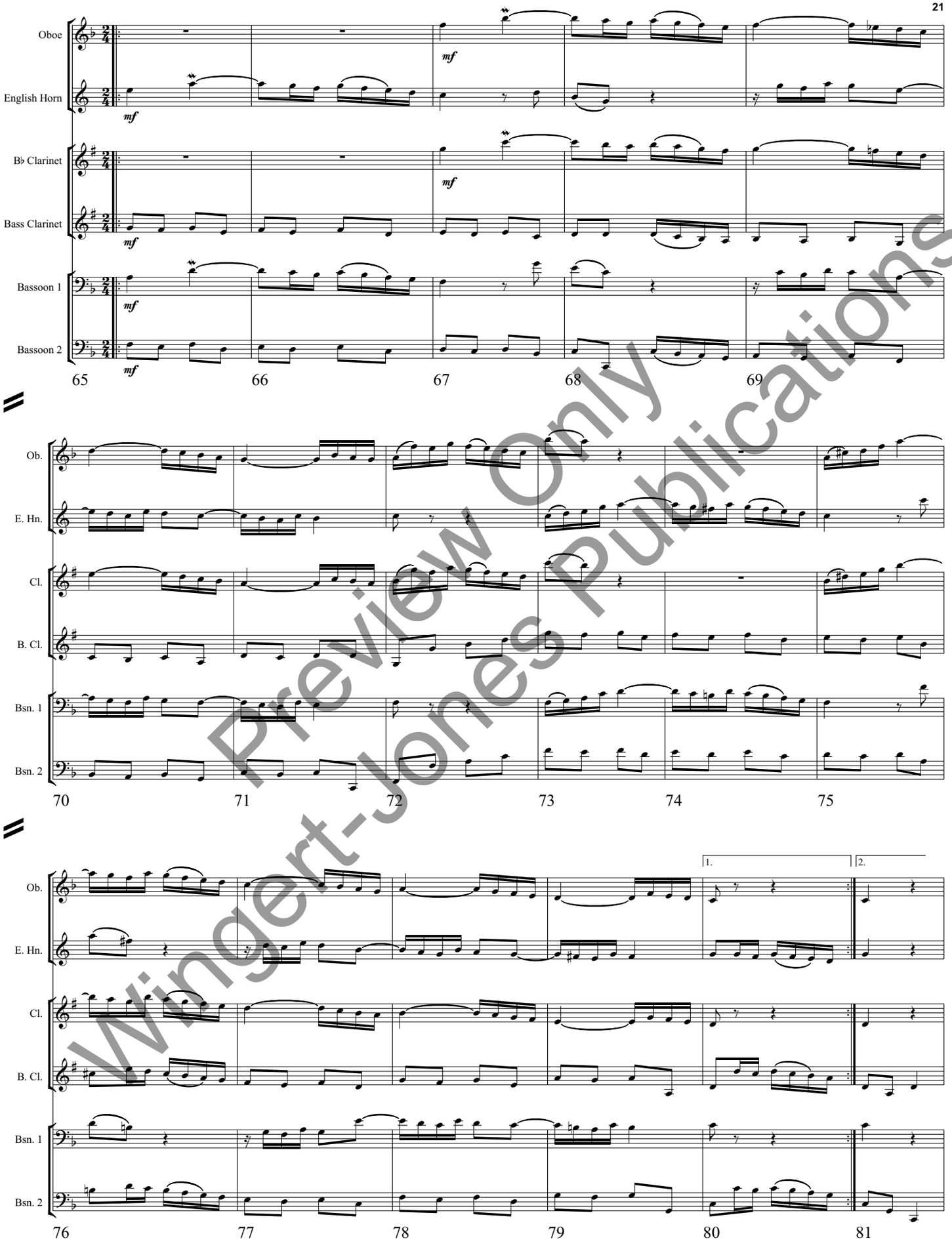
Variation II

Andante ♩ = 68



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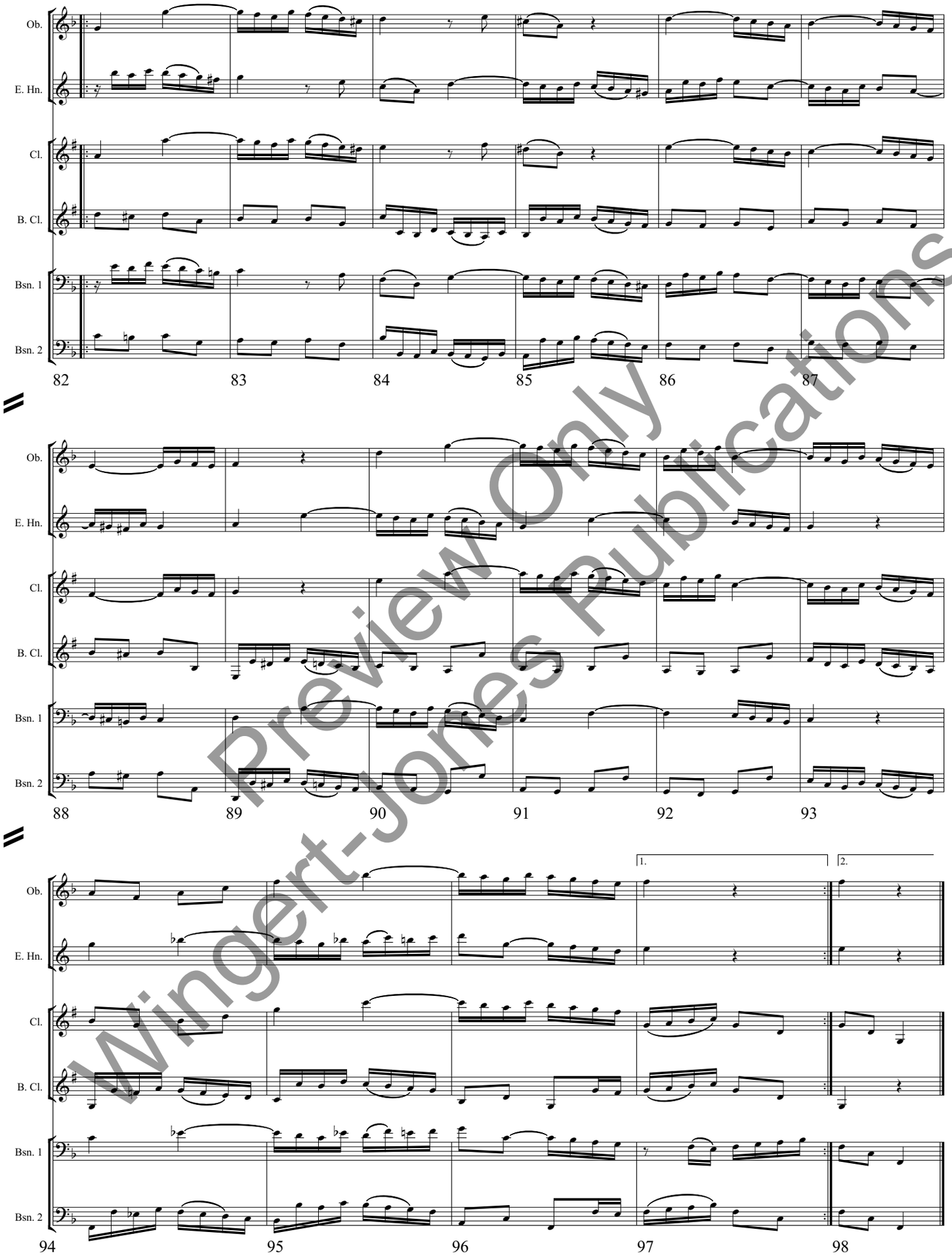

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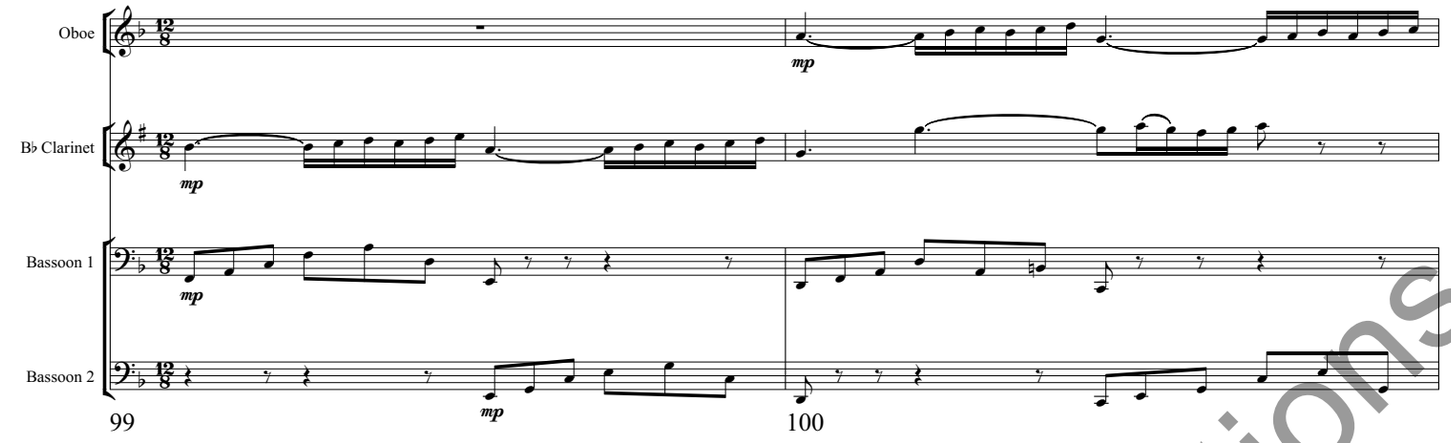
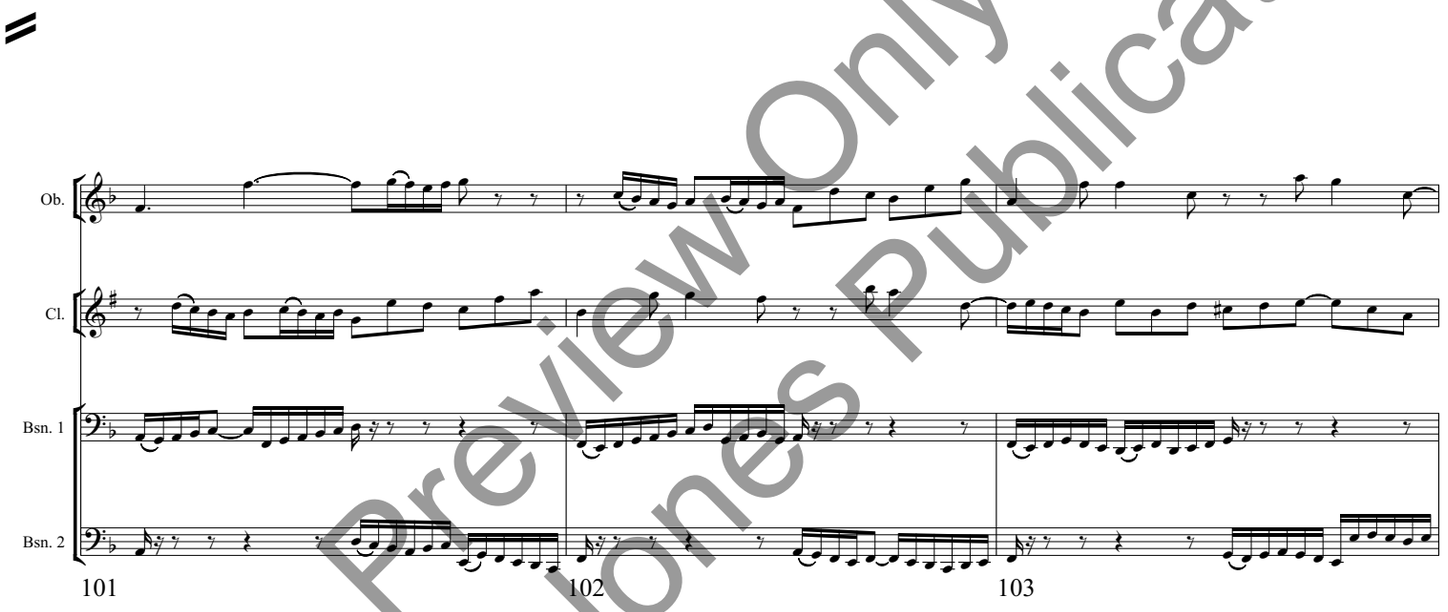
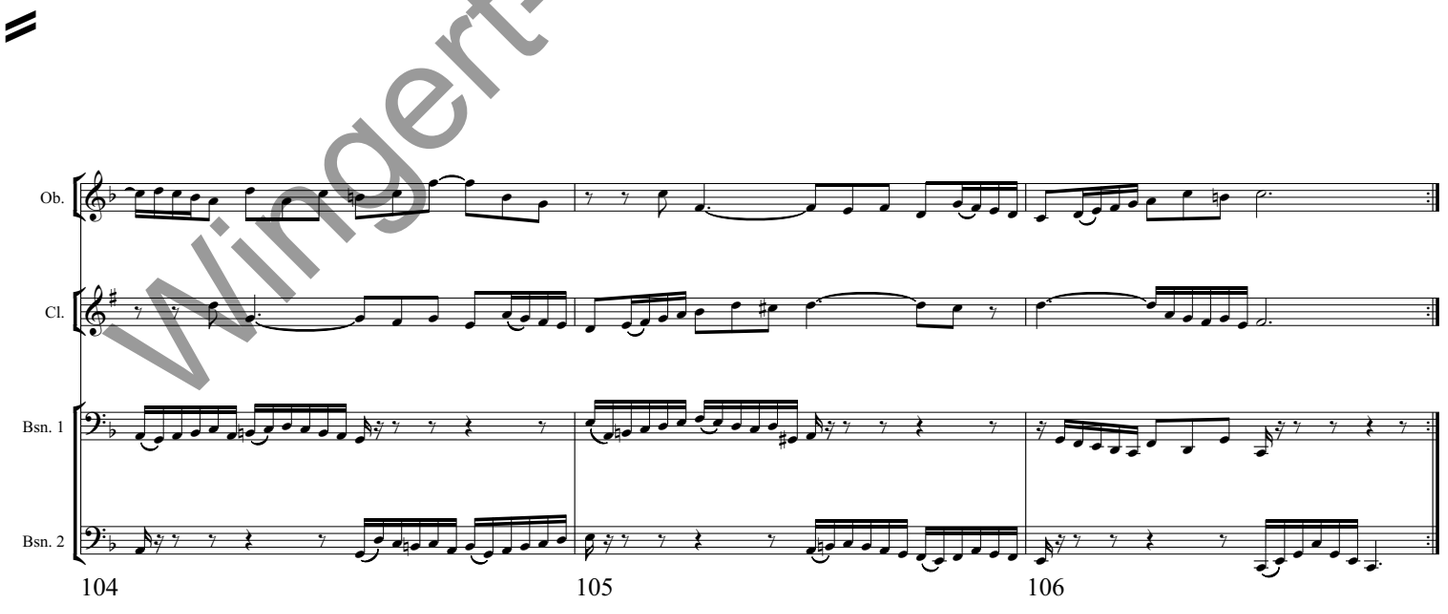
Variation III - Canon at the Unison

Adagio ♩. = 48







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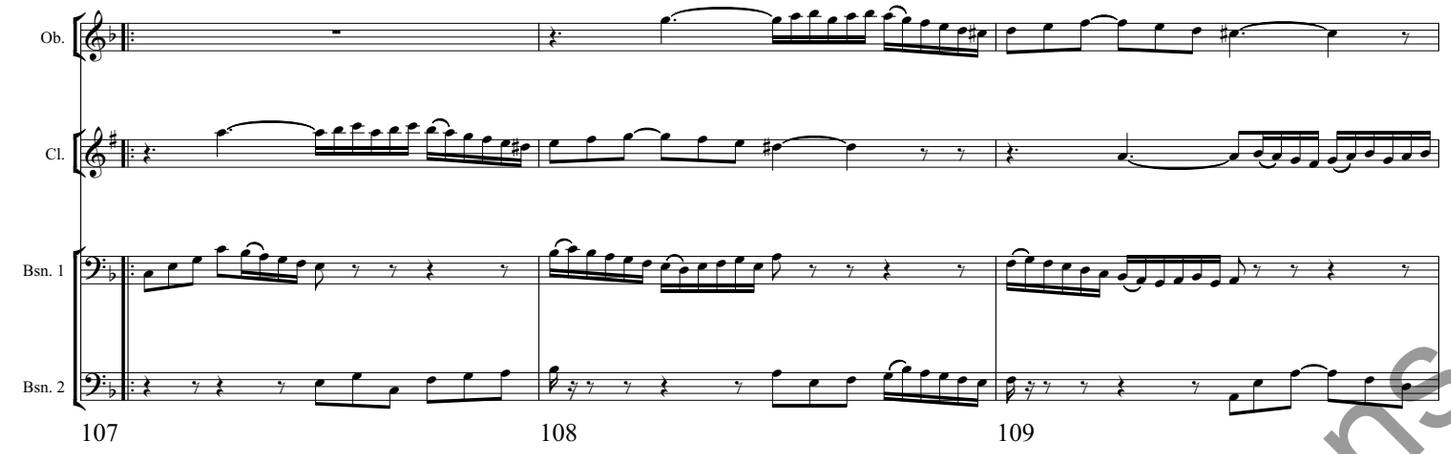

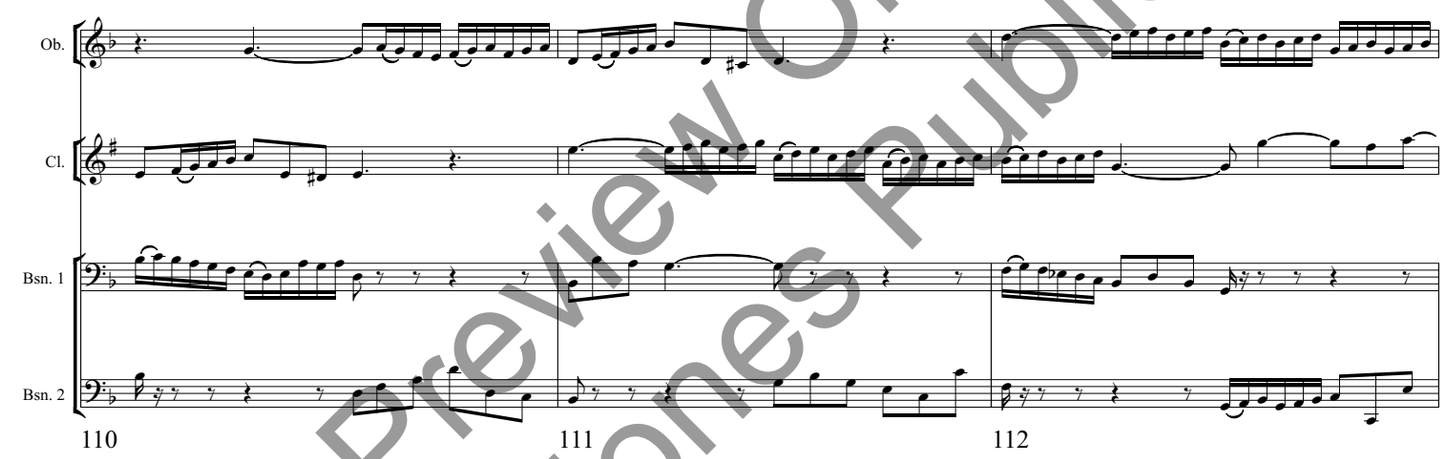

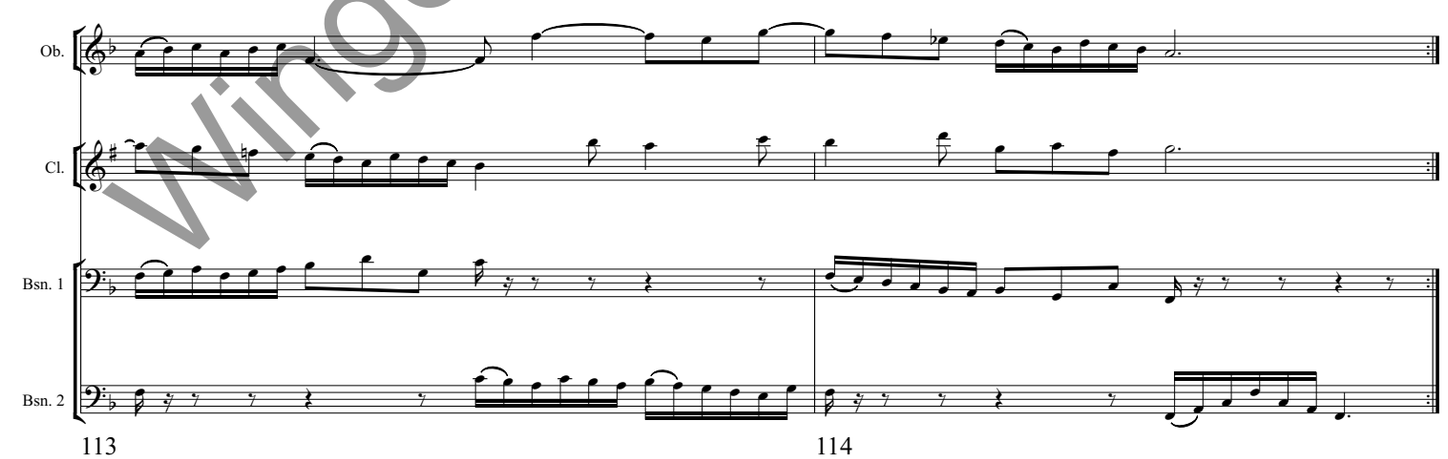

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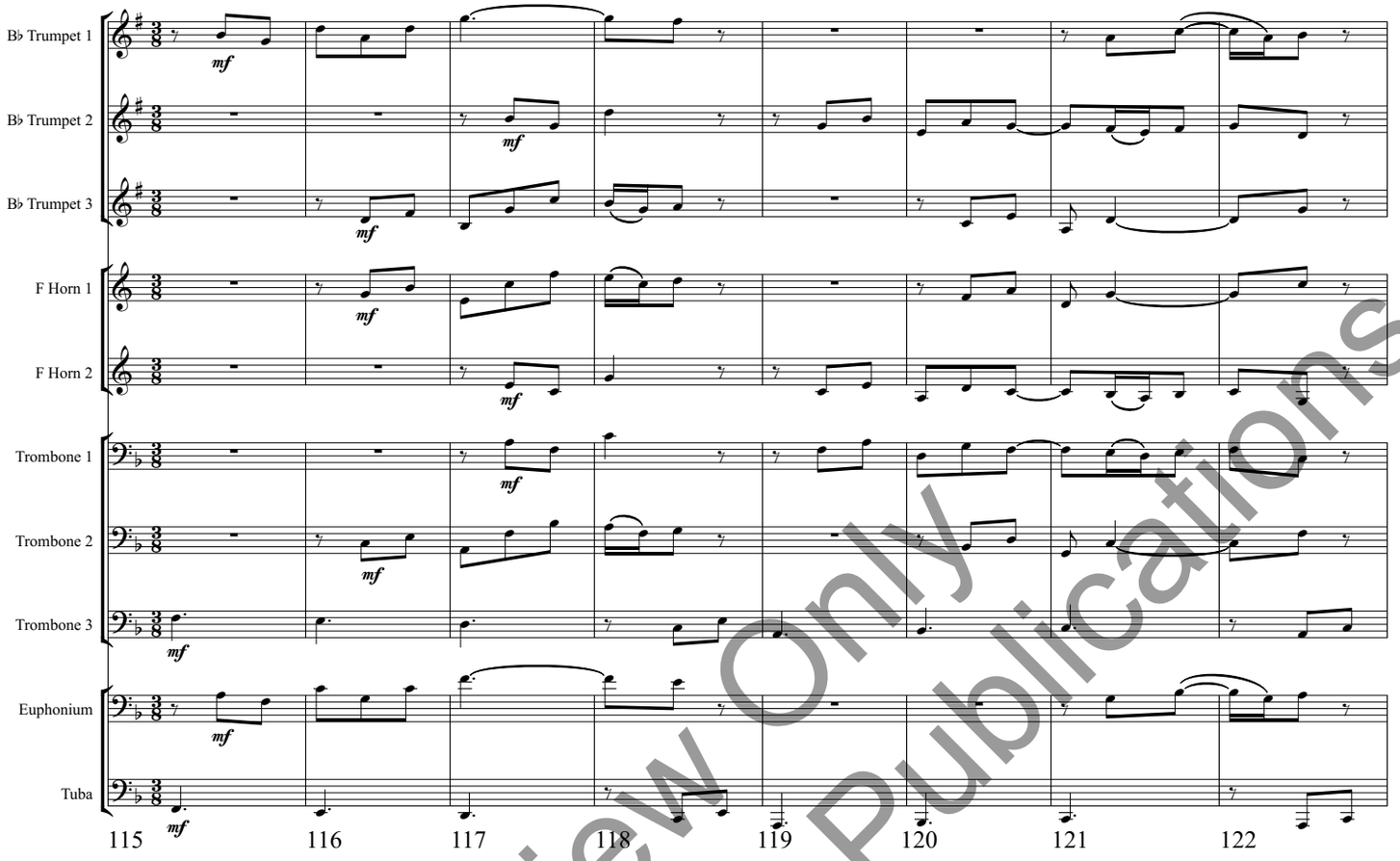
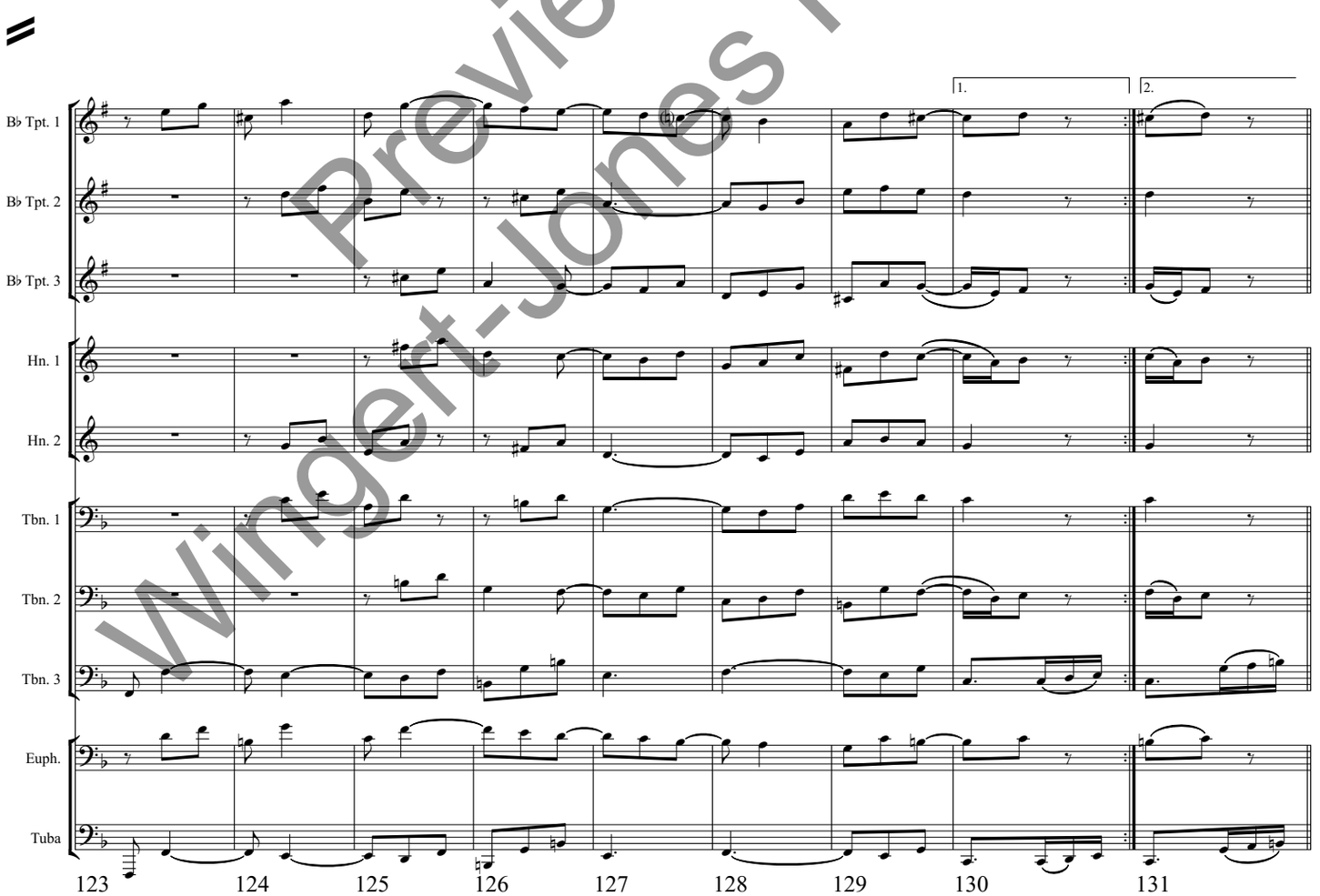
Variation IV

Allegretto ♩. = 54





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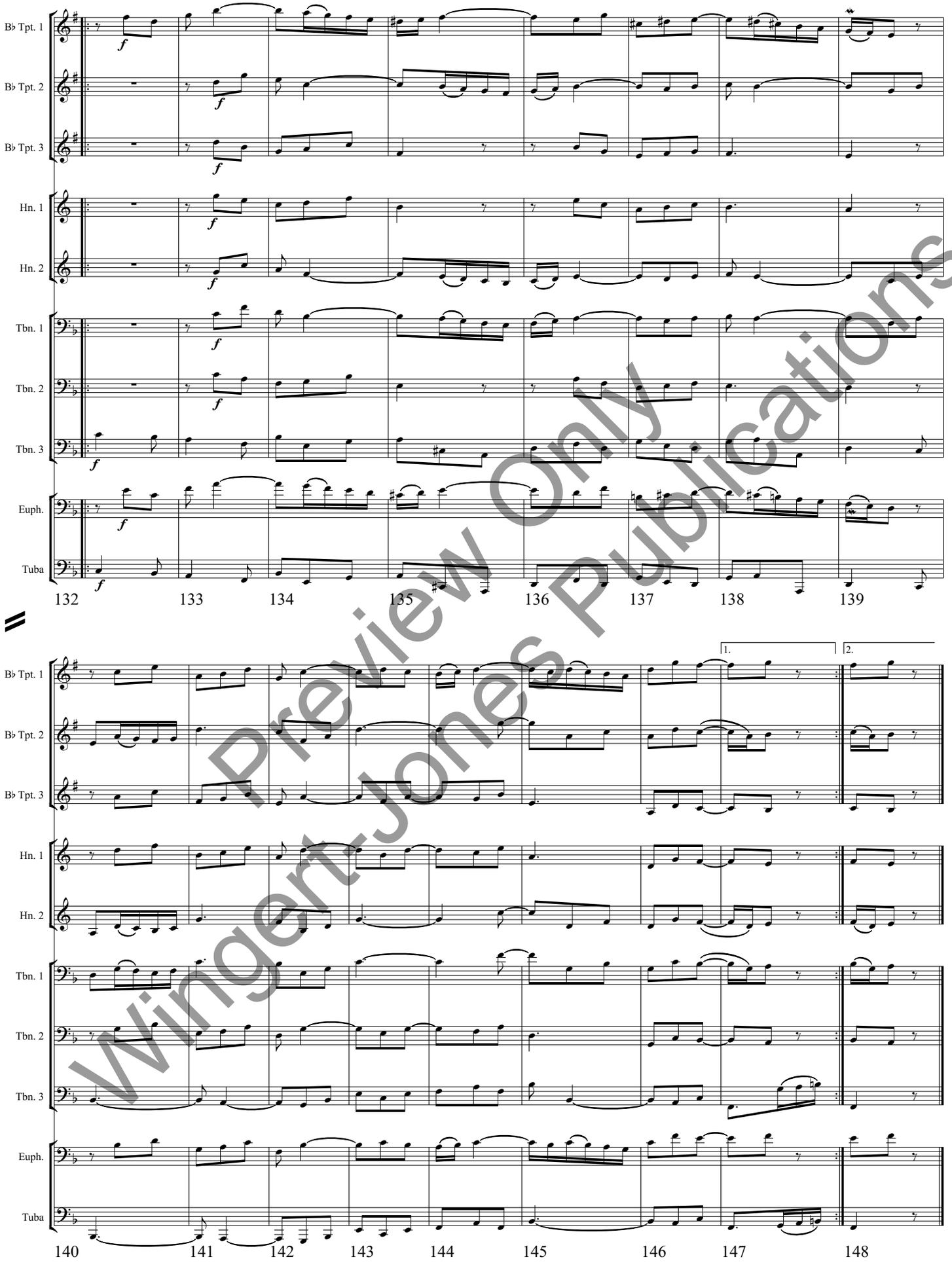

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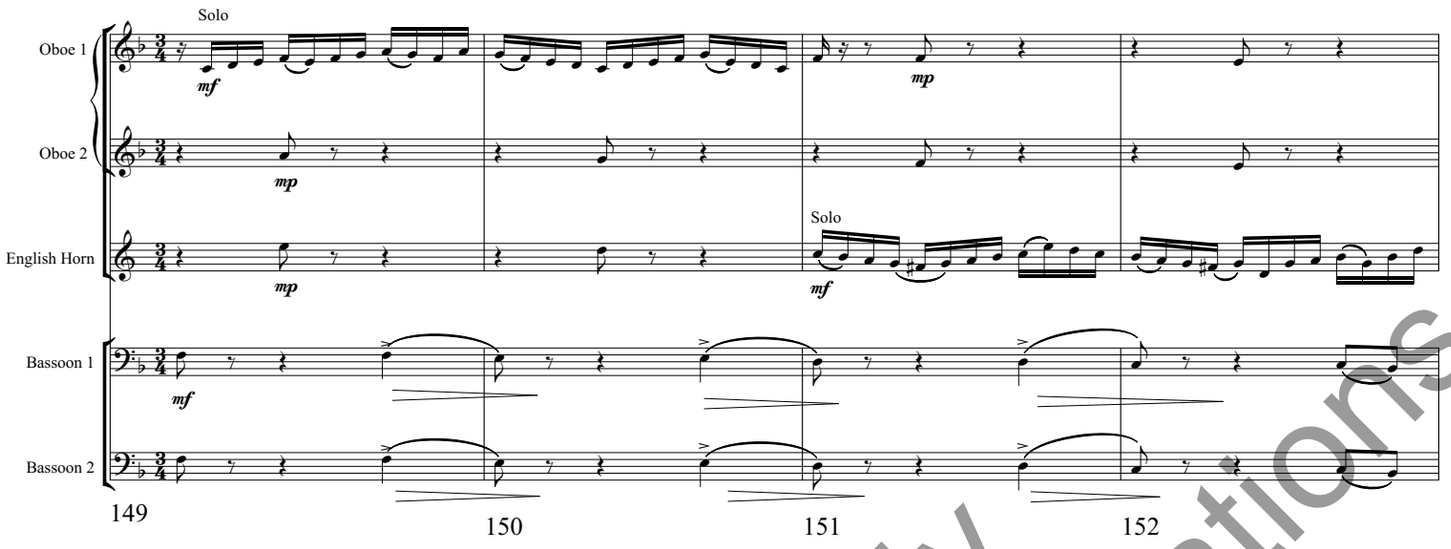
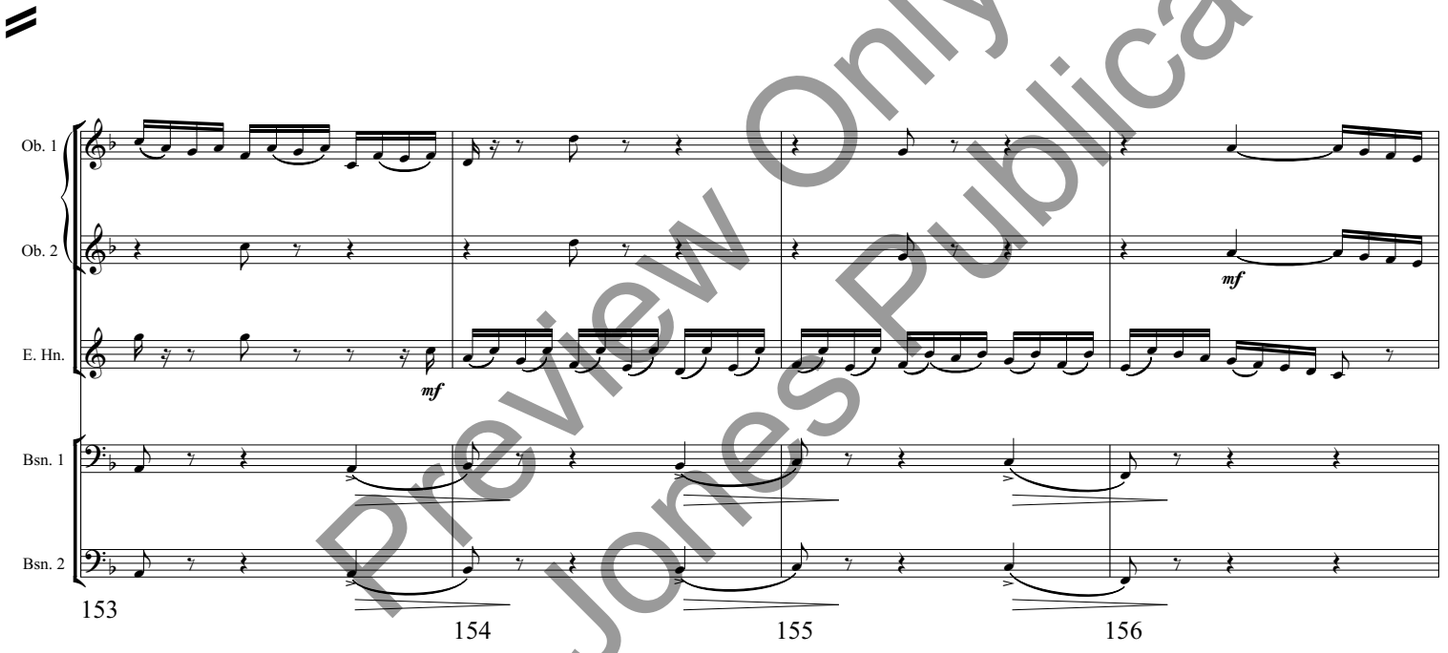
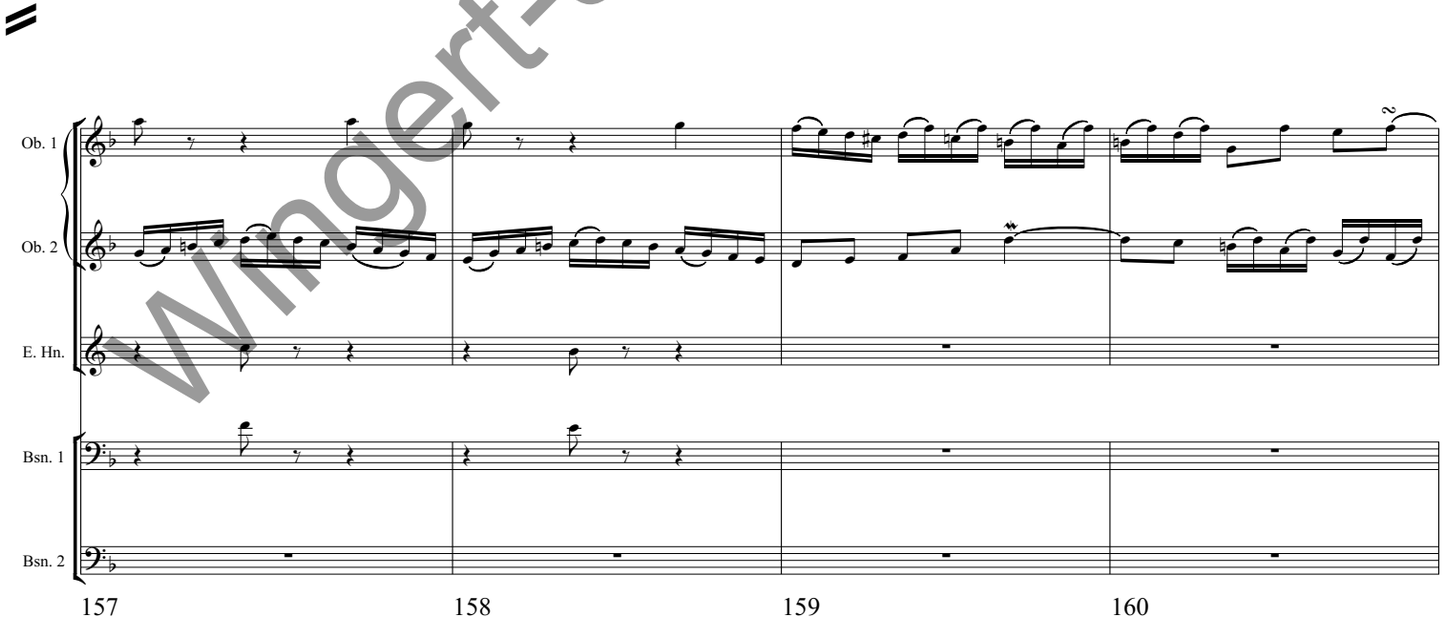
Variation V

Allegro ♩ = 90







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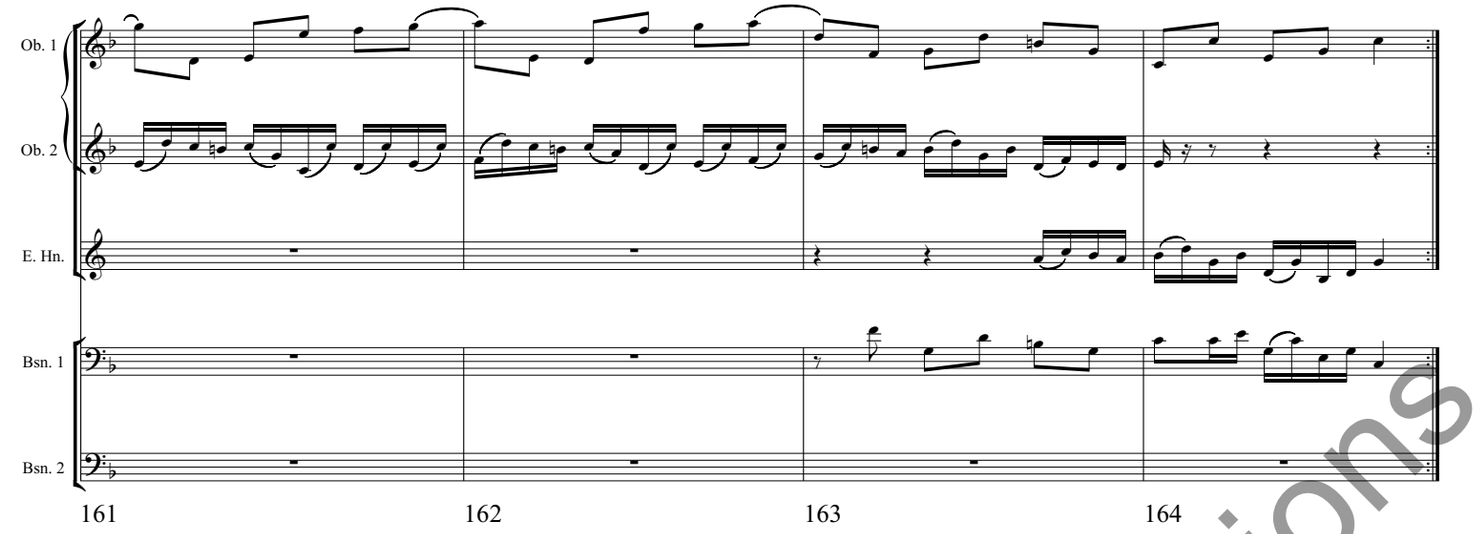

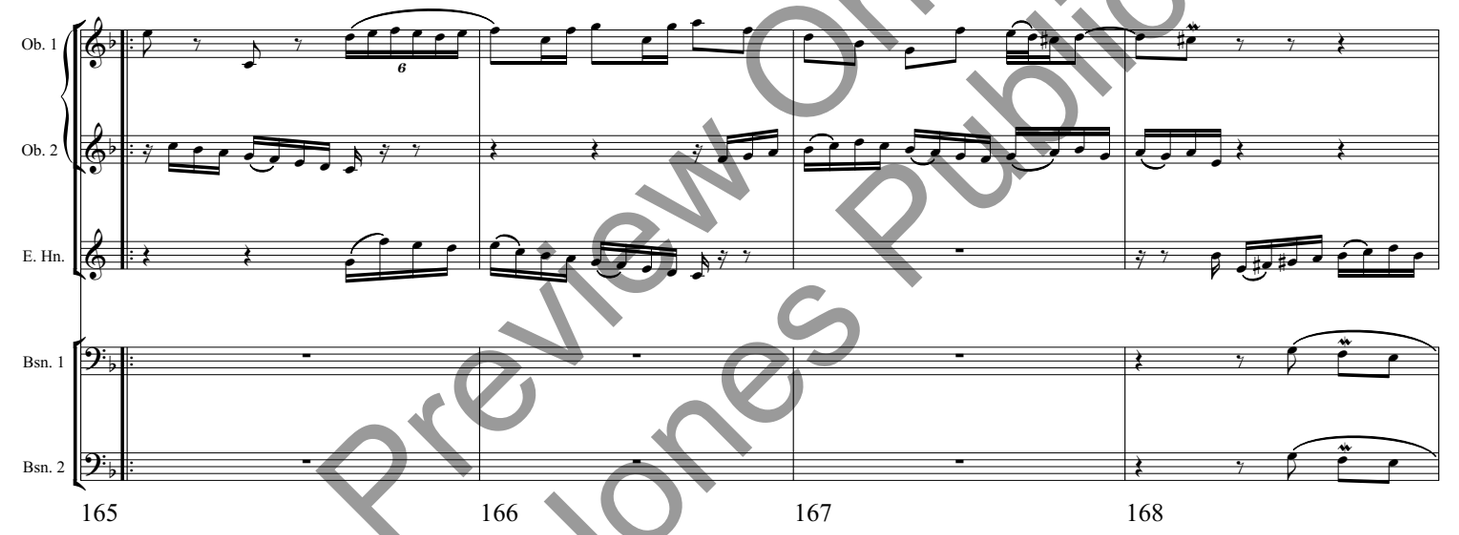

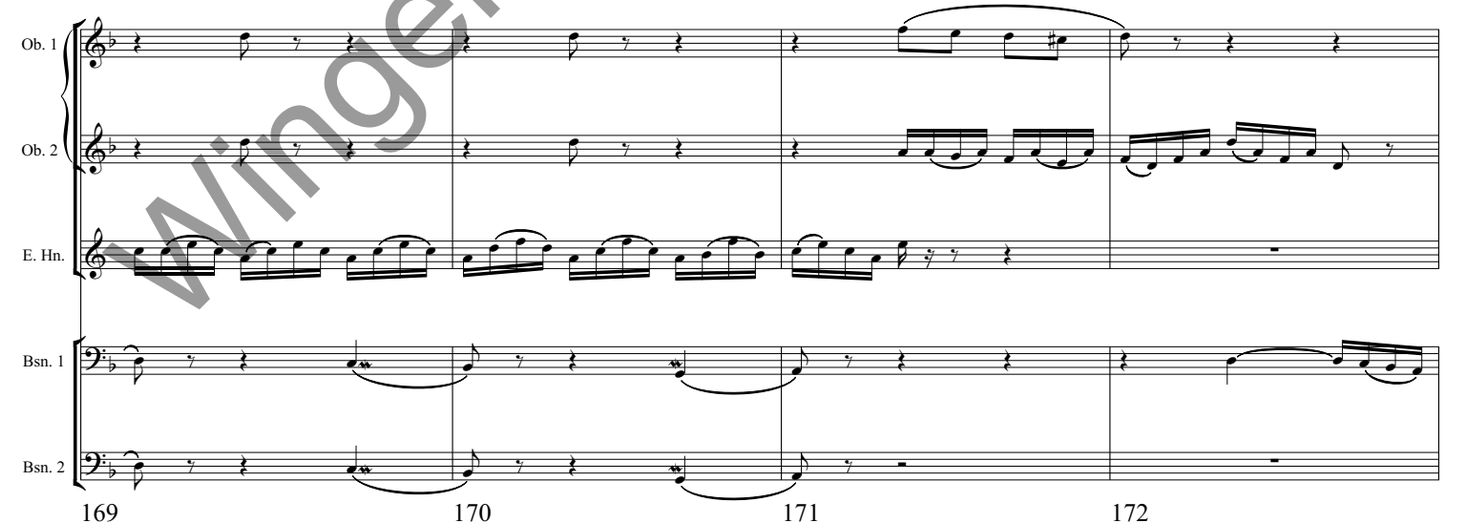

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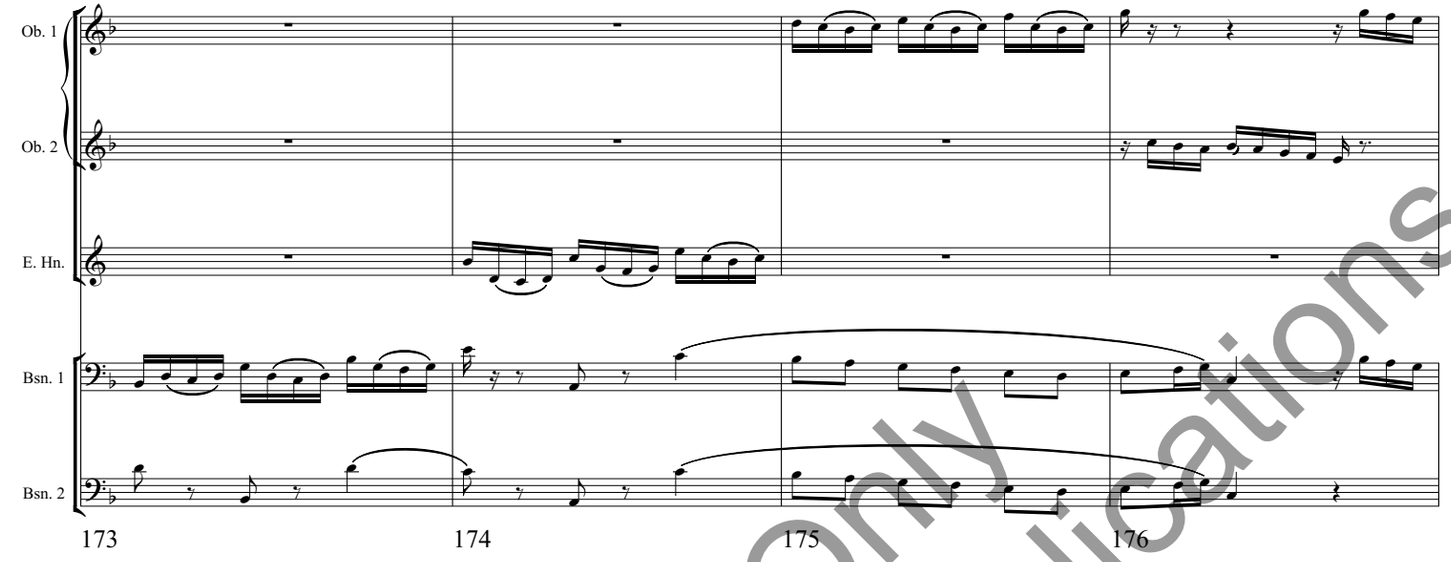

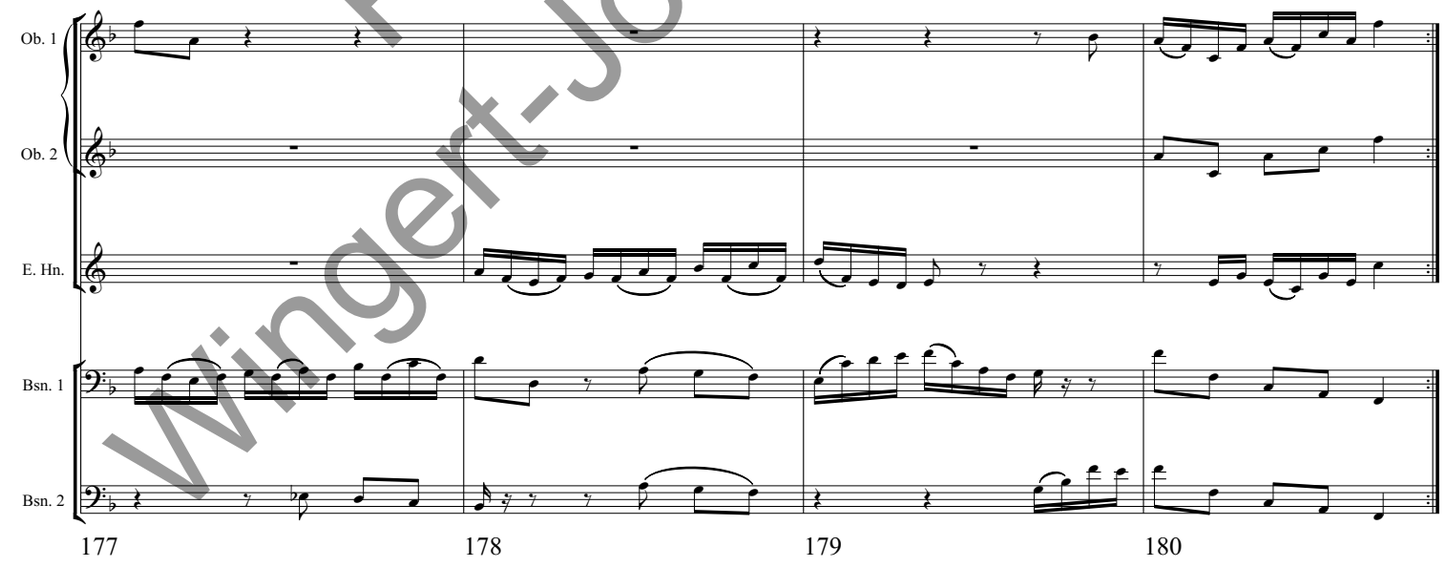

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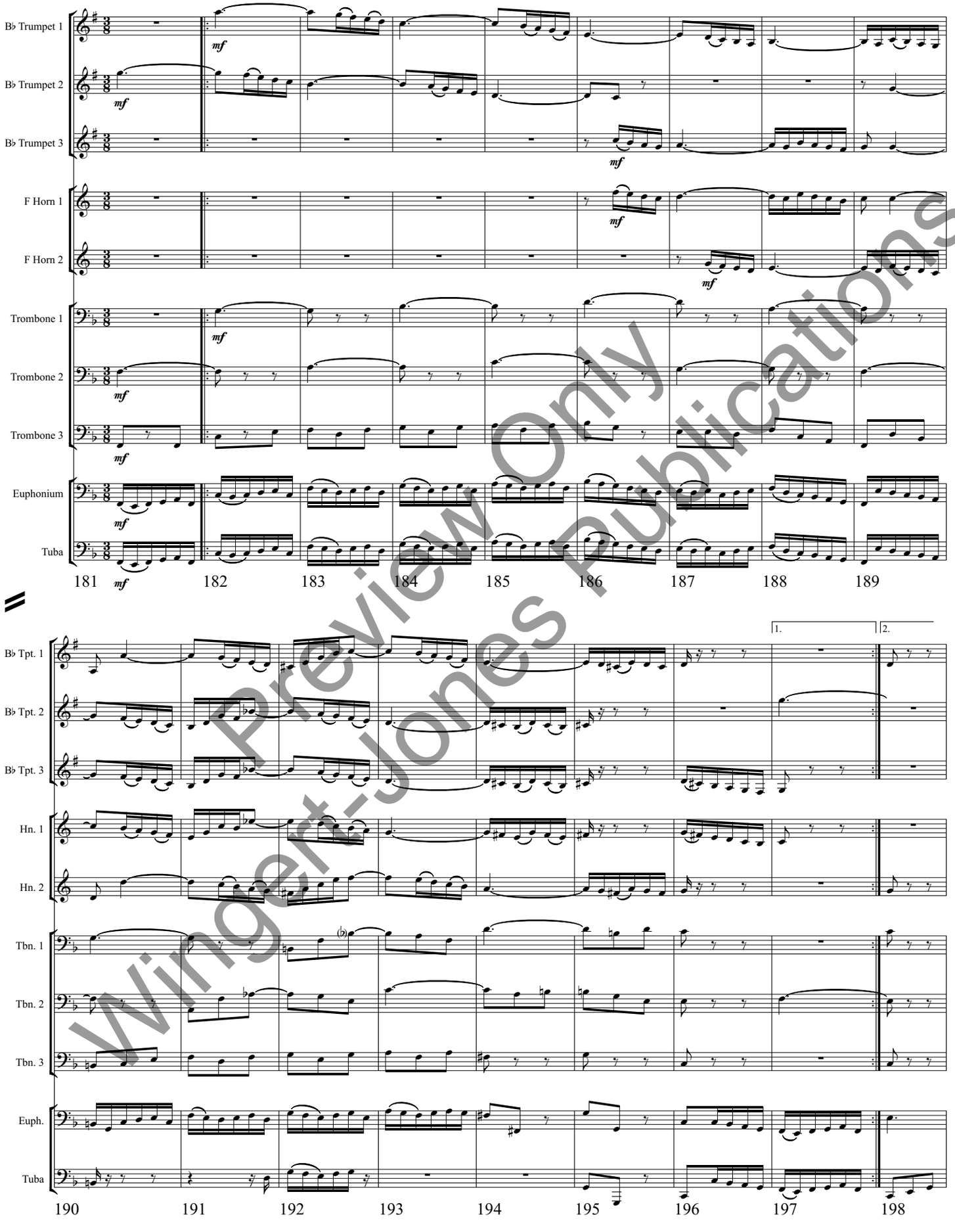
Variation VI - Canon at the Second

Allegro ♪ = 120



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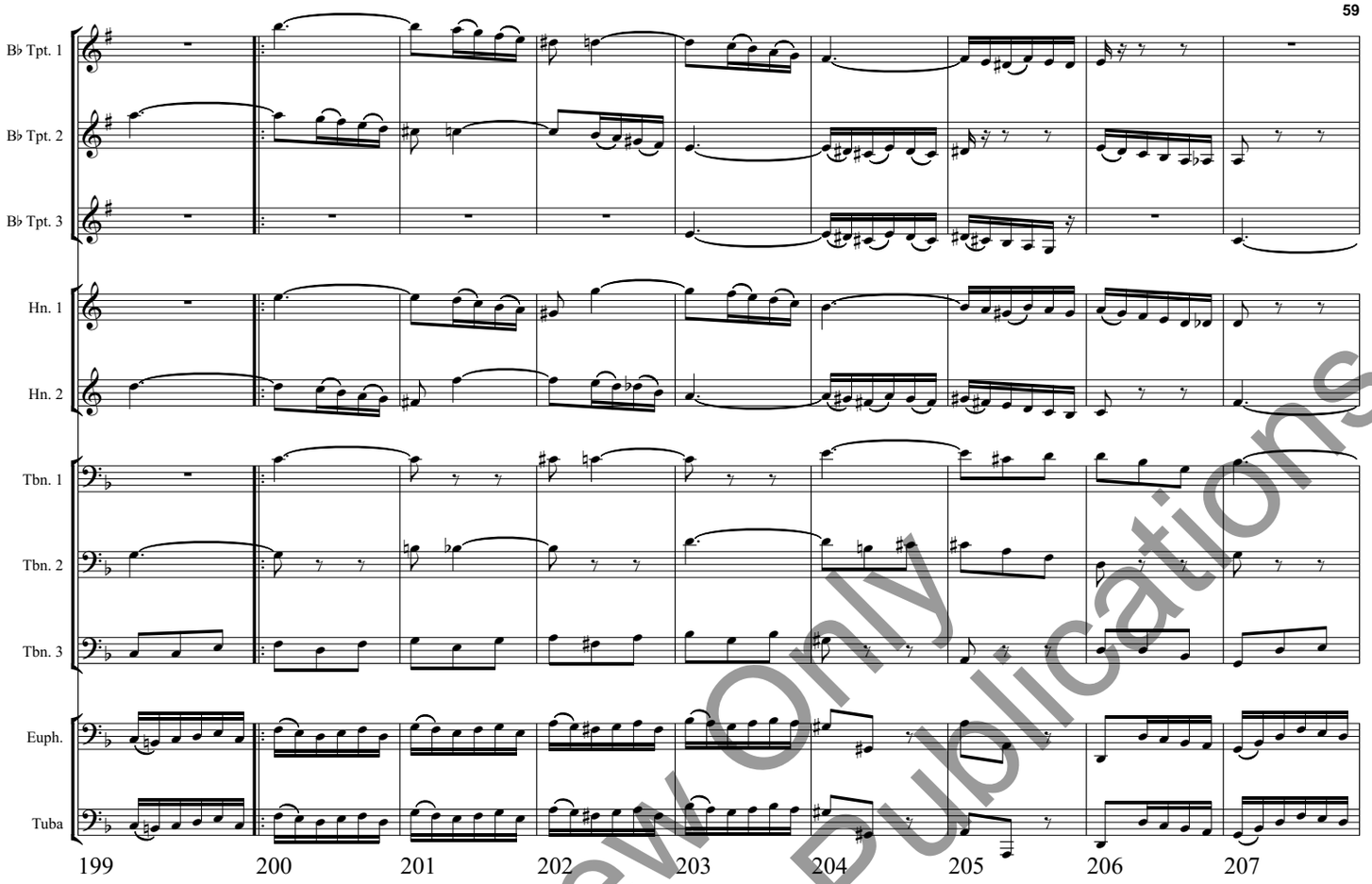

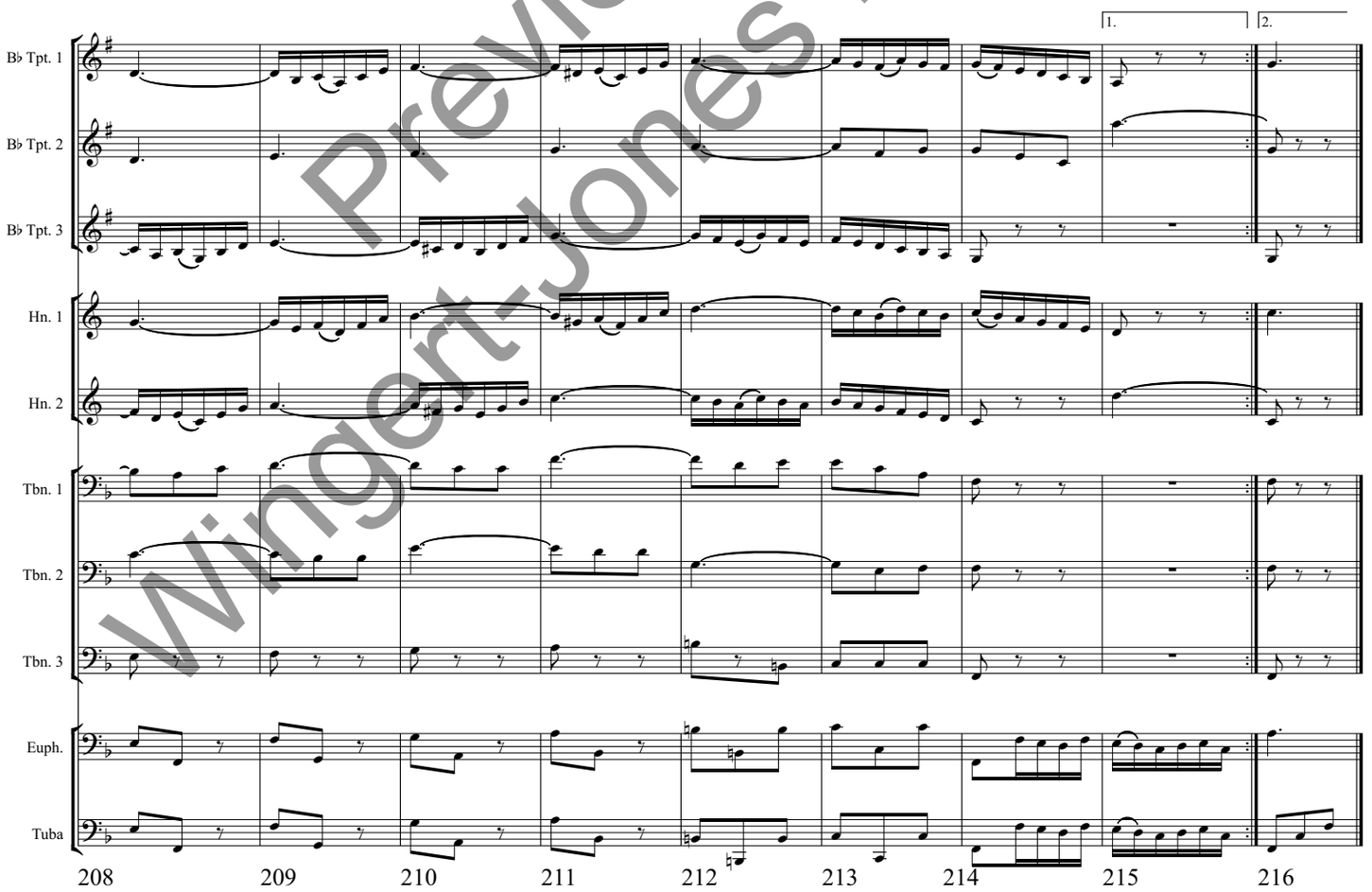

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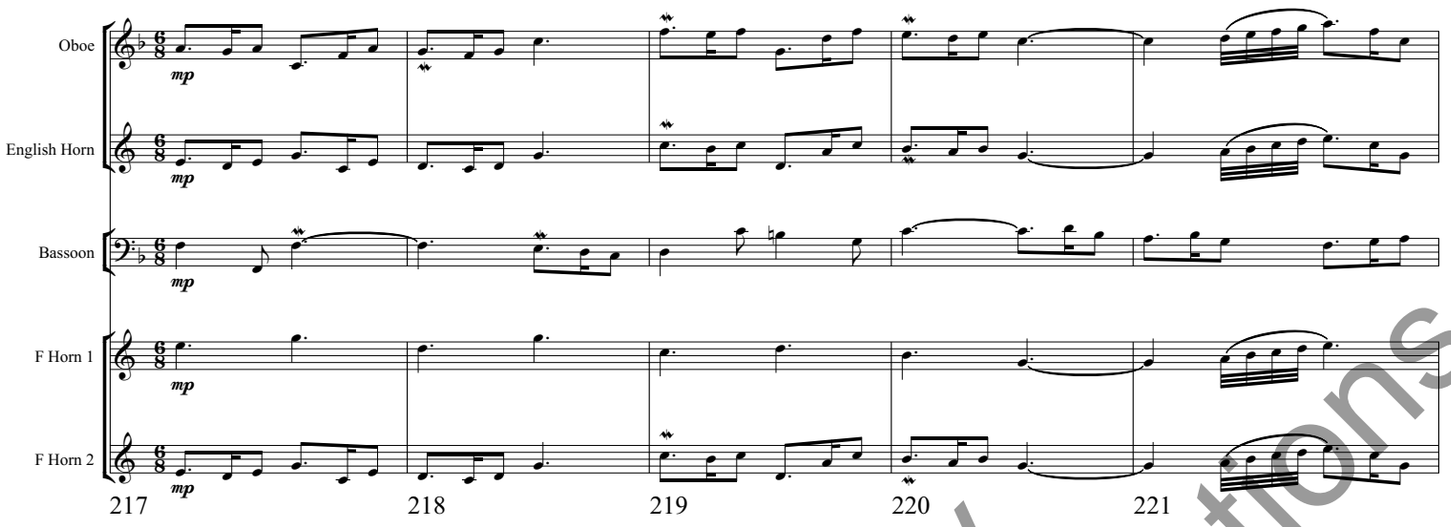
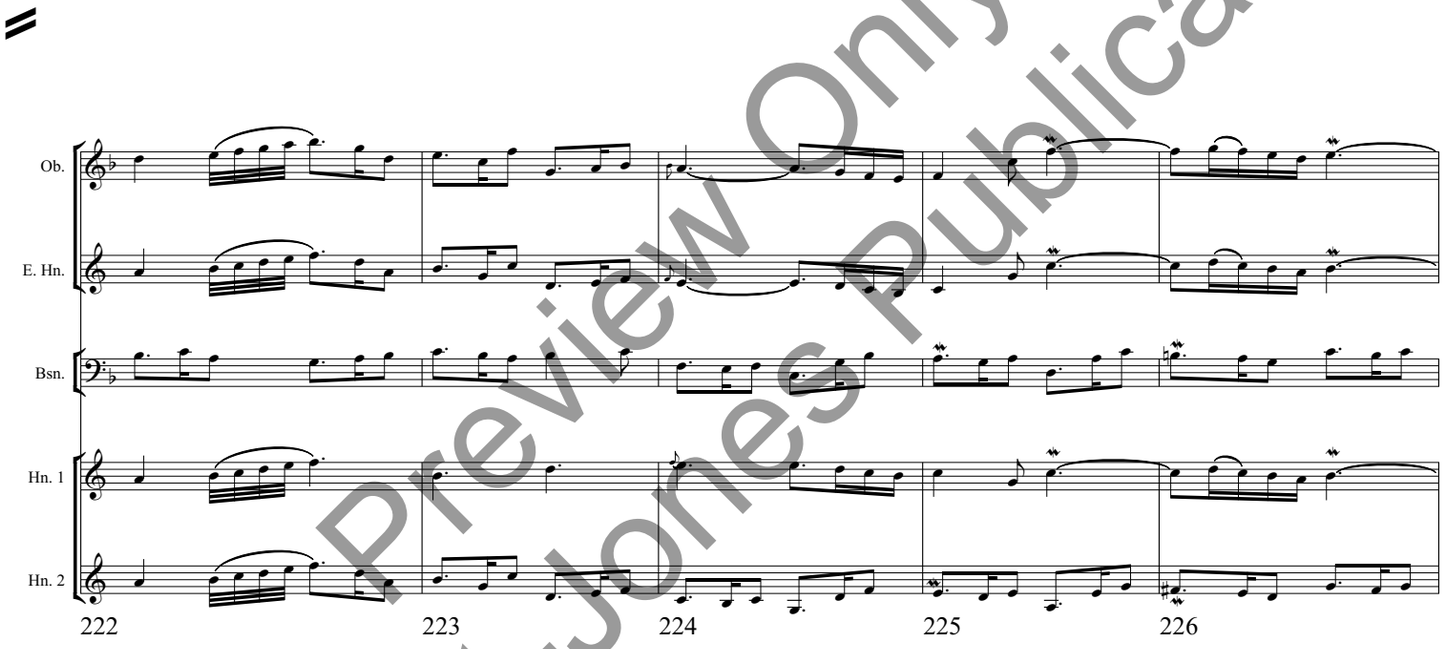
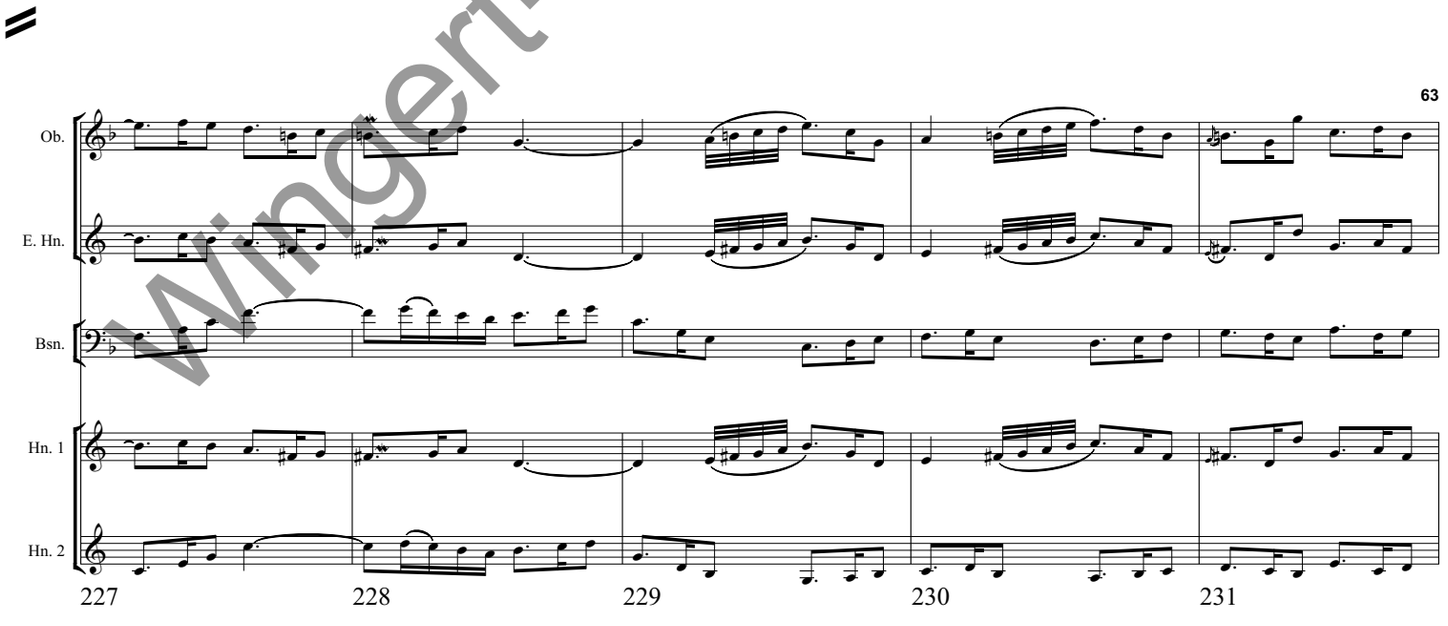
Variation VII

Allegro moderato ♩. = 92







Preview Only
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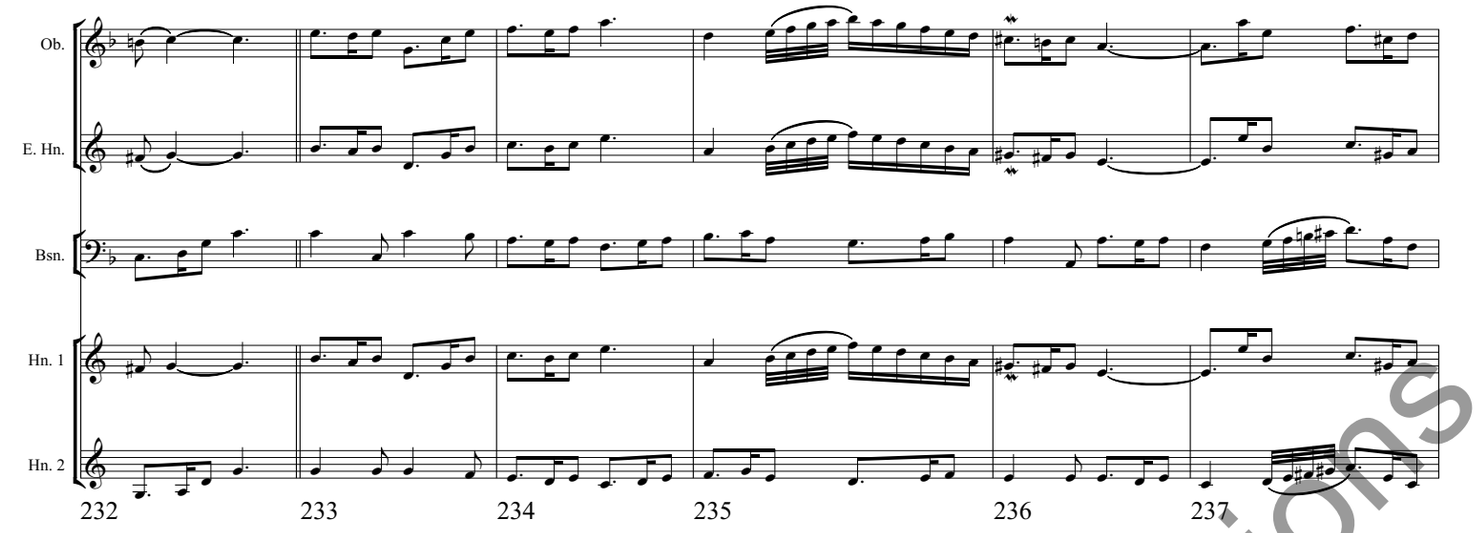

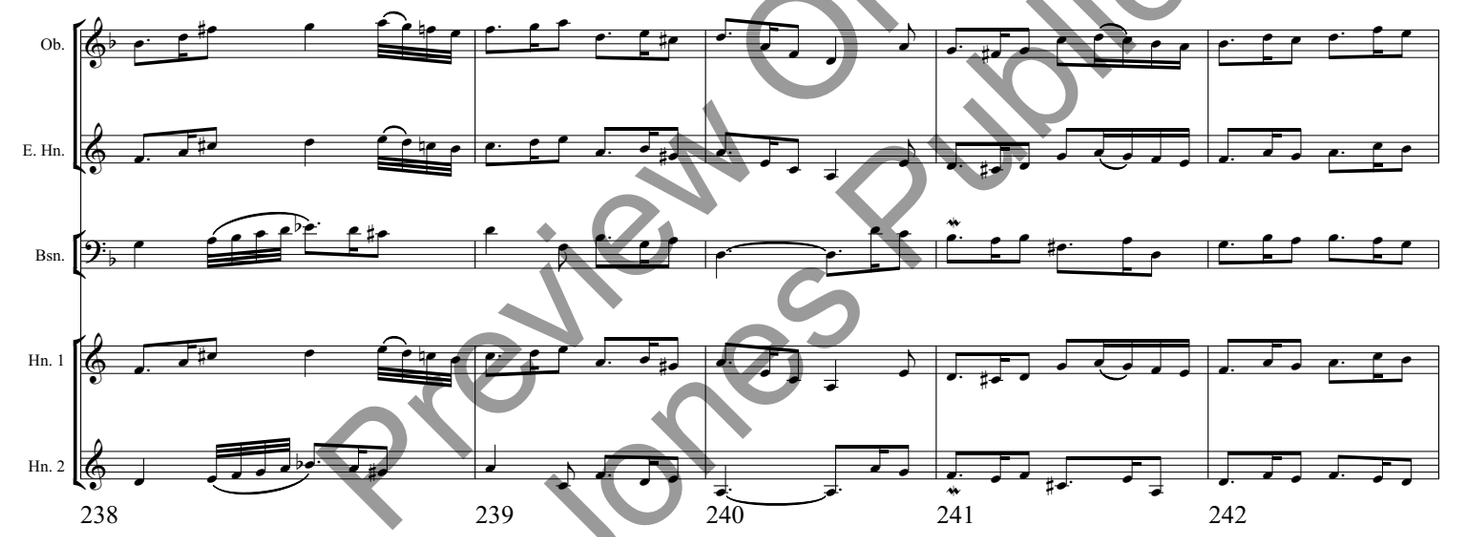

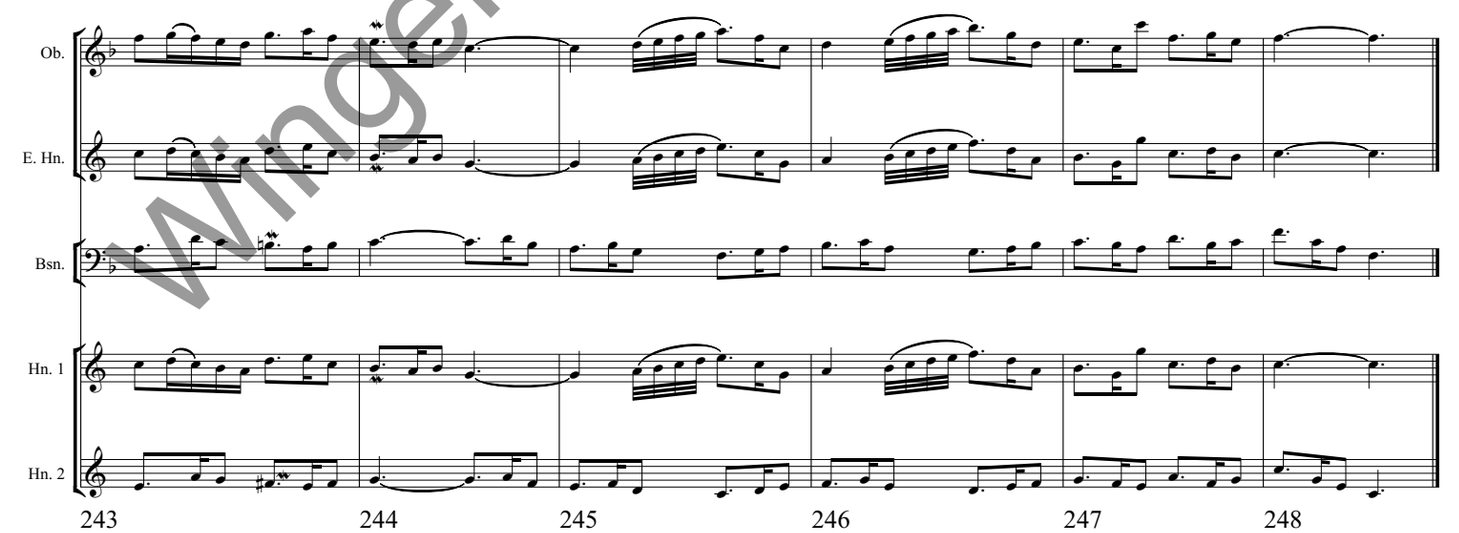

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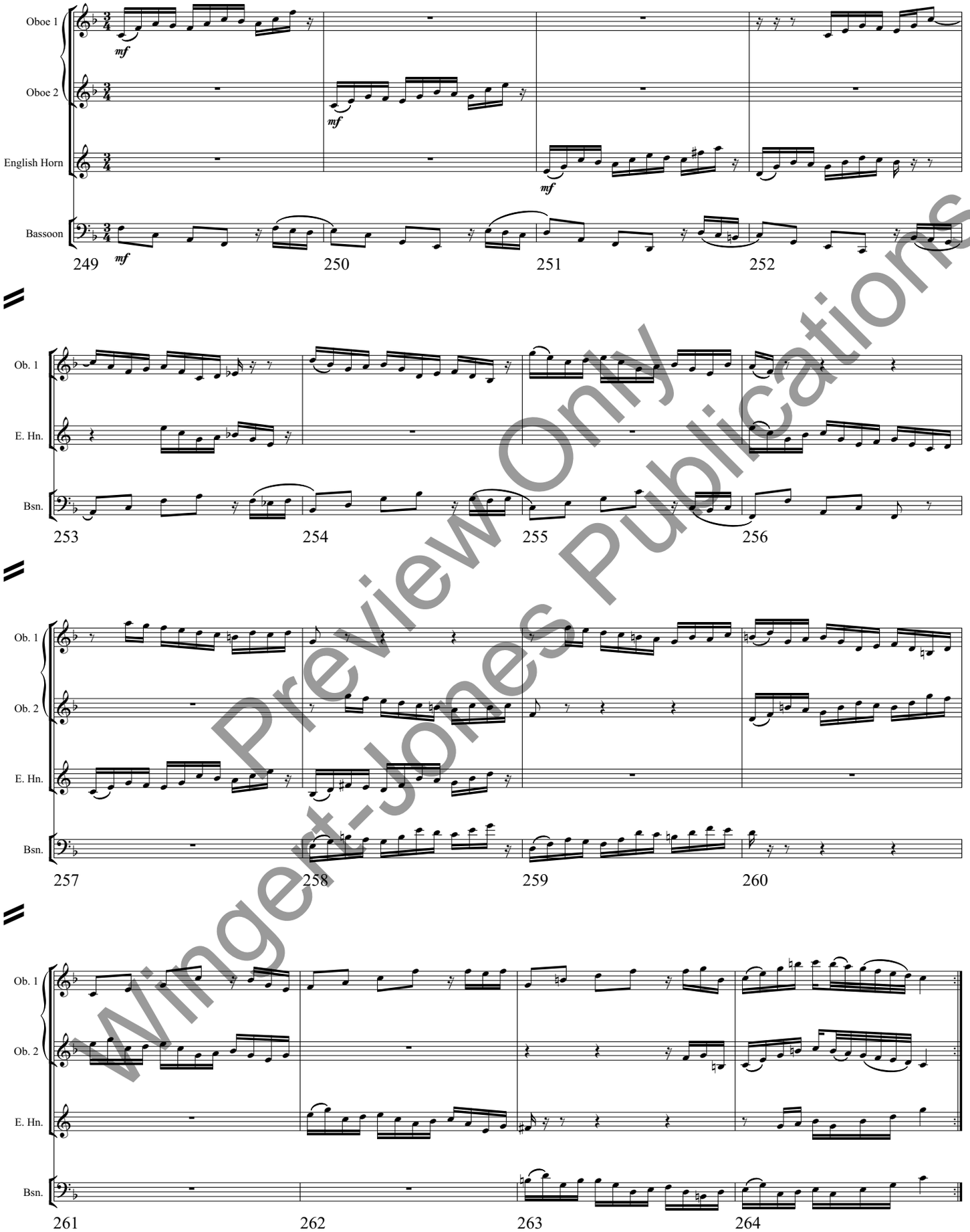
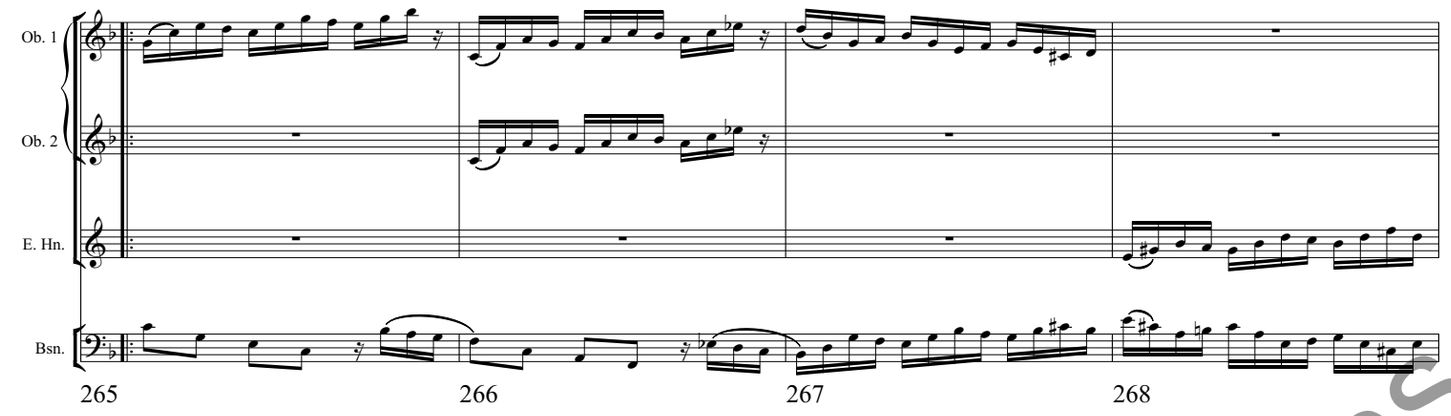
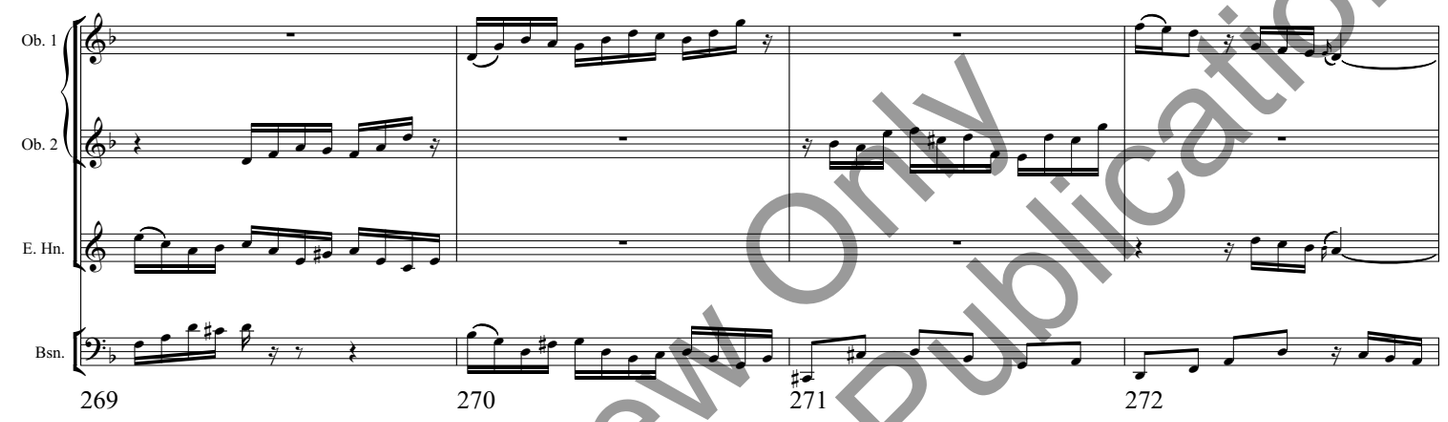
Variation VIII

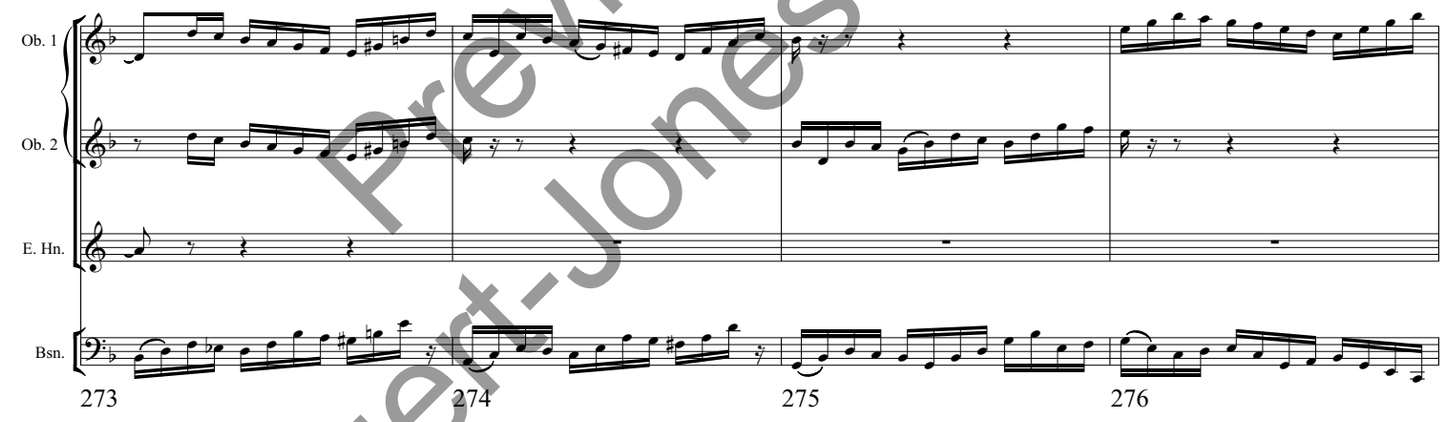
Allegro moderato ♩ = 92

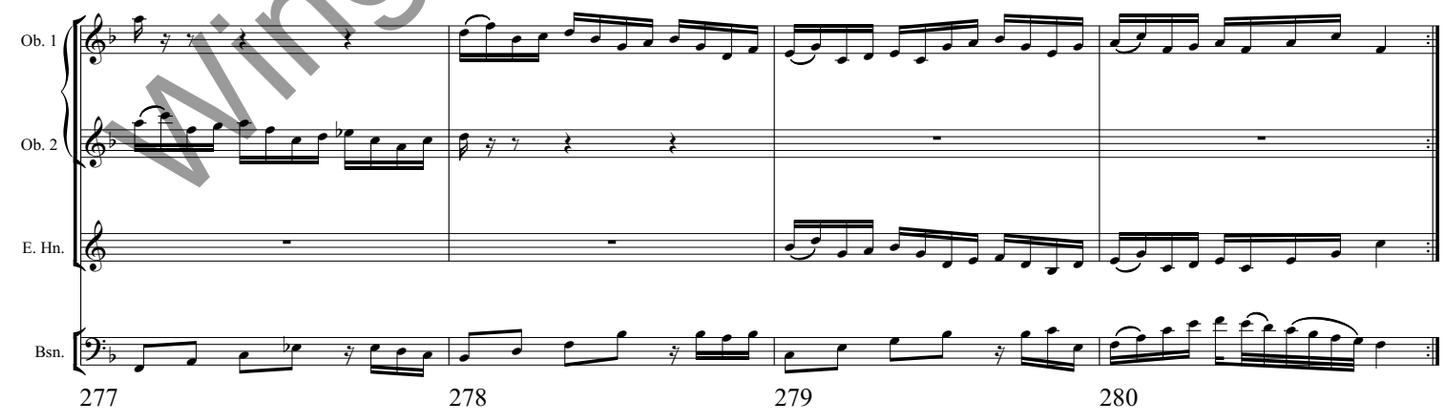


Preview Only
Wingert-Jones Publications









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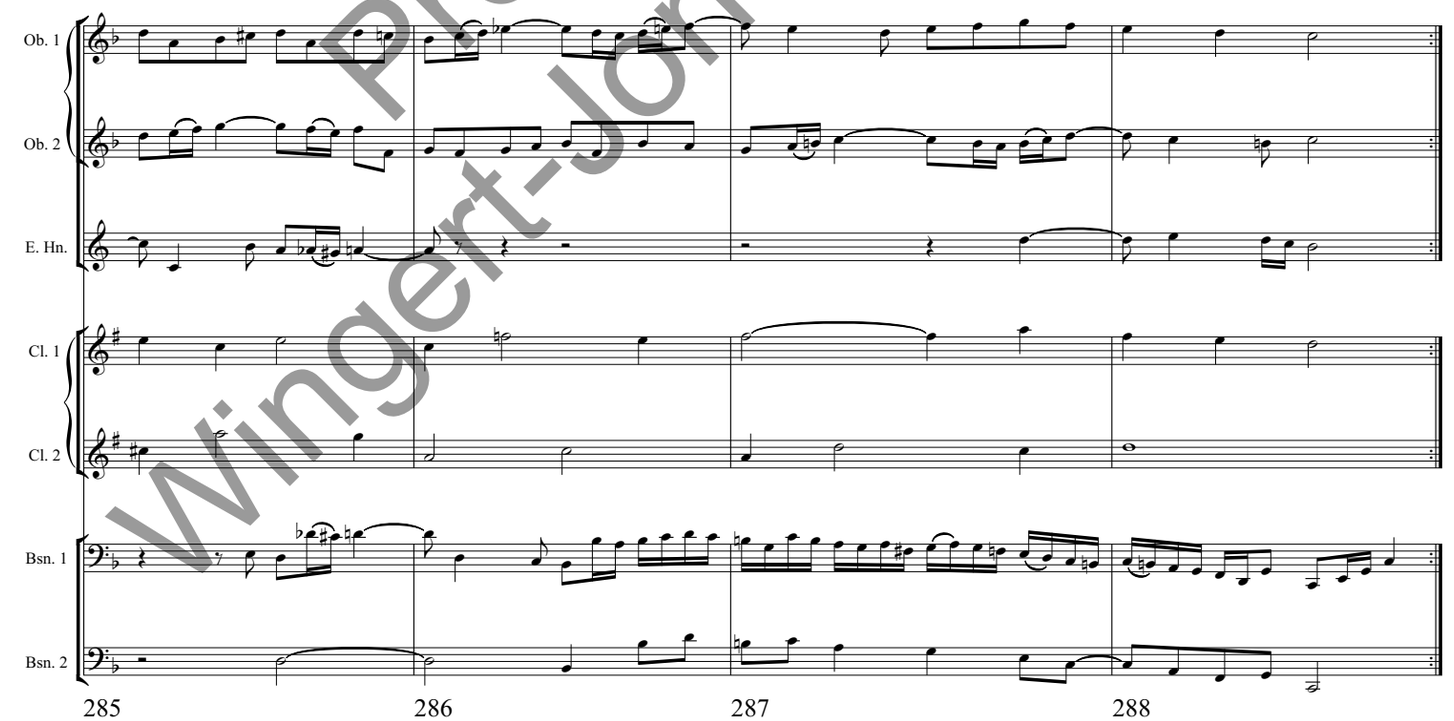
Variation IX - Canon at the Third

Moderato ♩ = 104



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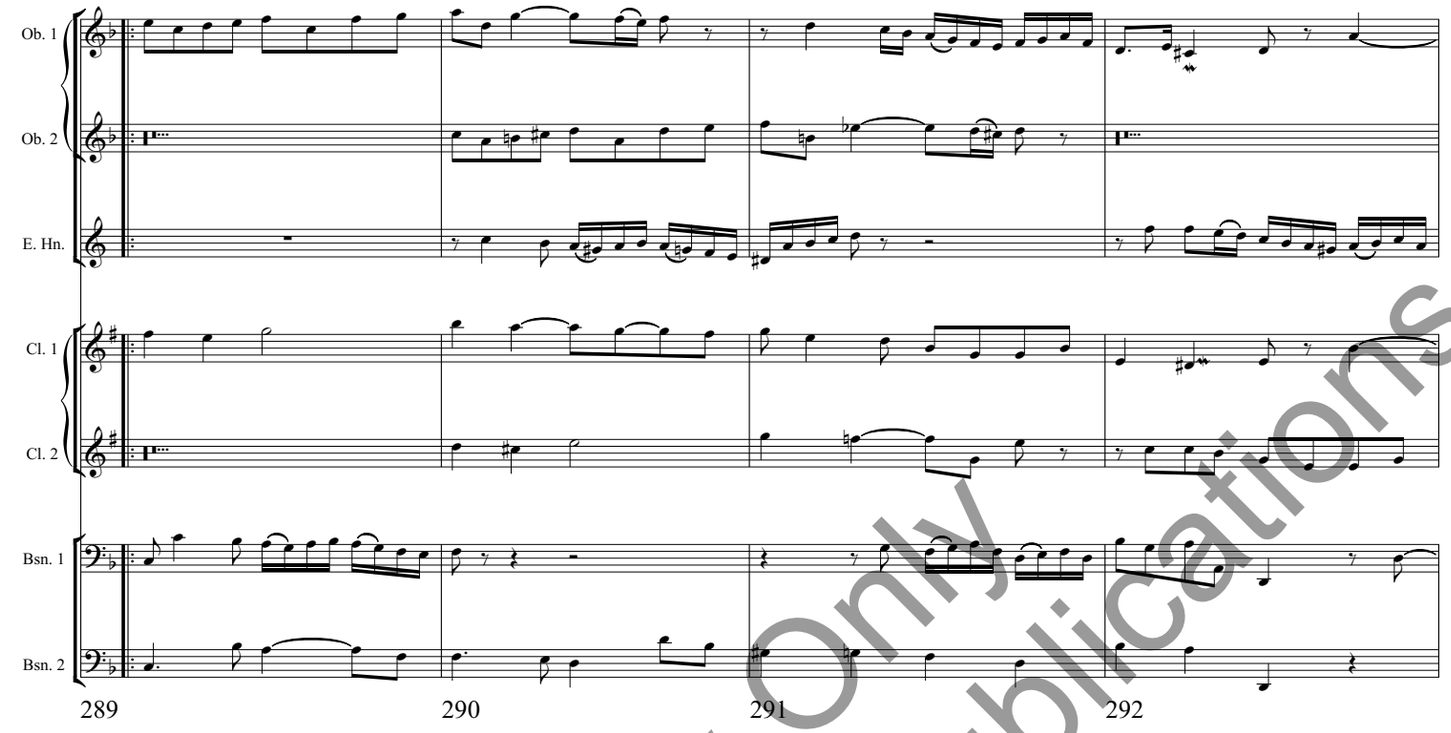

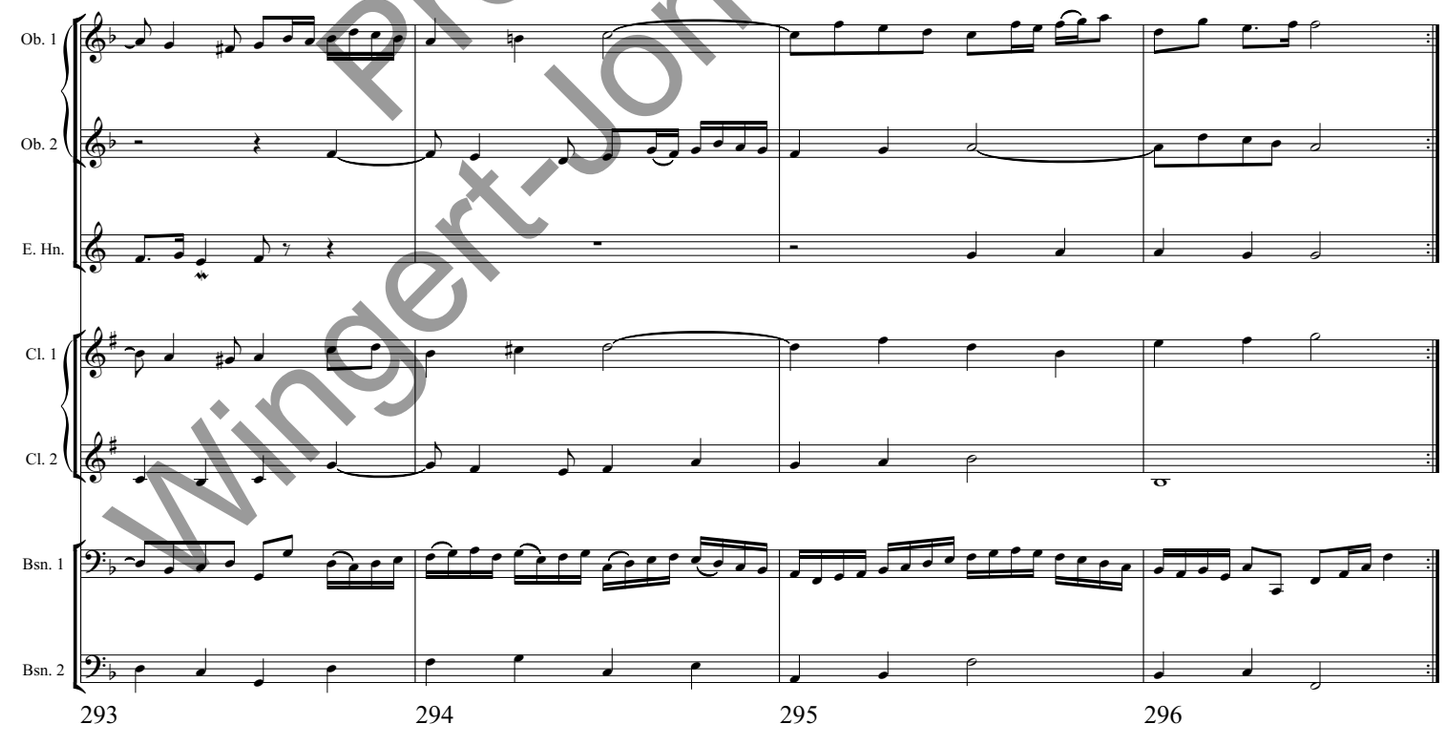

Preview Only
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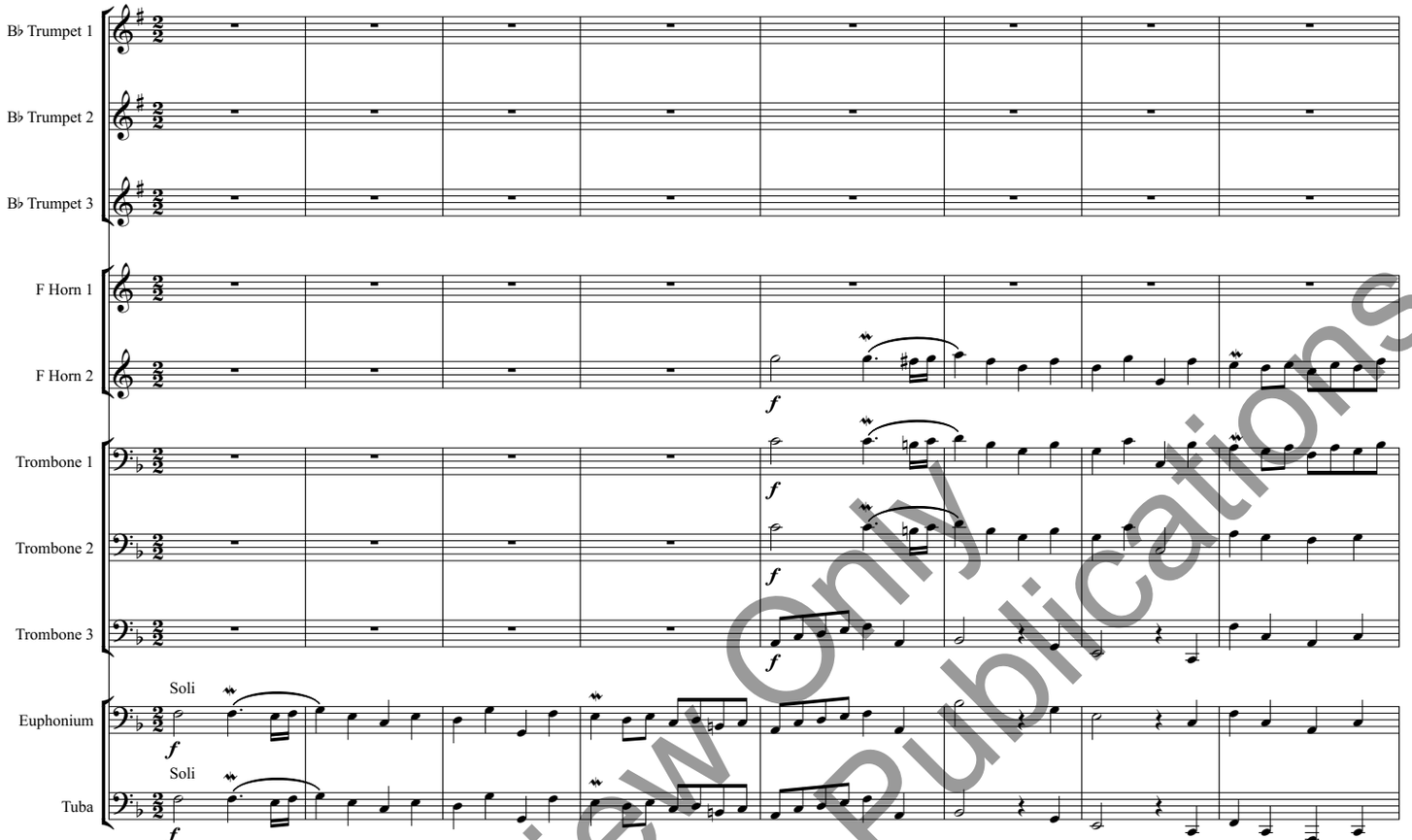
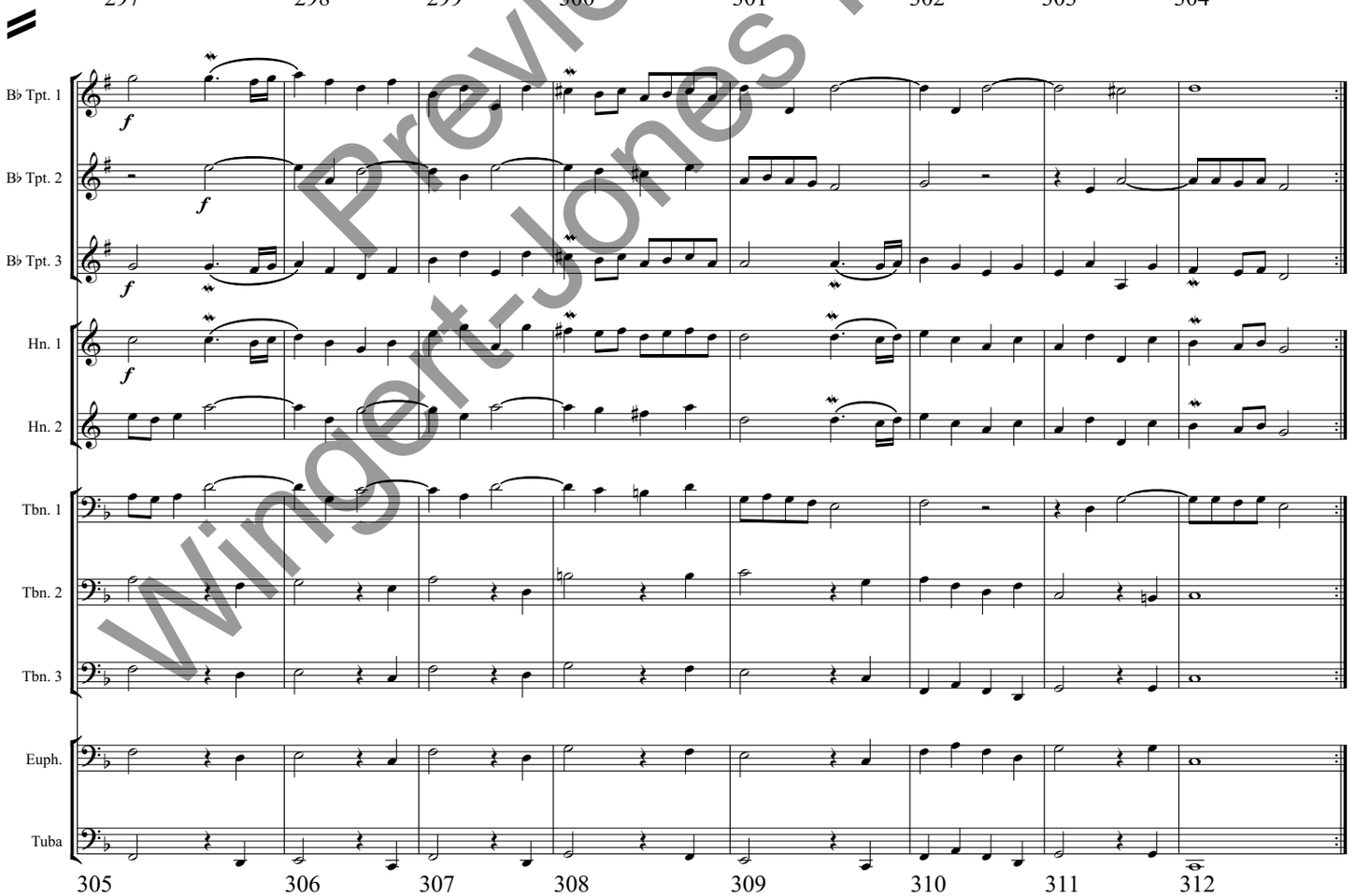
Variation X - Fughetta

Moderato 𝅗𝅥 = 104





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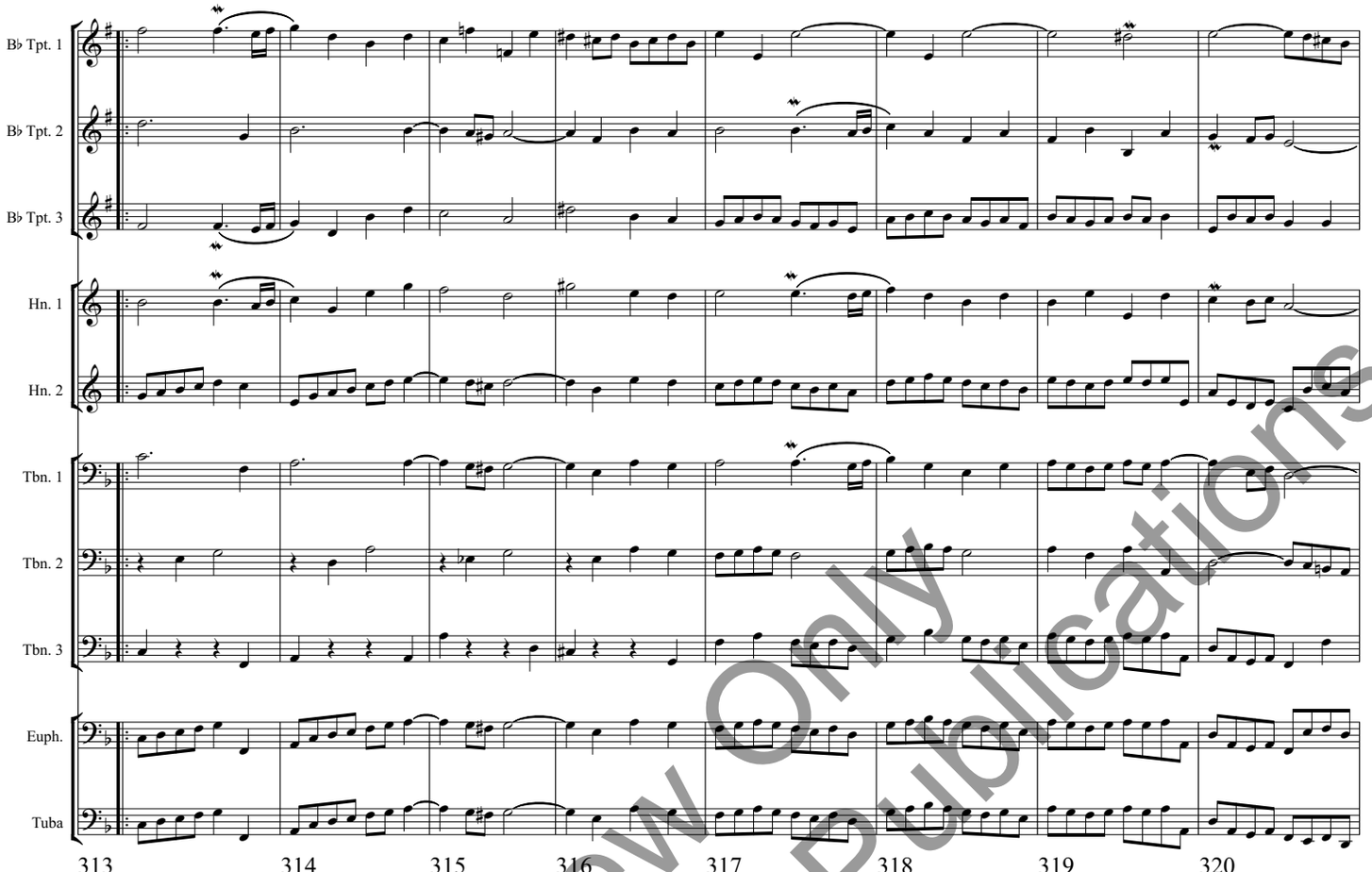
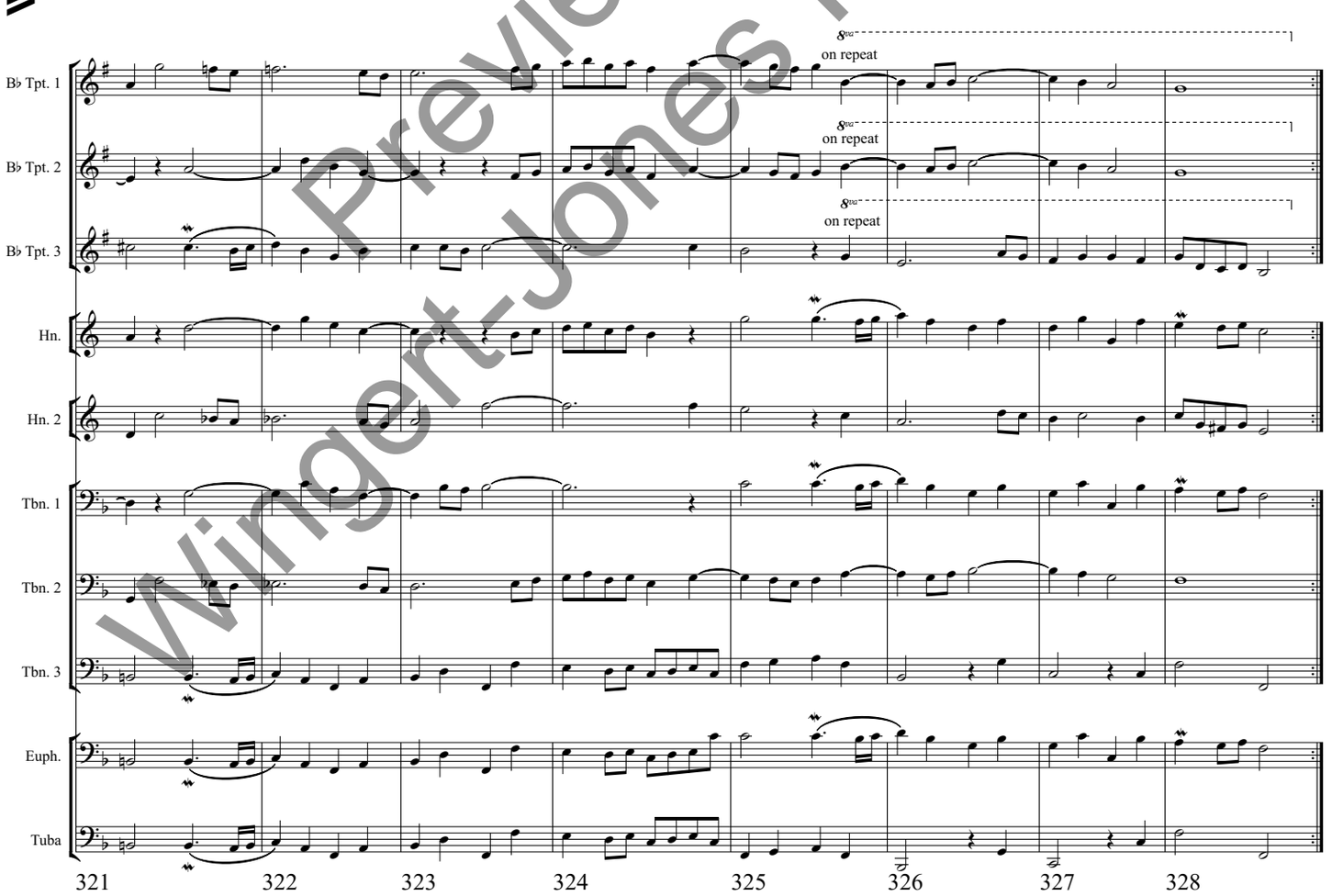
Wingert-Jones Publications





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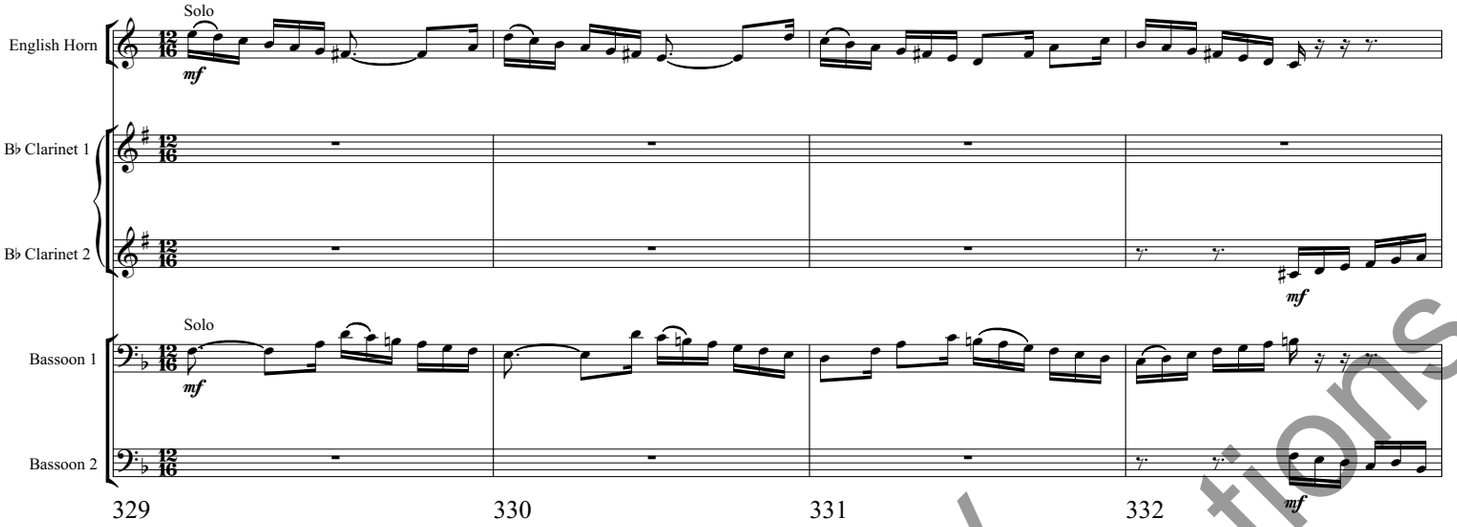
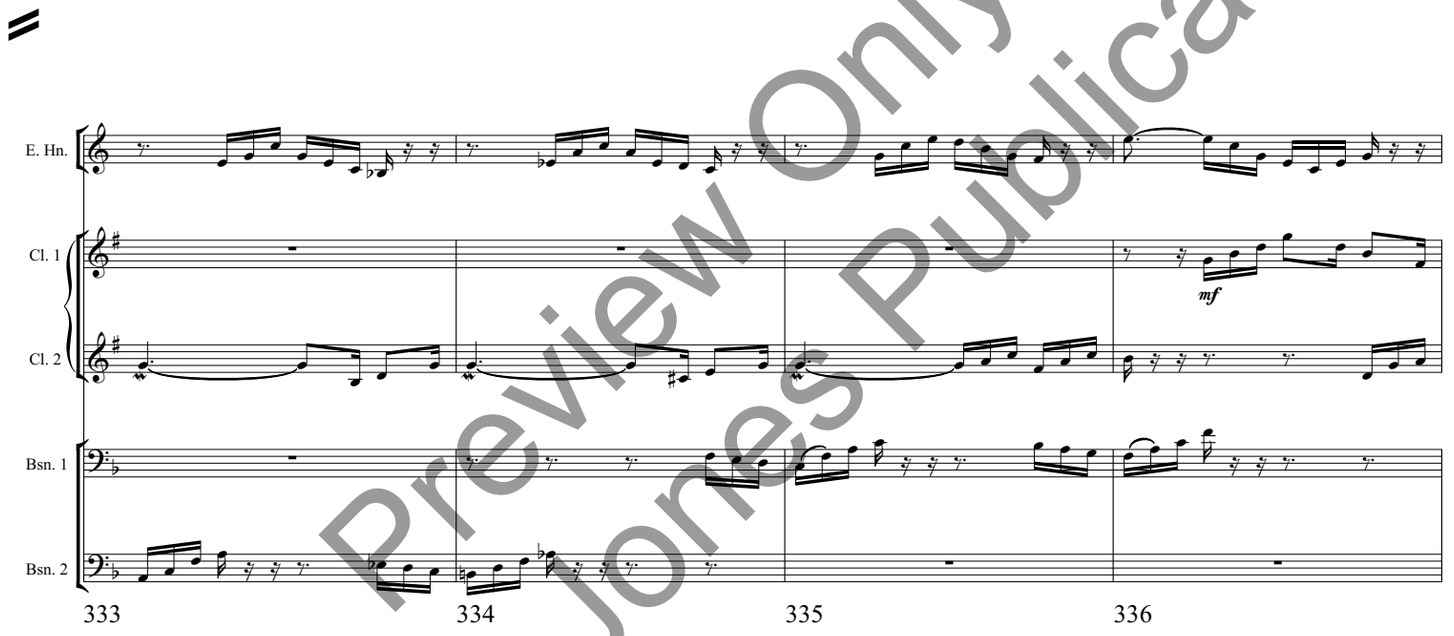
Variation XI

Allegro ♪. = 112





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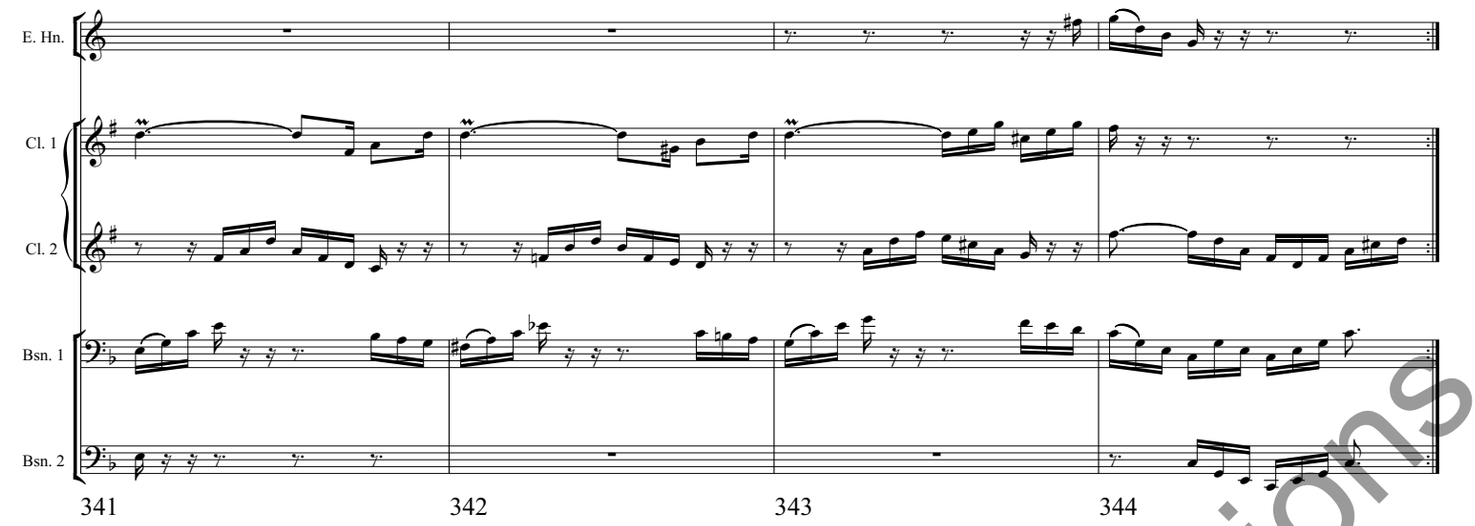
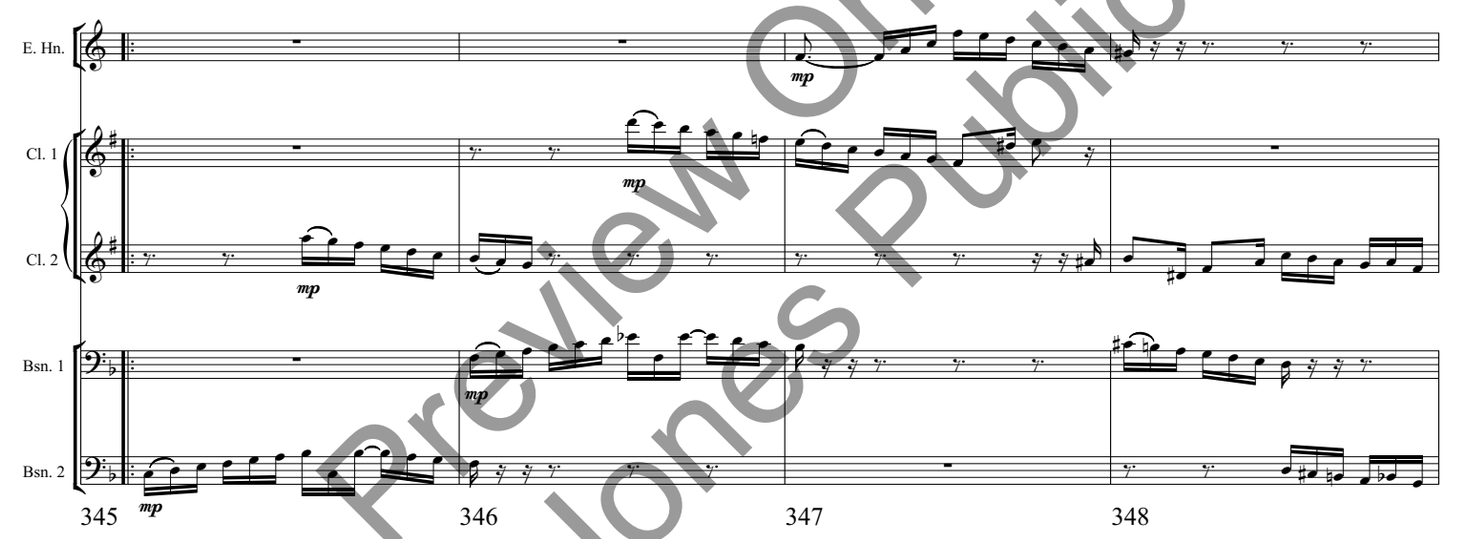
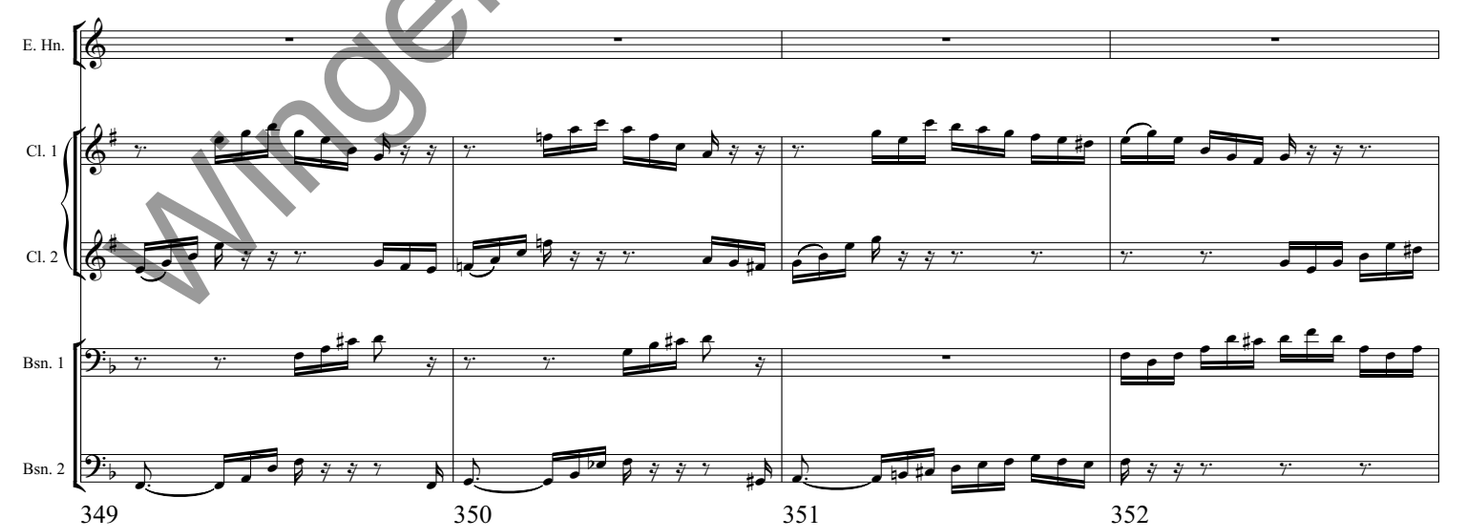
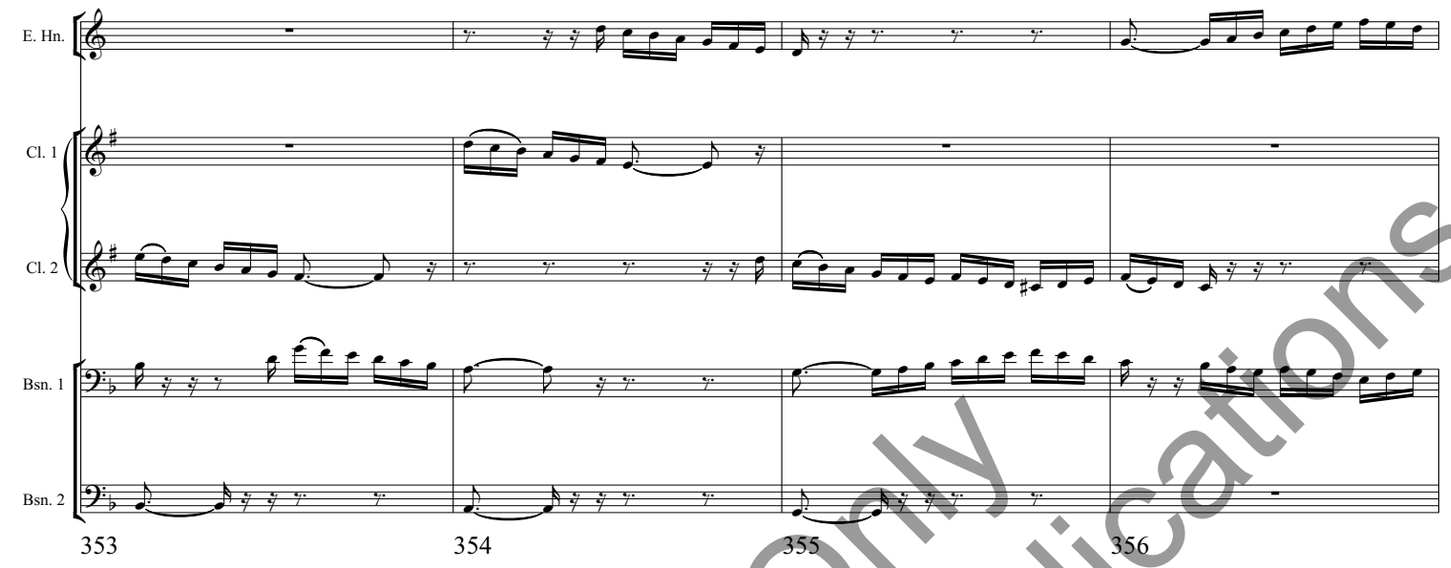
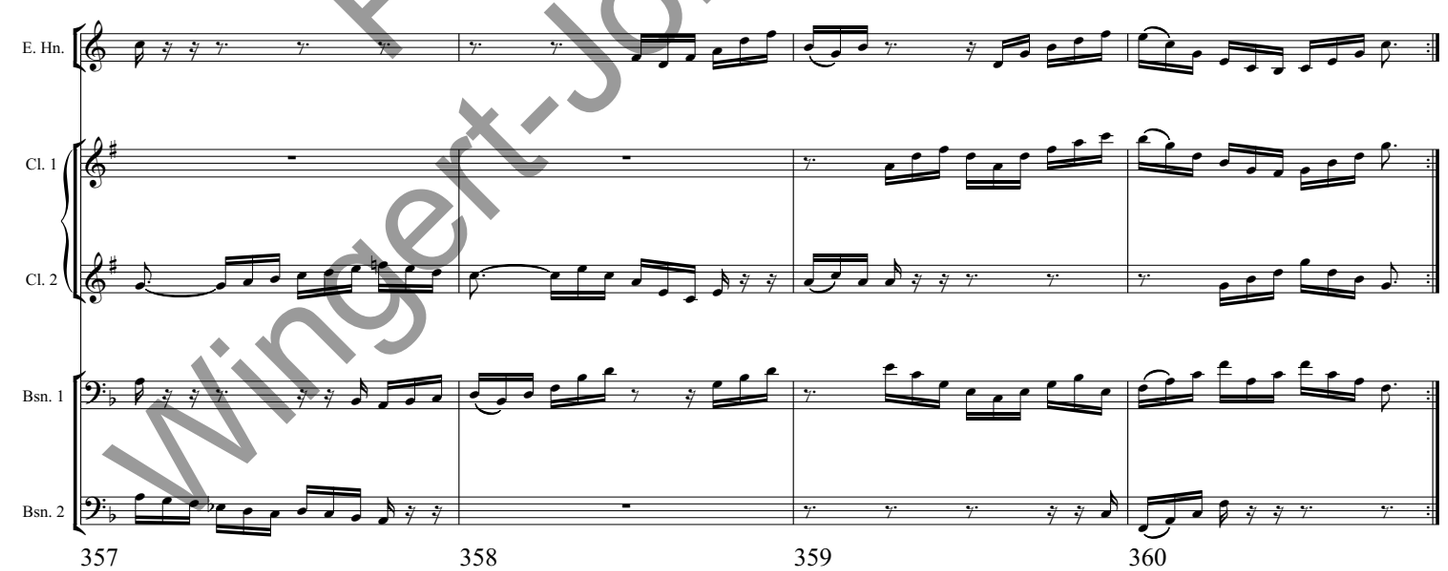






Preview Only
Wingert-Jones Publications





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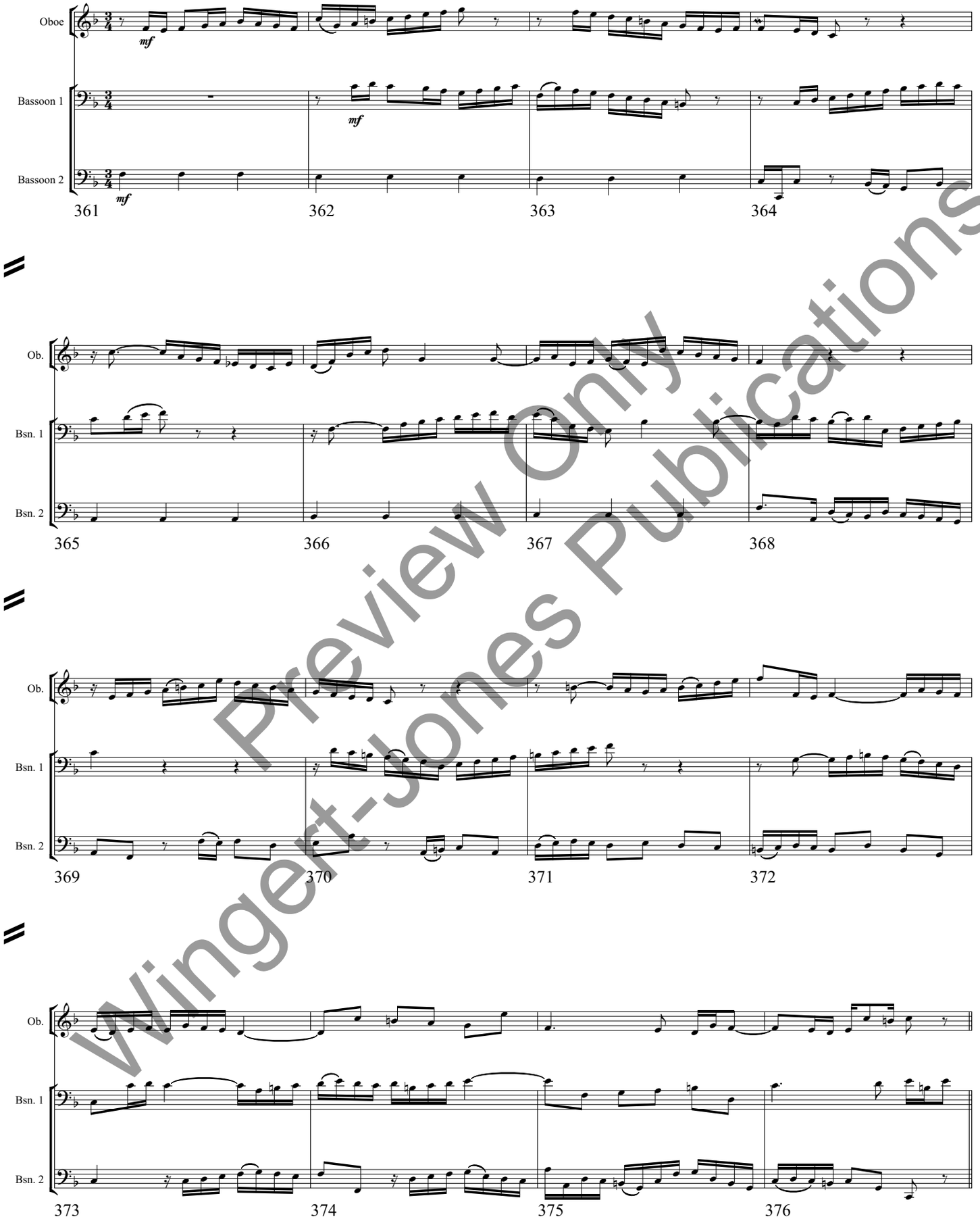
Variation XII - Canon at the Fourth (in Contrary Motion)

Moderato ♩ = 80



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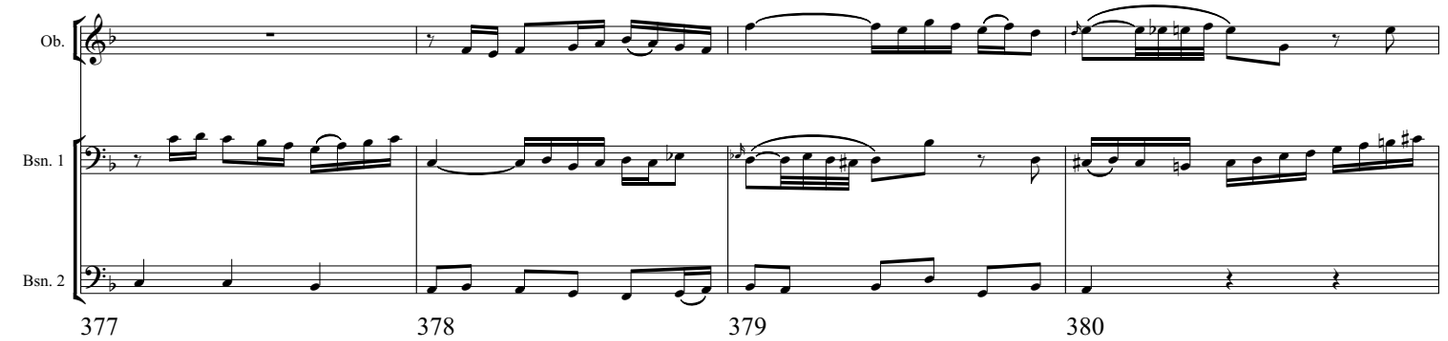

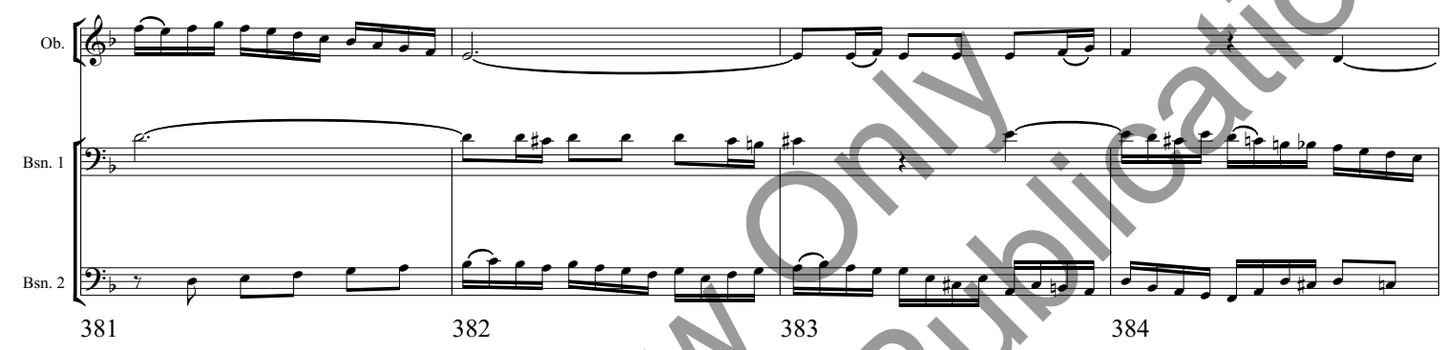

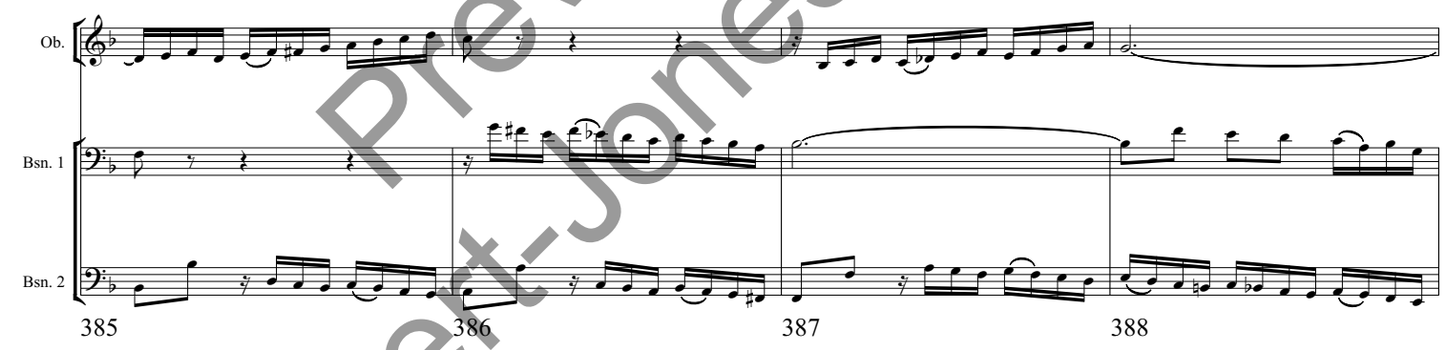

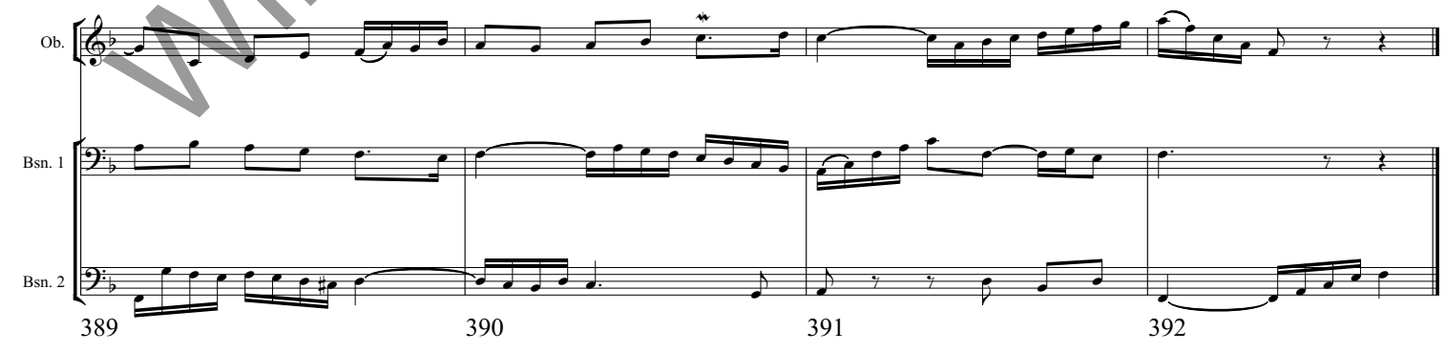

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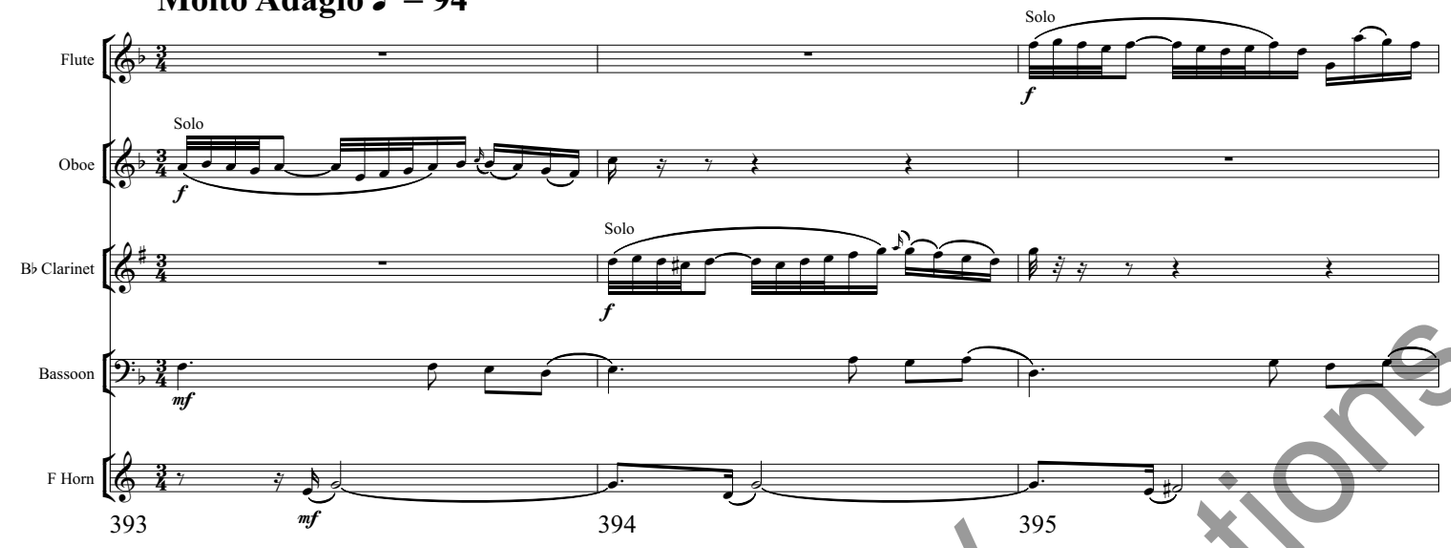
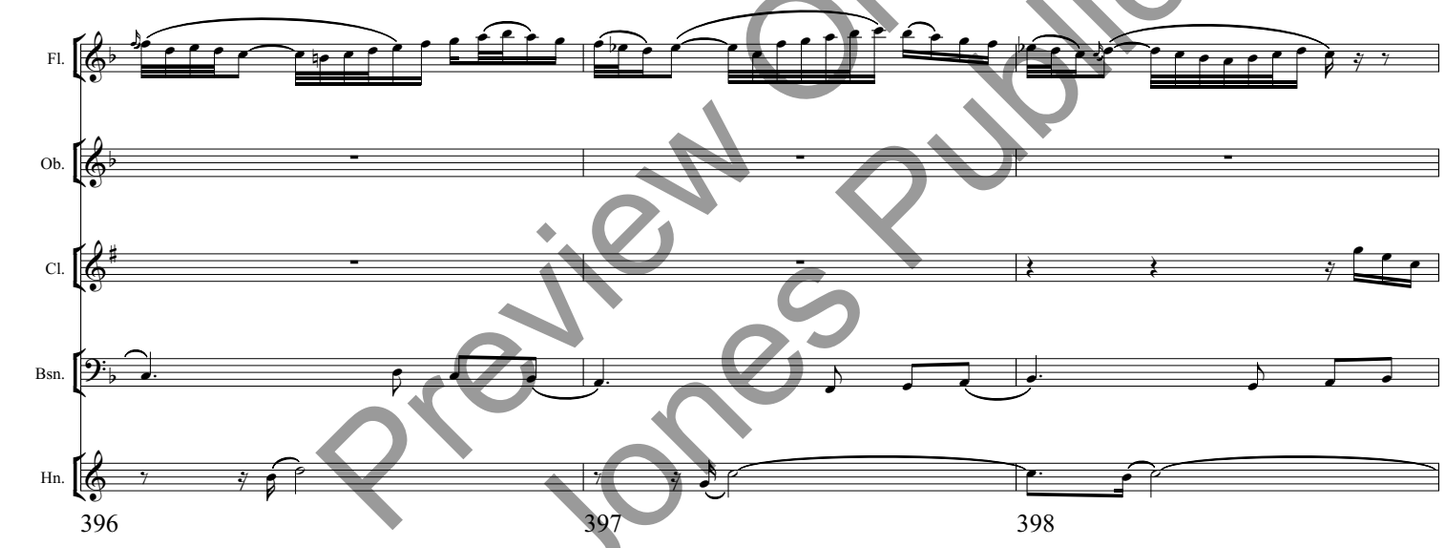
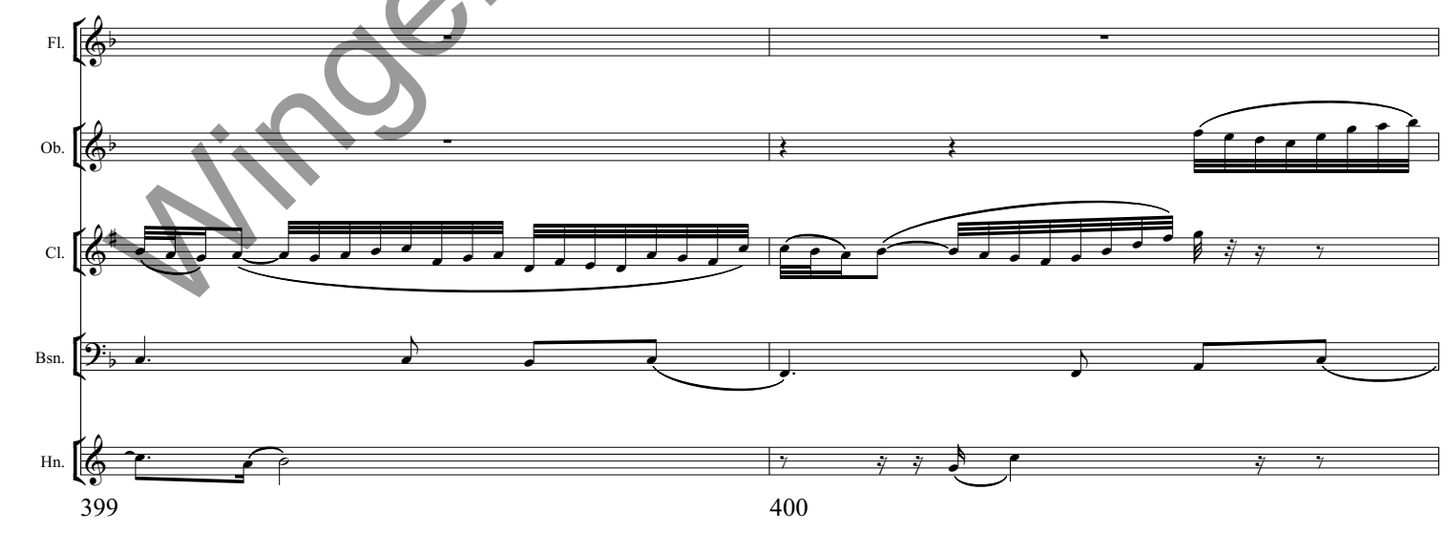
Variation XIII

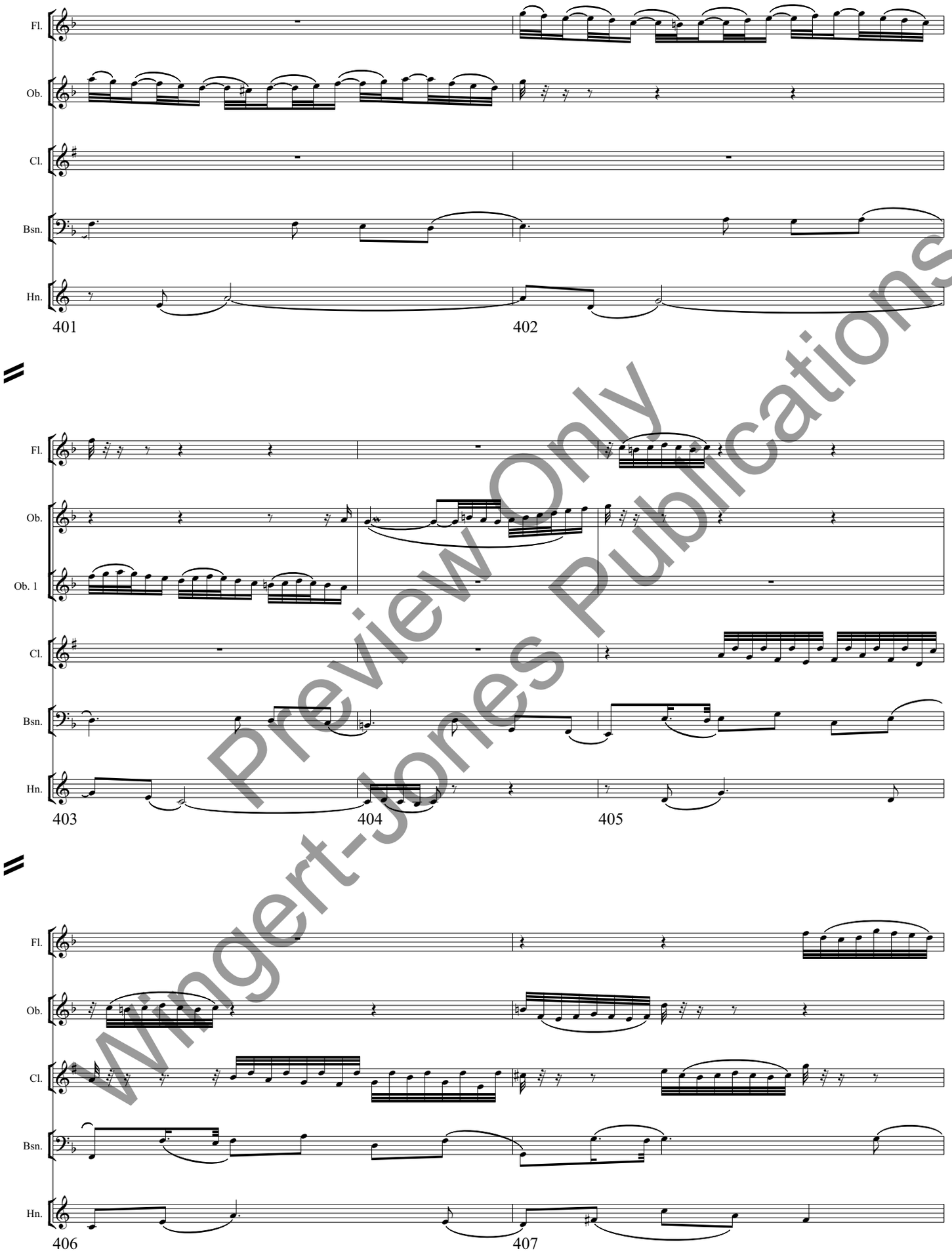
Molto Adagio ♪ = 94



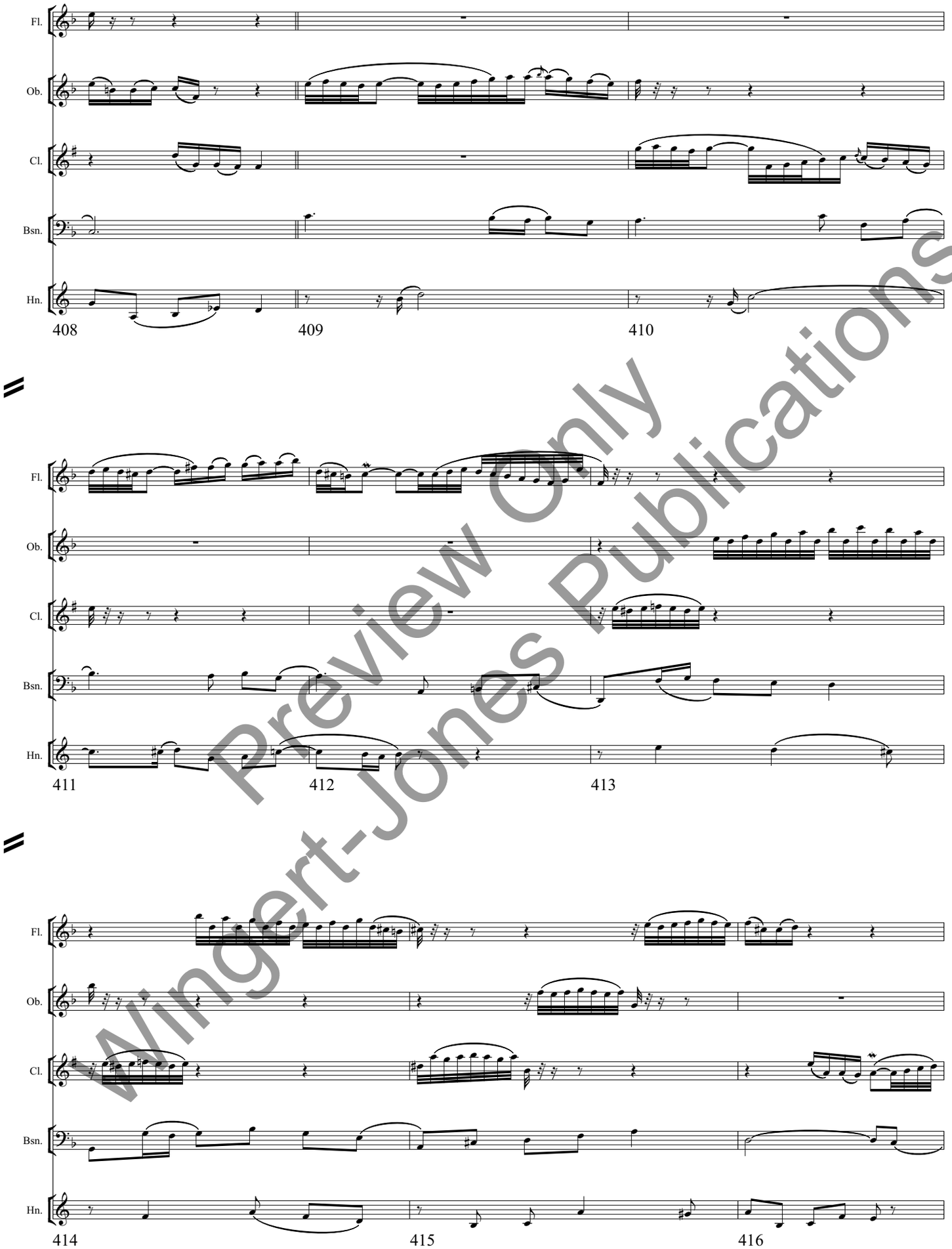




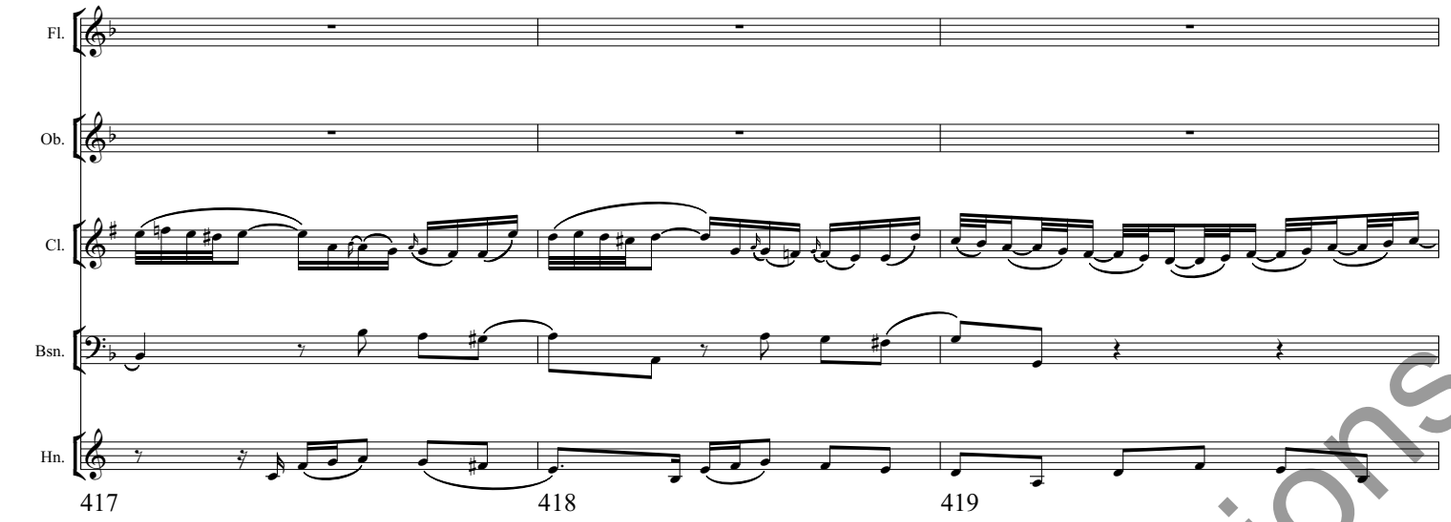
Preview Only
Wingert-Jones Publications

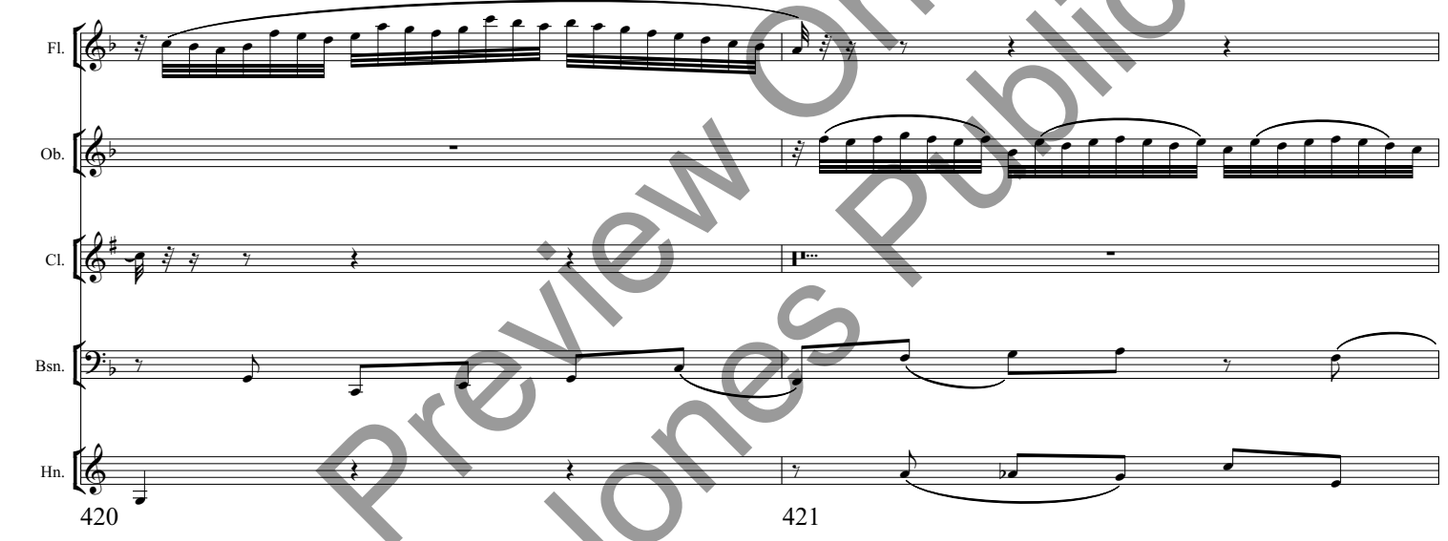


Preview Only
Wingert-Jones Publications



Preview Only
Wingert-Jones Publications





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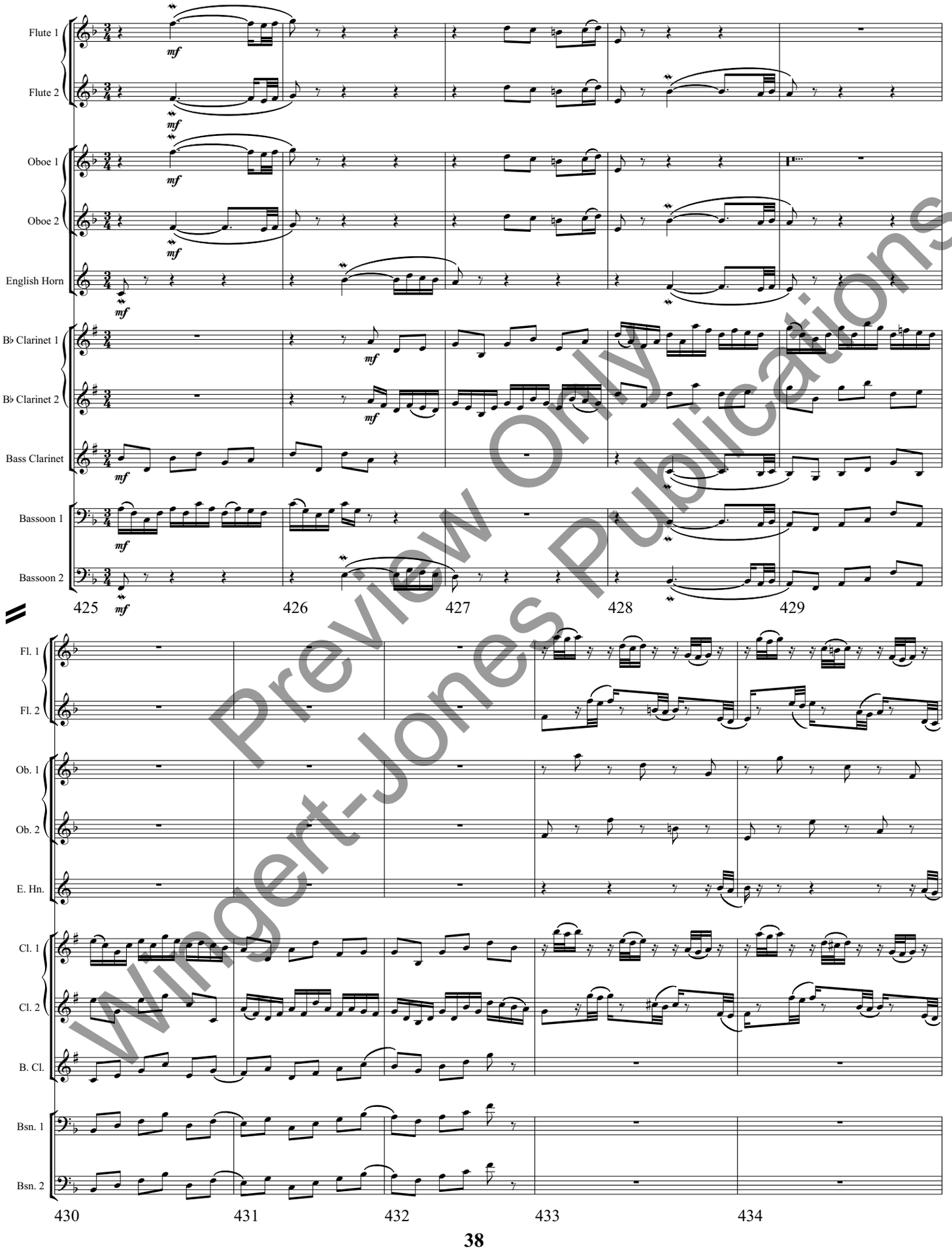
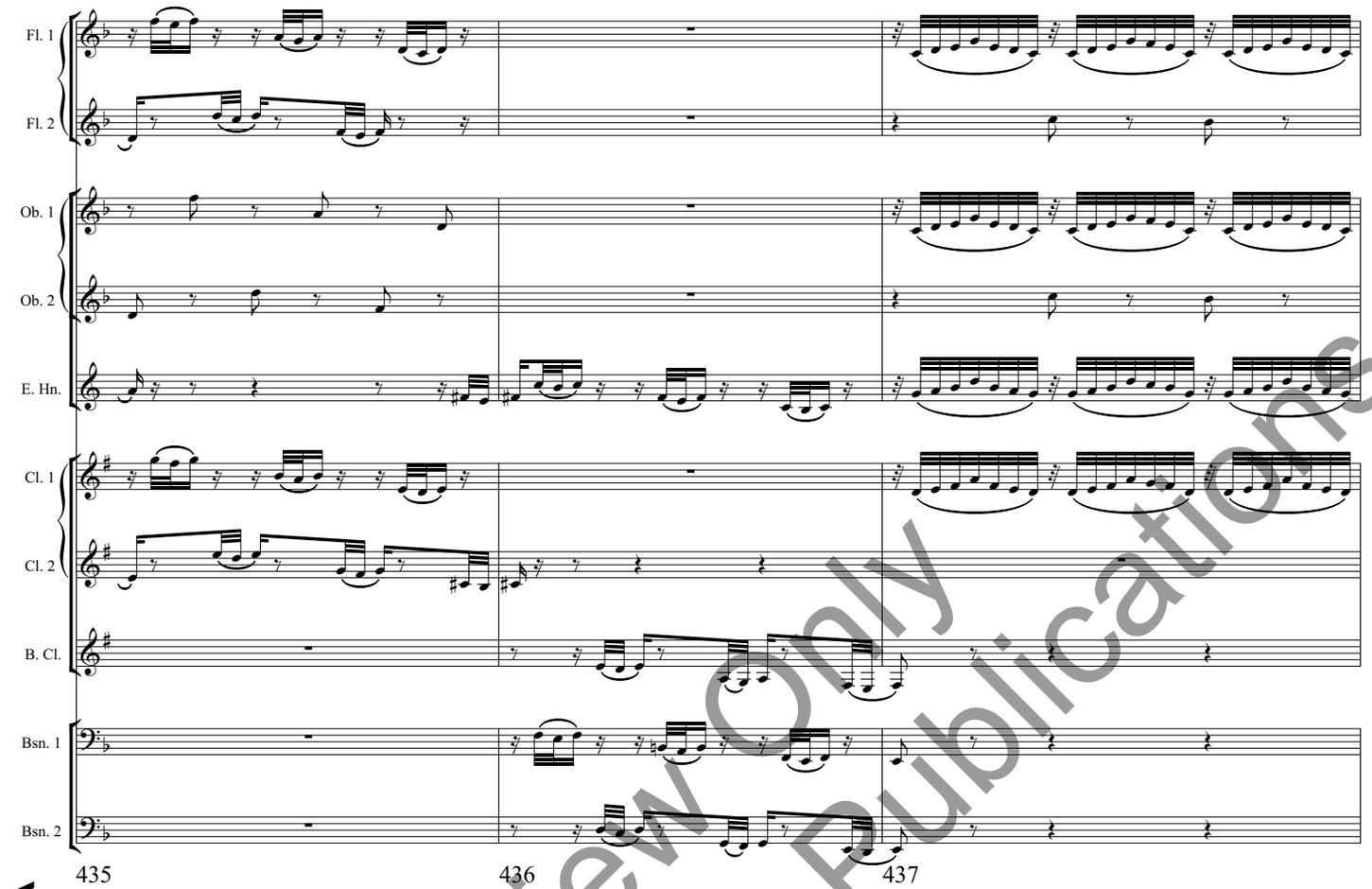
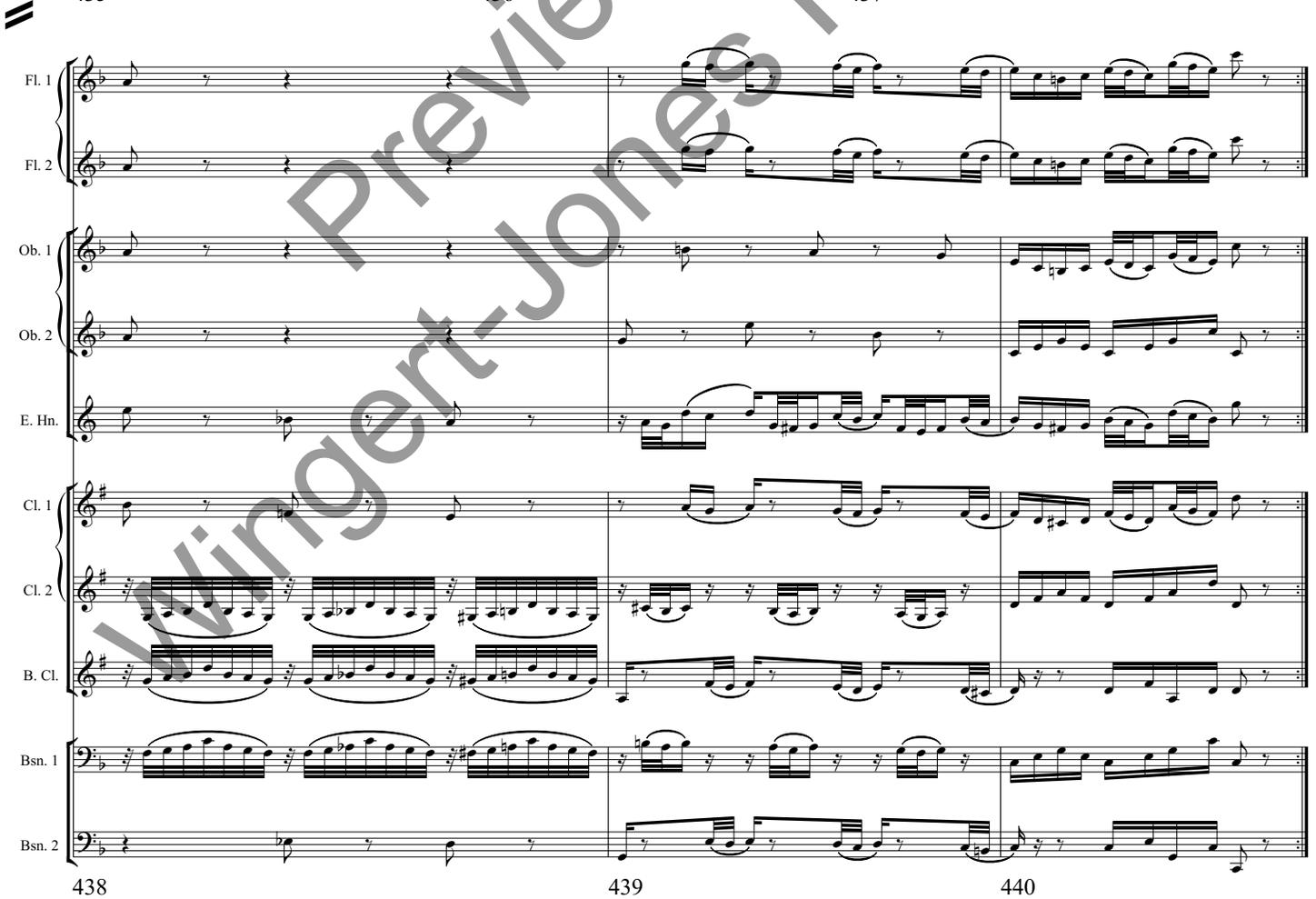
Variation XIV

Moderato ♩ = 84

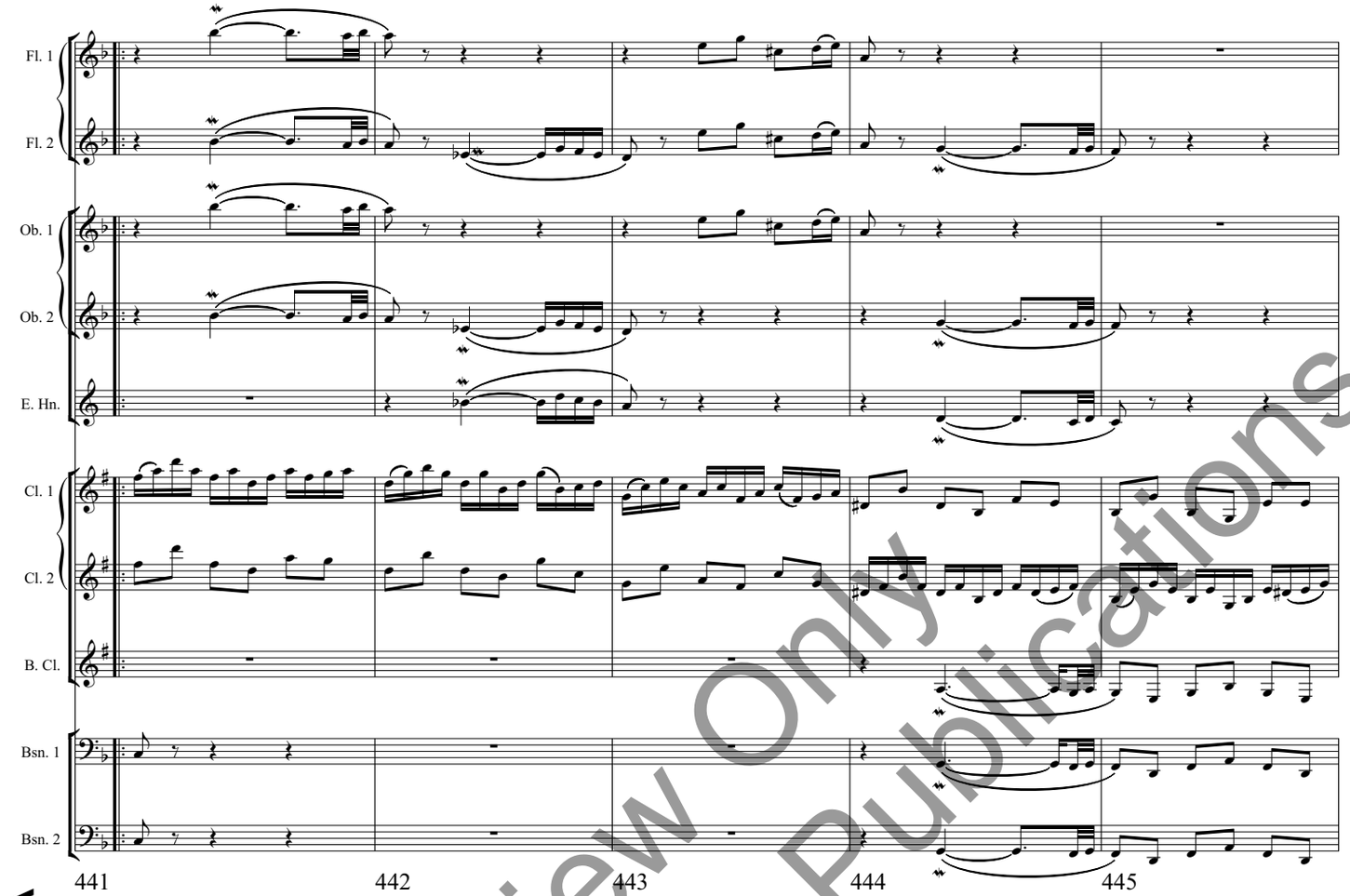


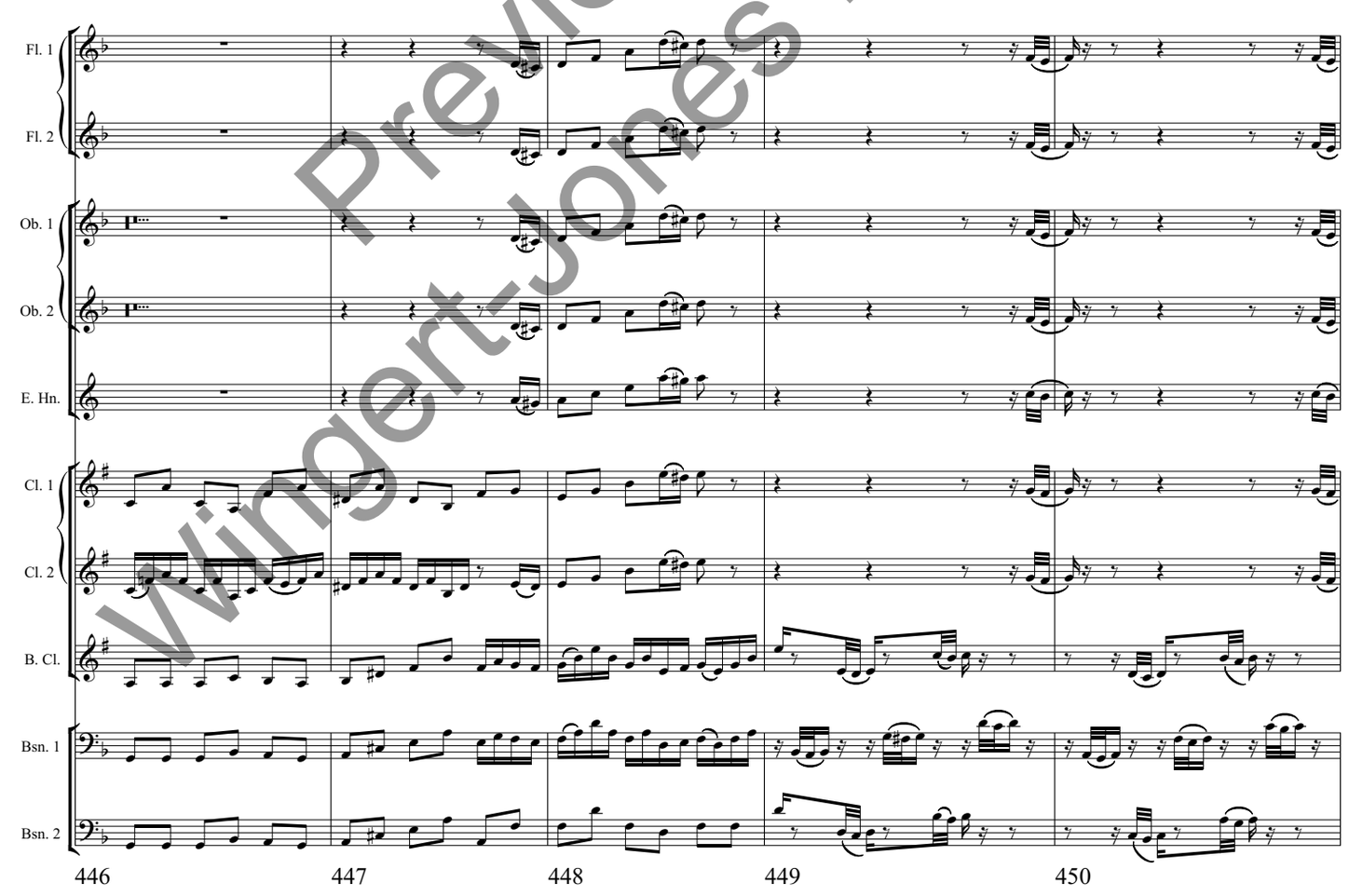
Preview Only
Wingert-Jones Publications





Preview Only
Wingert-Jones Publications





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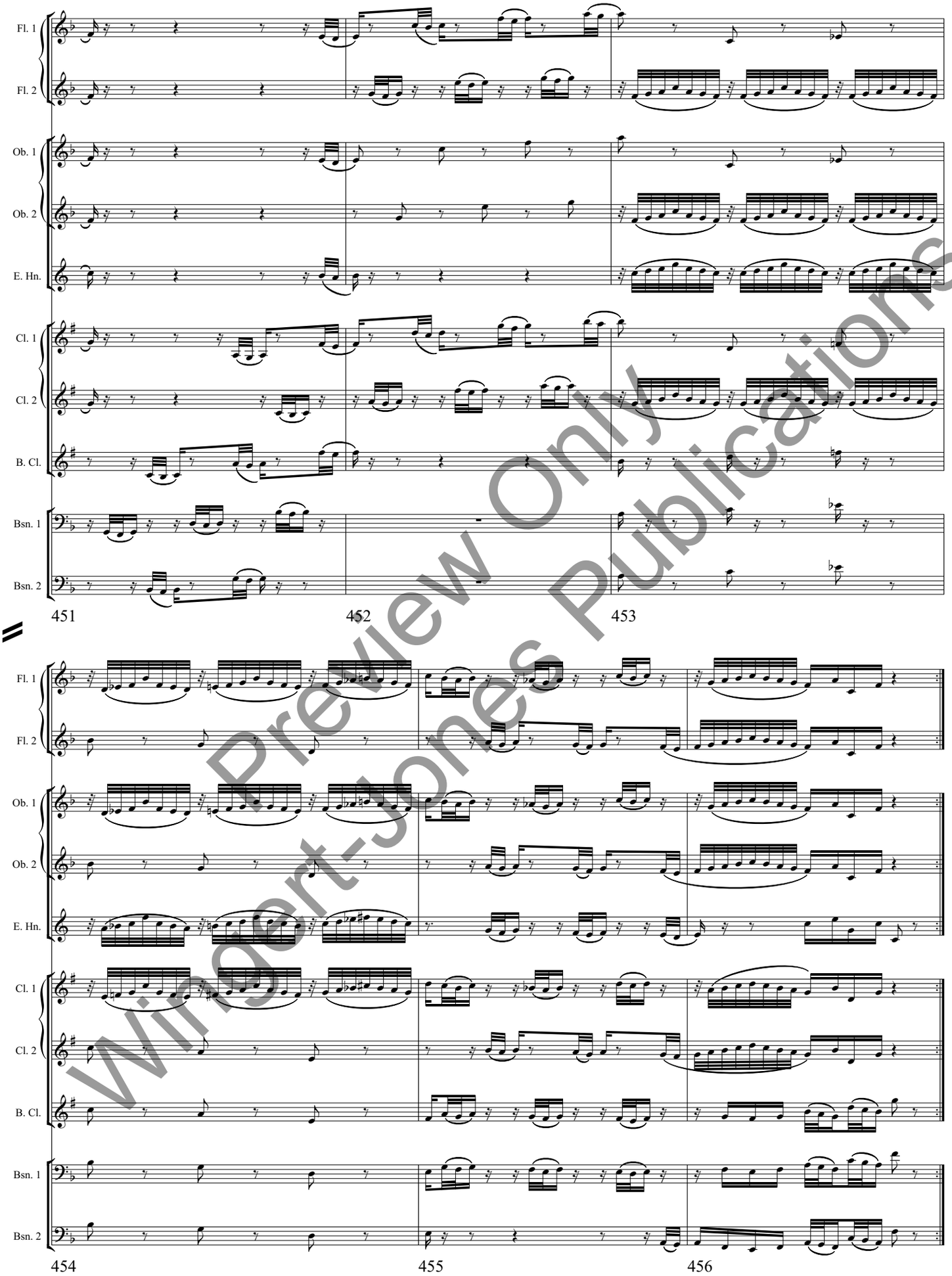
Wingert-Jones Publications



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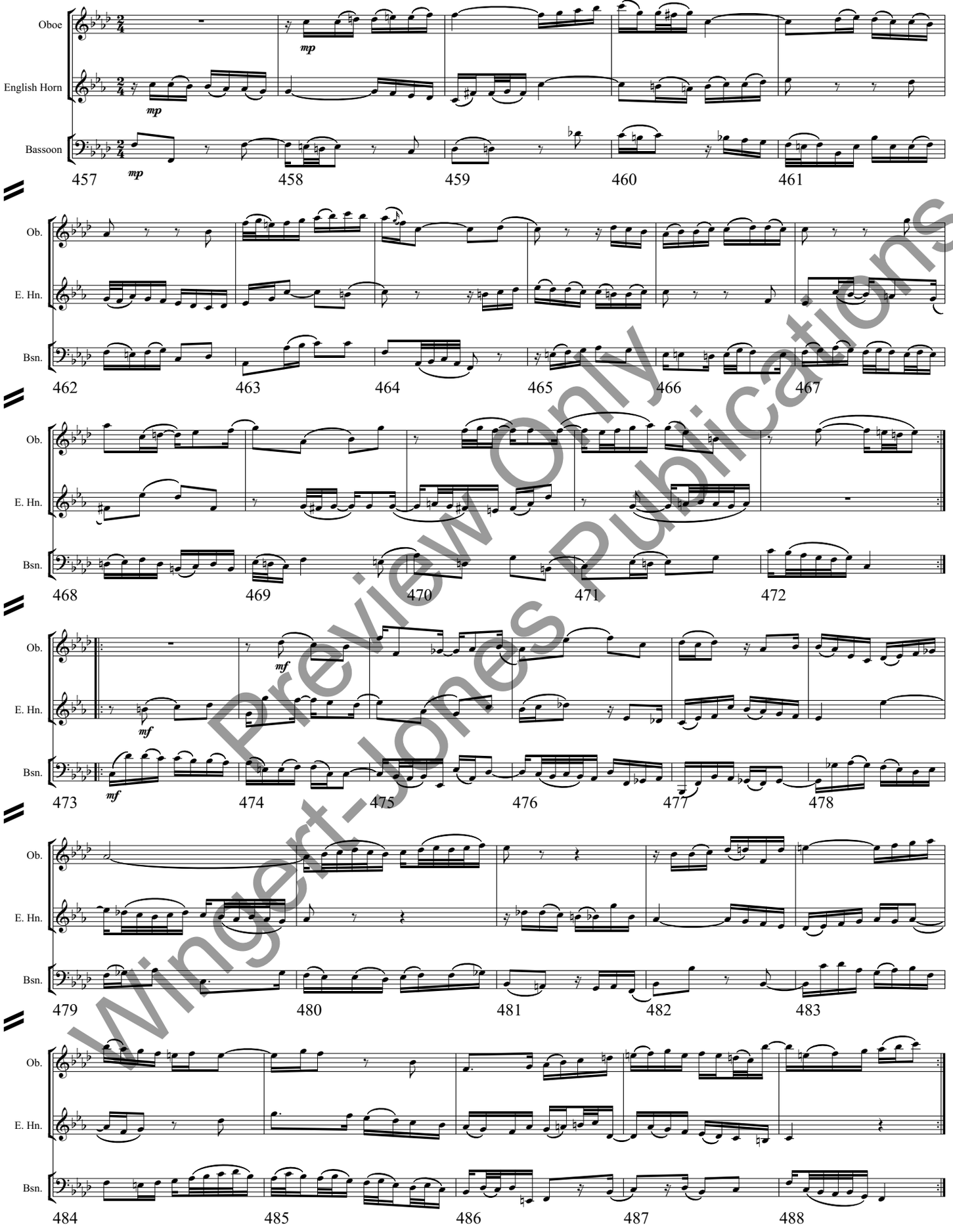
Variation XV - Canon at the Fifth (in Contrary Motion)

Lento ♪ = 69



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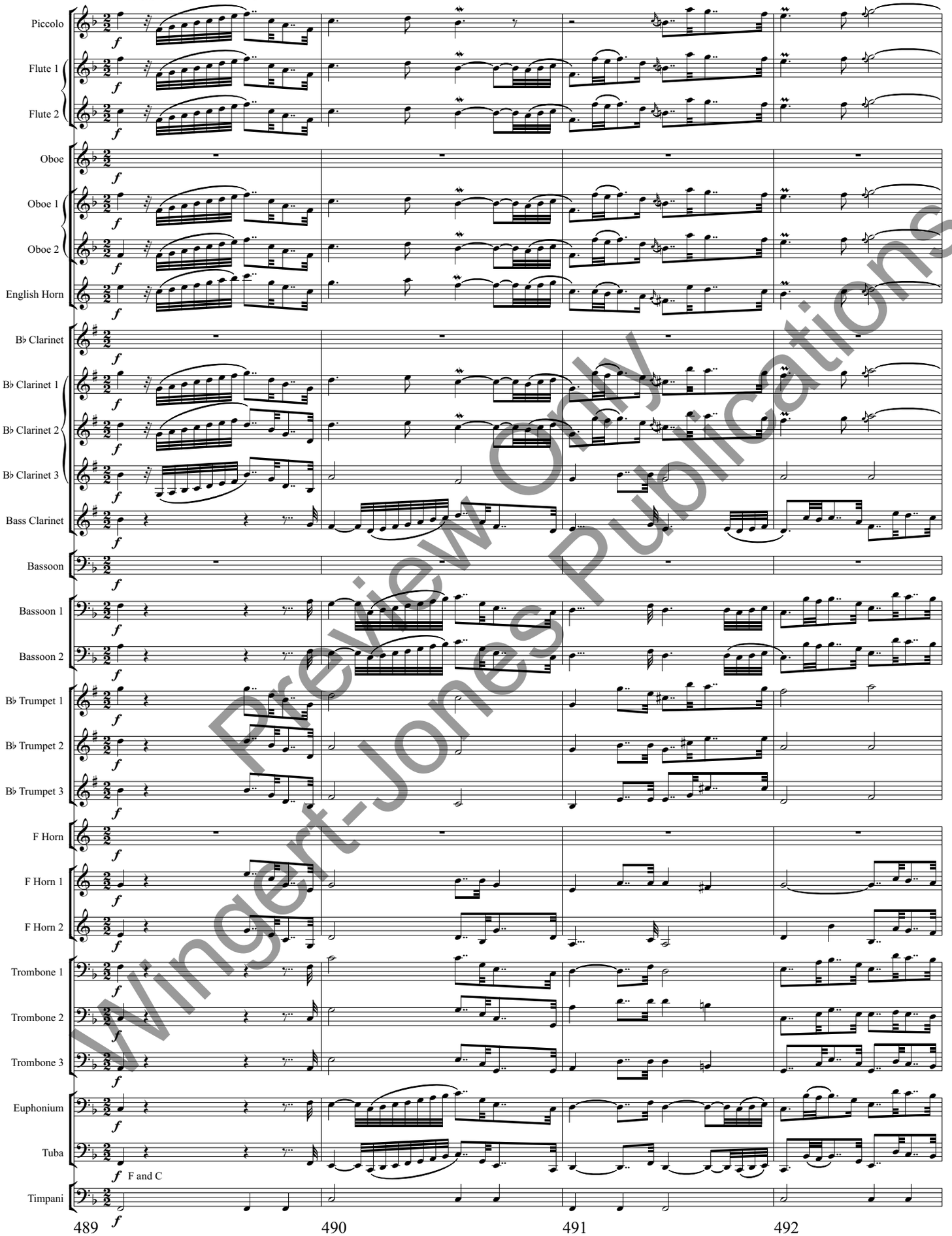
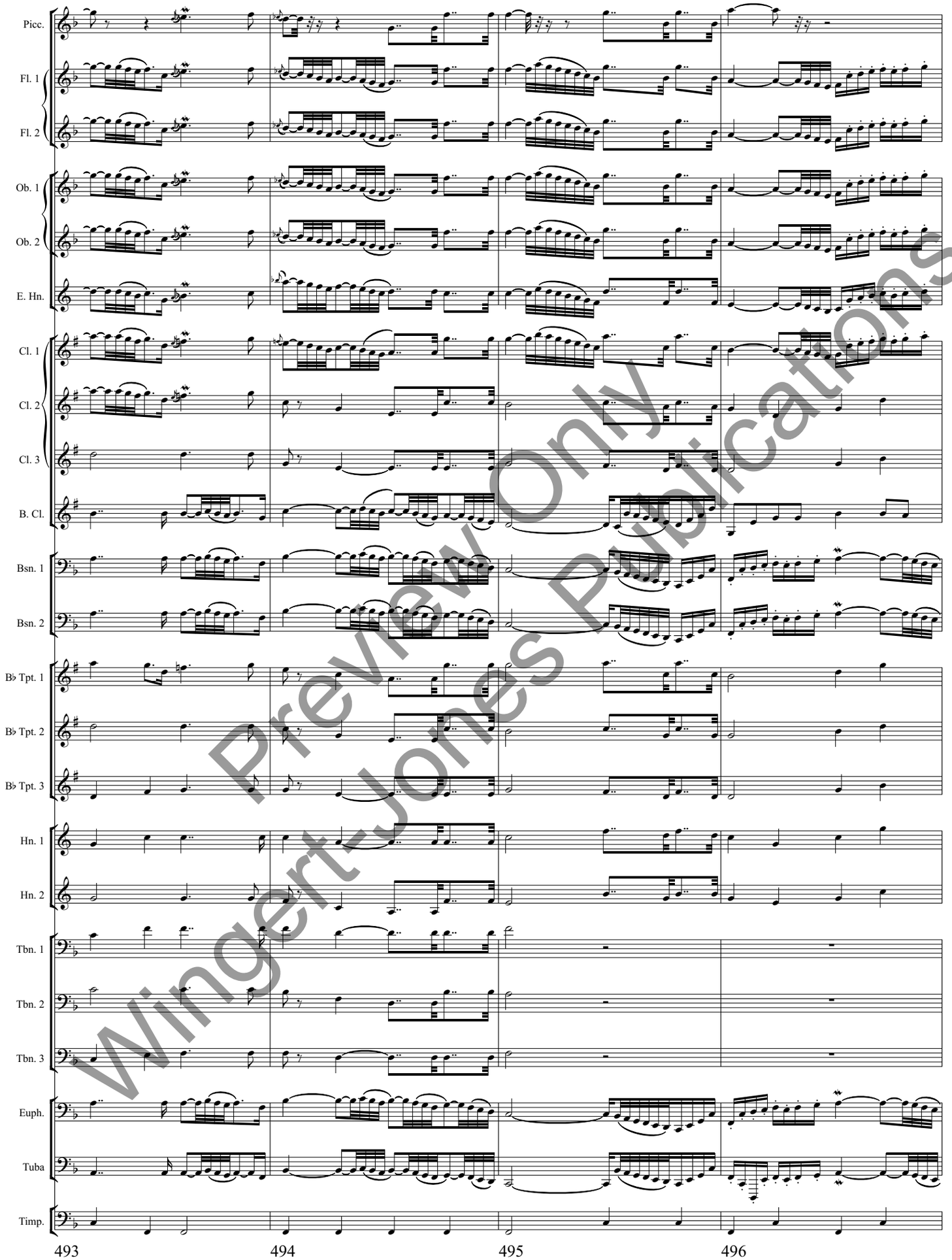
Variation XVI - Overture

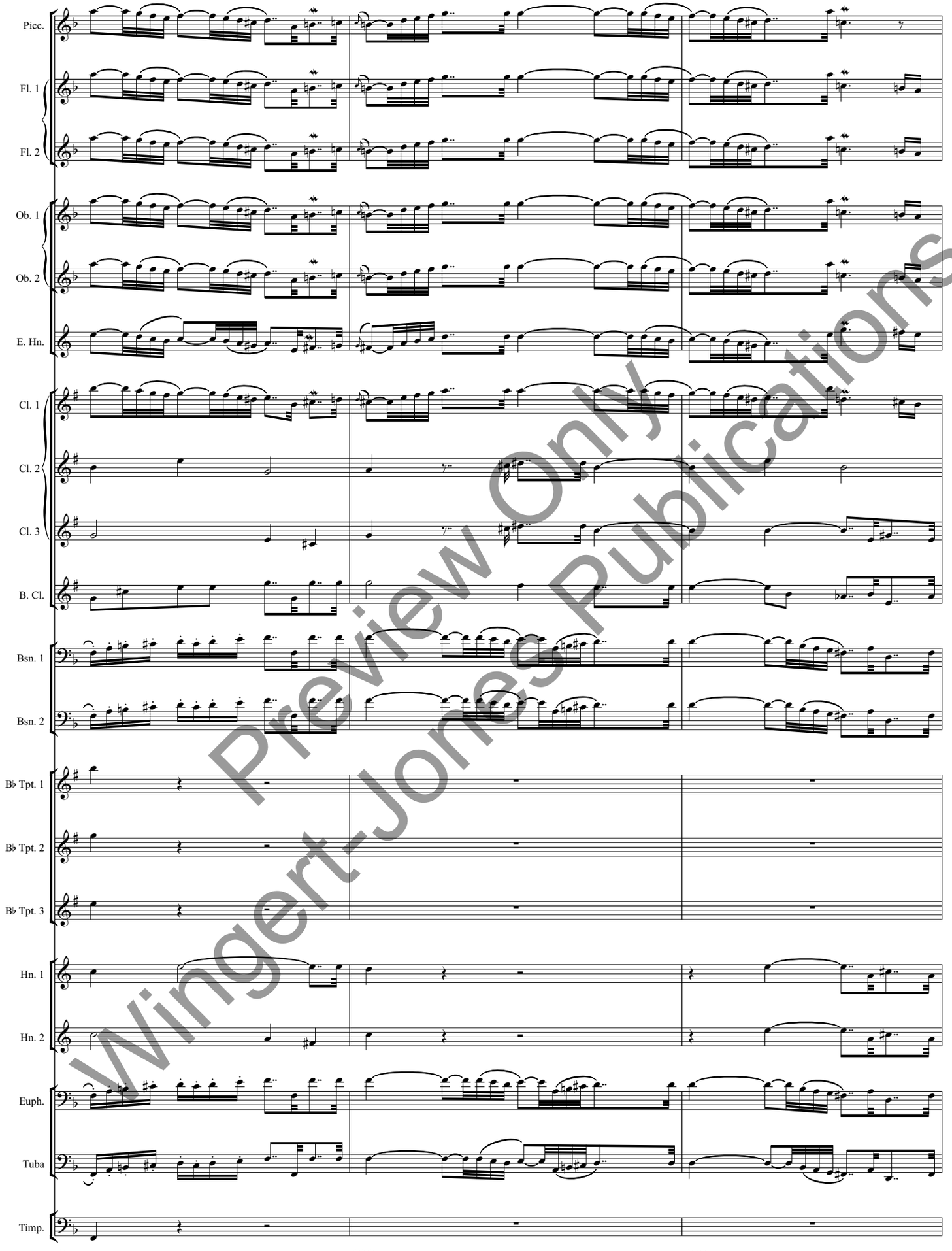
Maestoso ♩ = 66



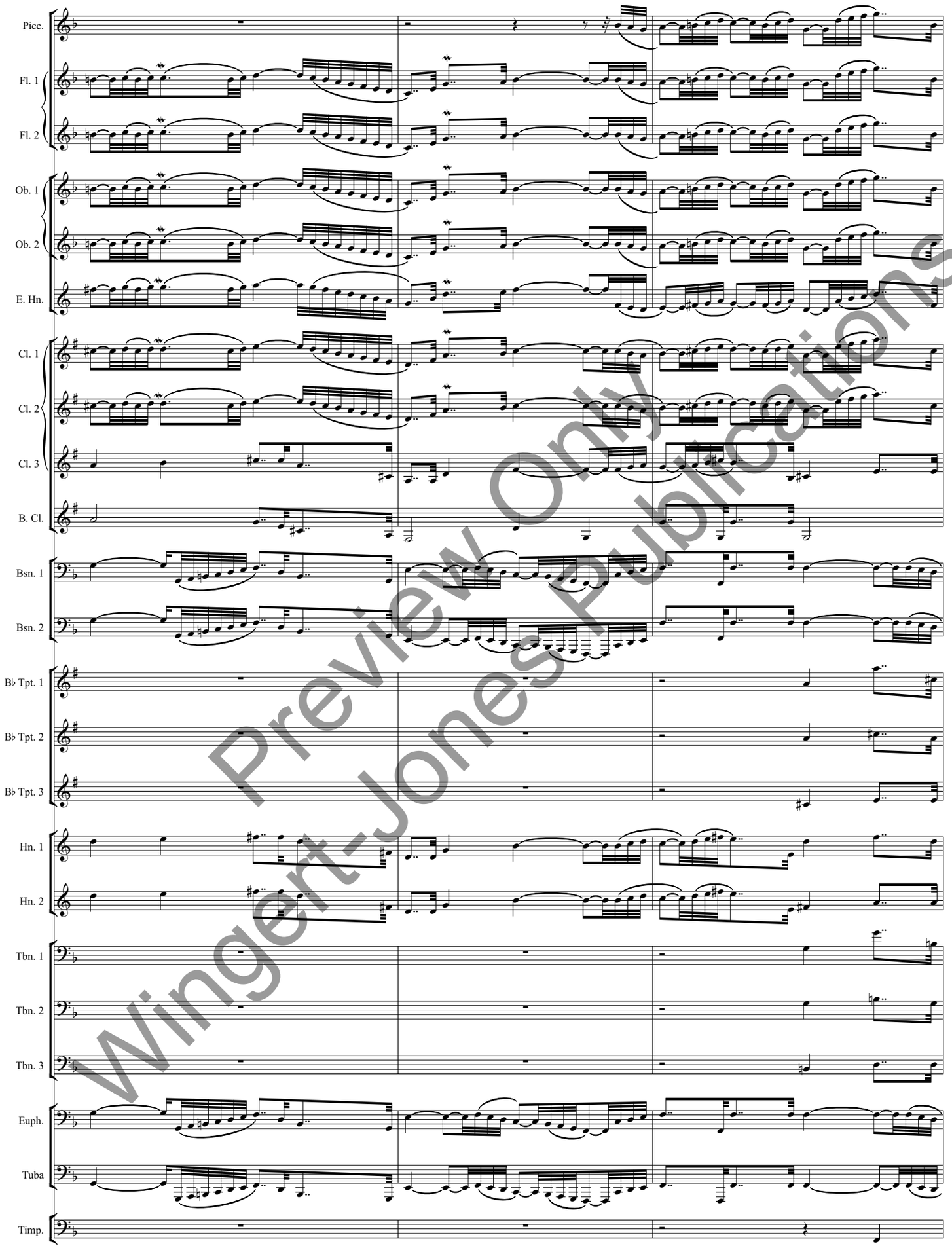
Preview Only
Wingert-Jones Publications



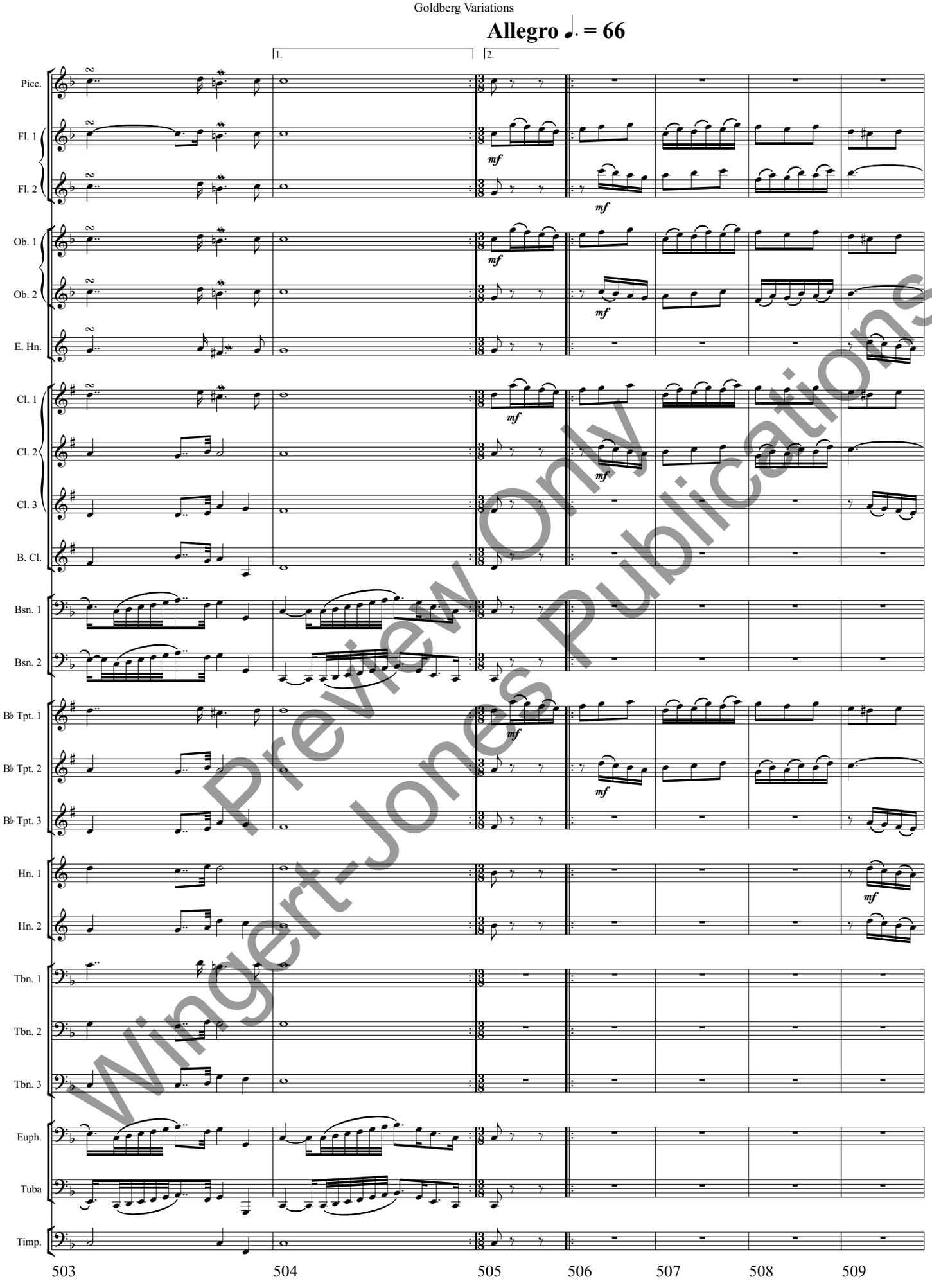
Preview Only
Wingert-Jones Publications



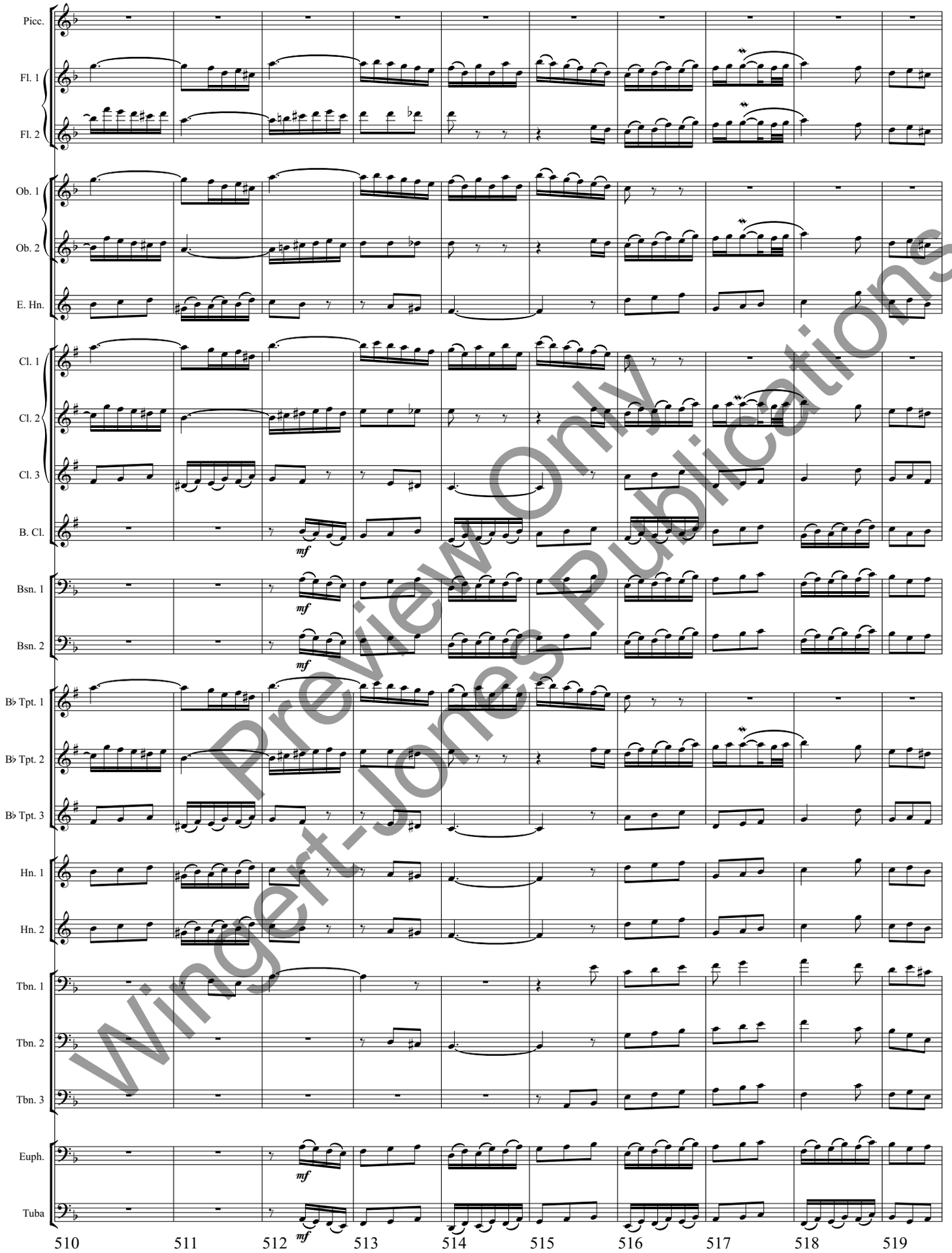
Preview Only
Wingert-Jones Publications



Preview Only
Wingert-Jones Publications



Preview Only
Wingert-Jones Publications



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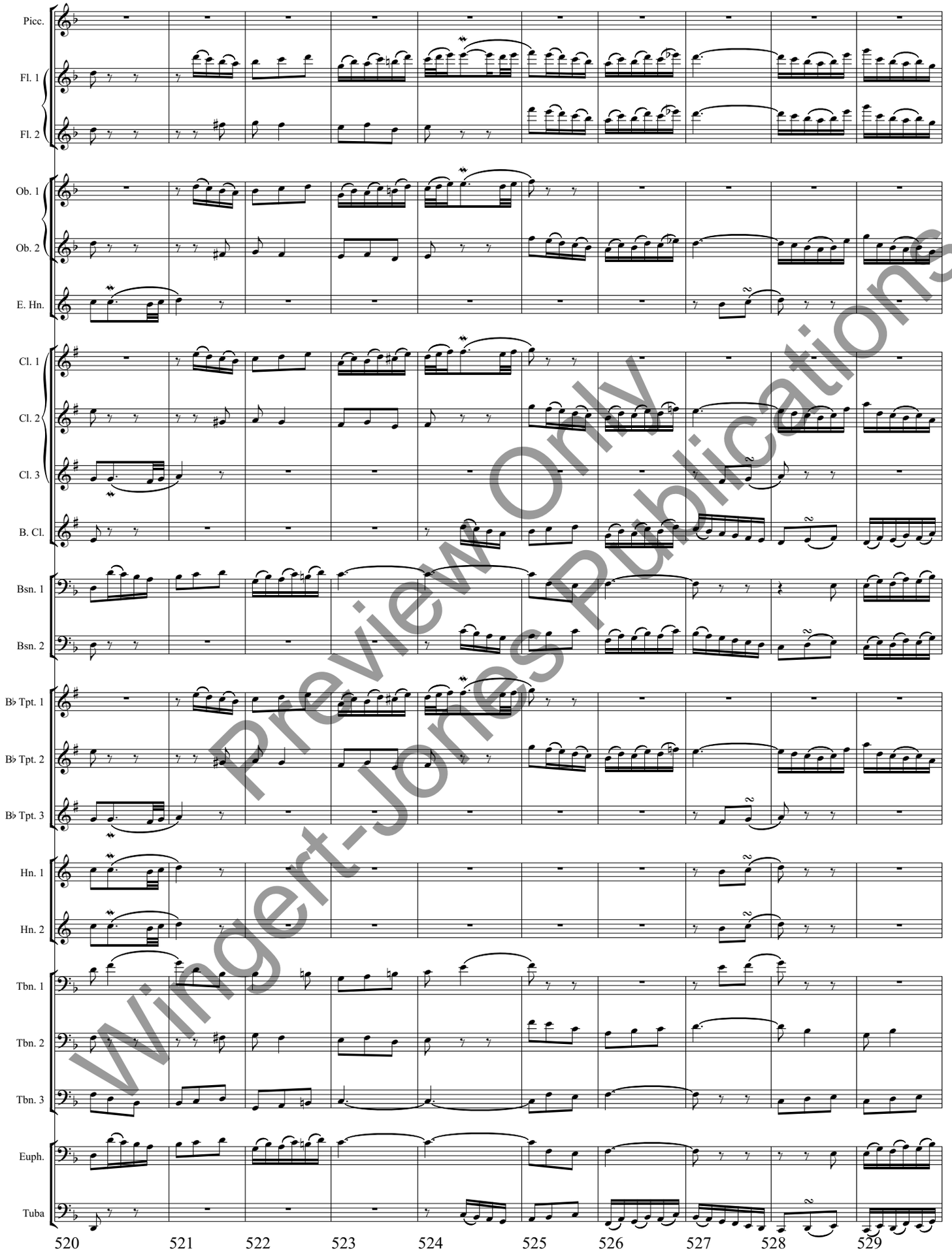
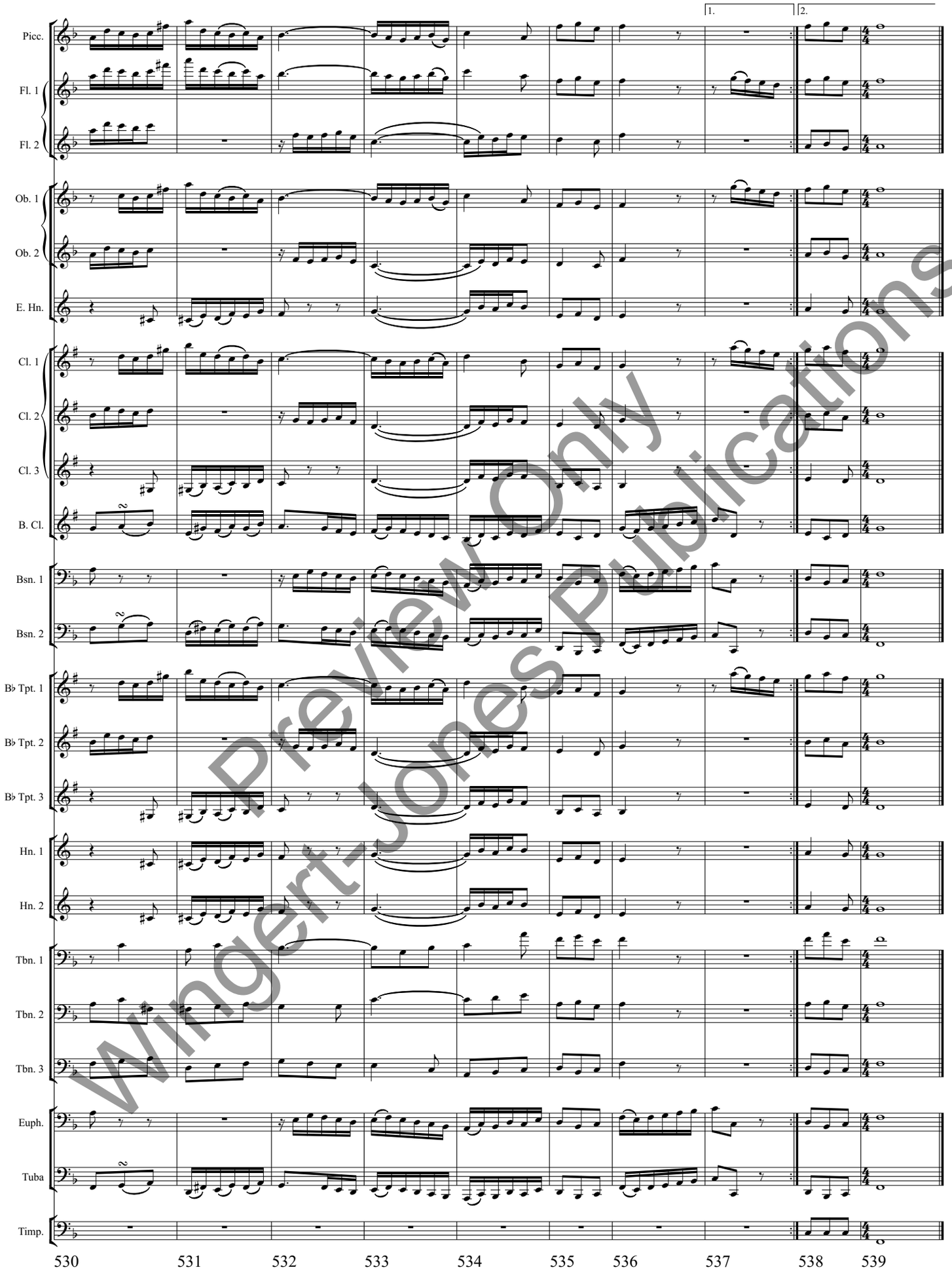


Preview Only
Wingert-Jones Publications



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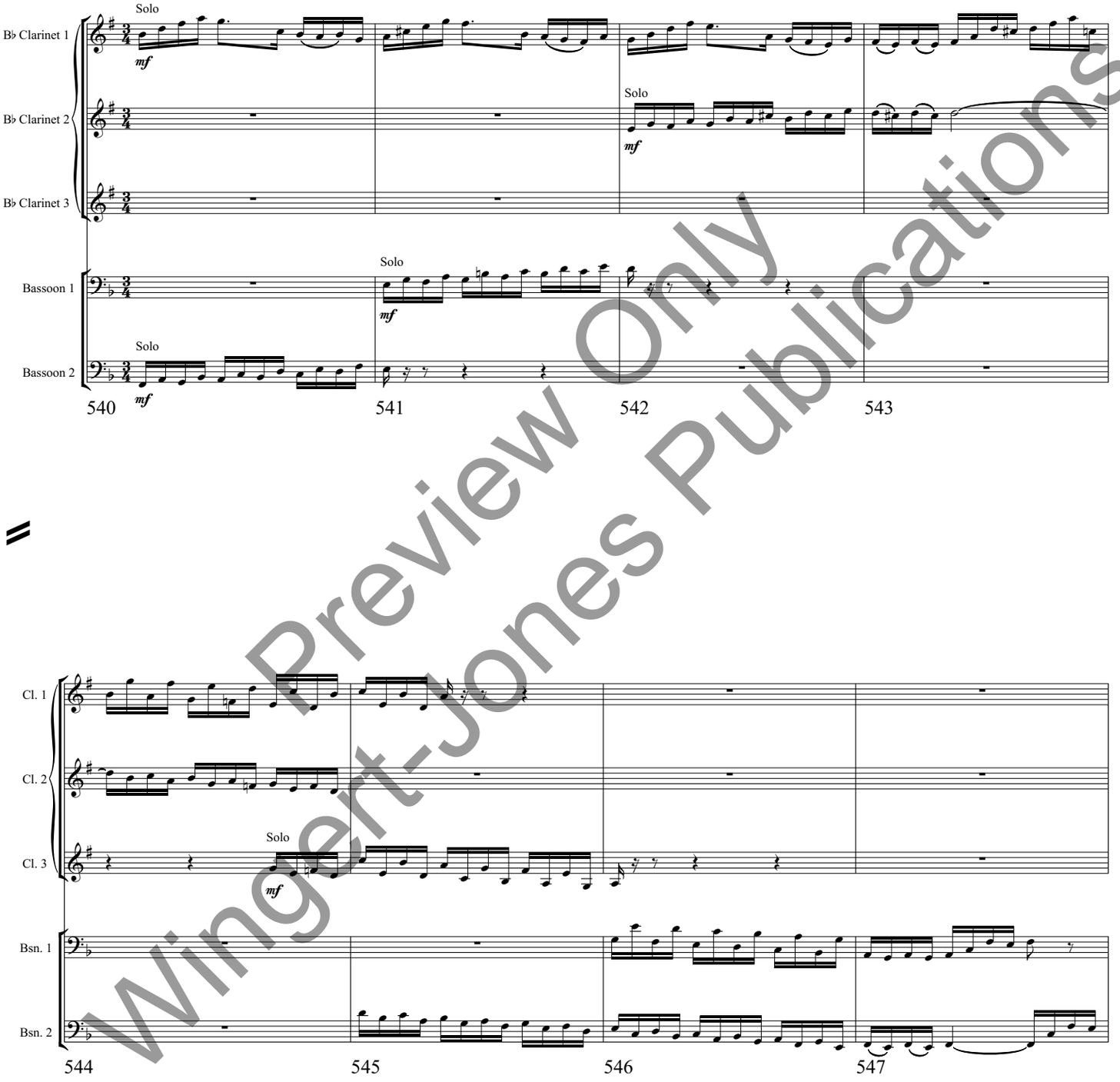
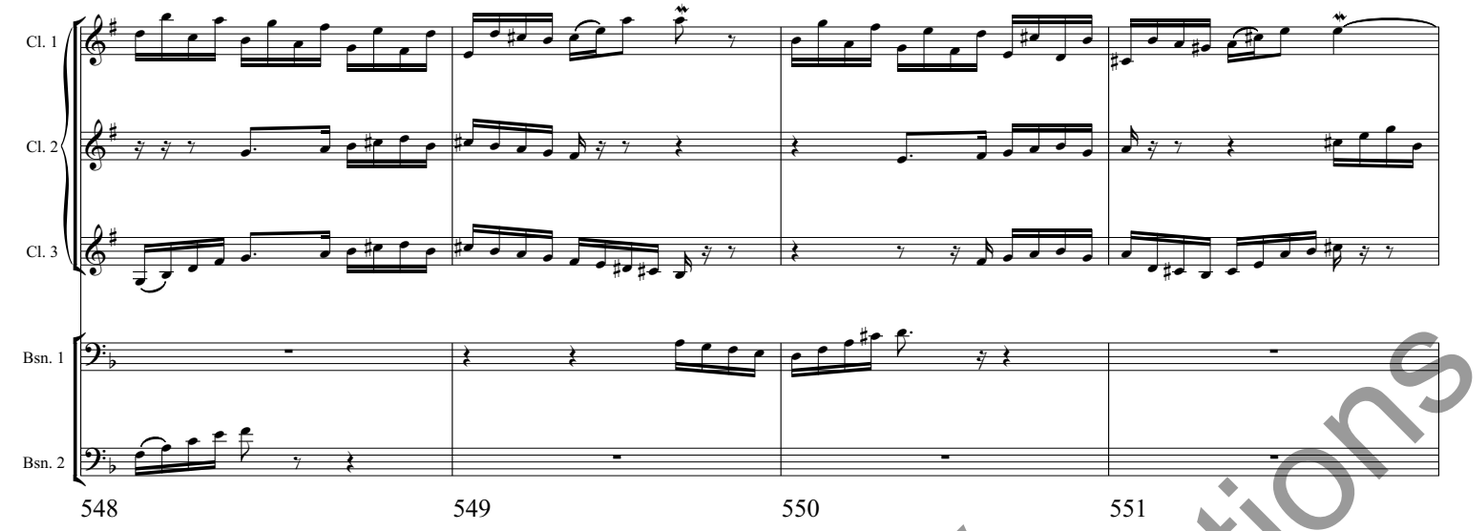
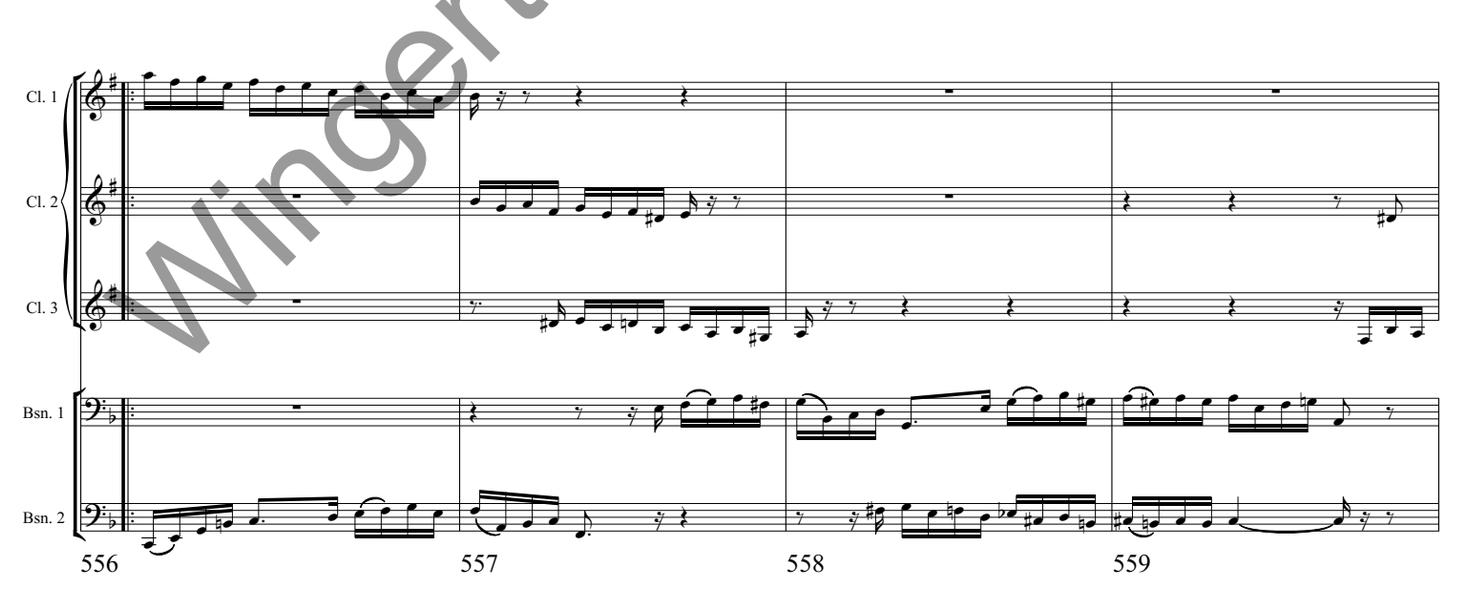
Variation XVII

Moderato ♩ = 80



Preview Only
Wingert-Jones Publications





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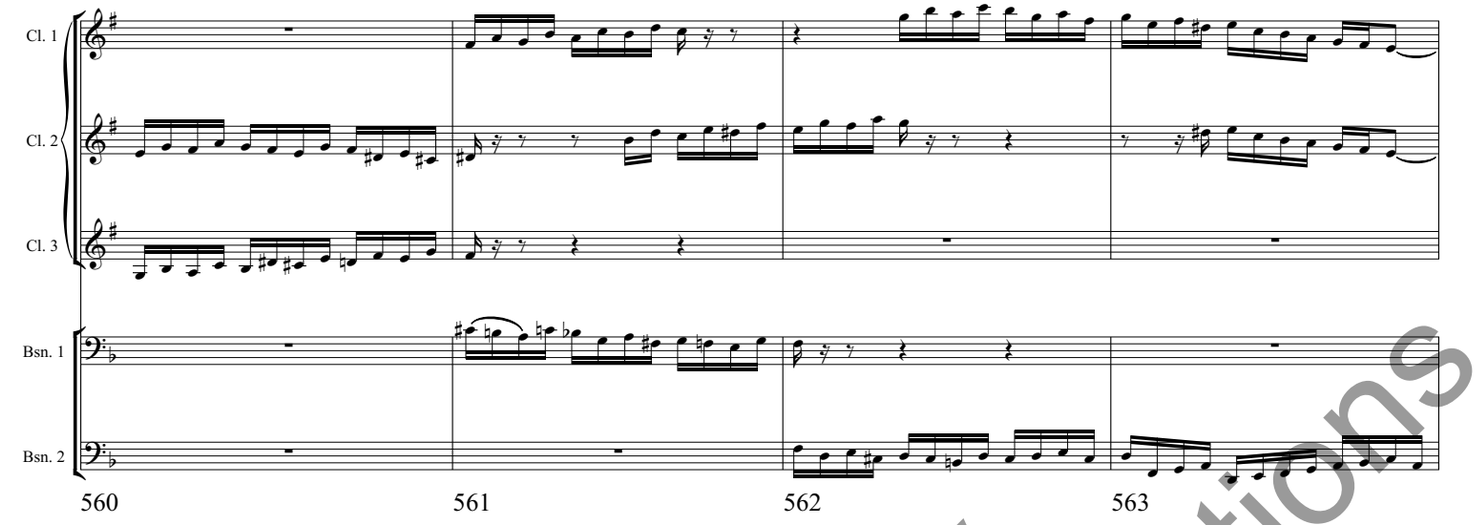

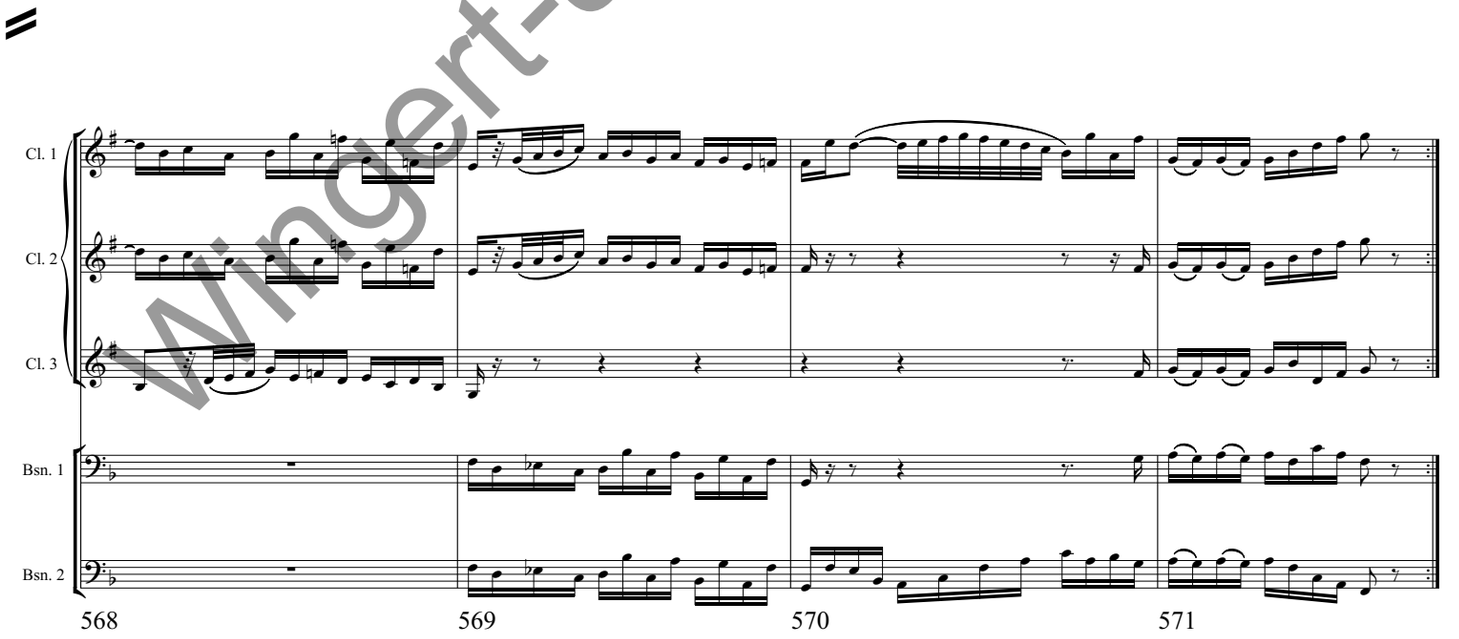

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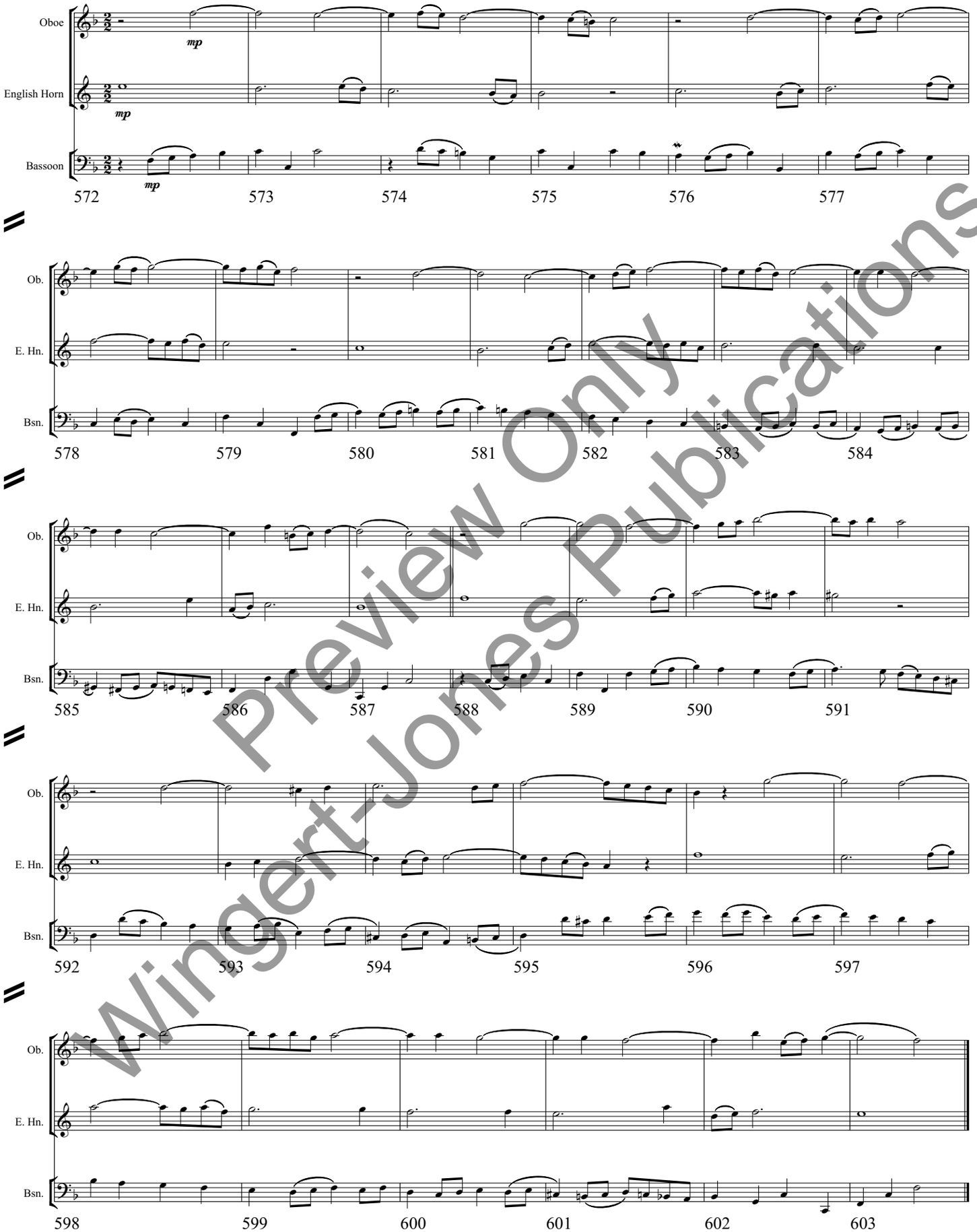
Variation XVIII - Canon at the Sixth

Andante 𝅗𝅥 = 72



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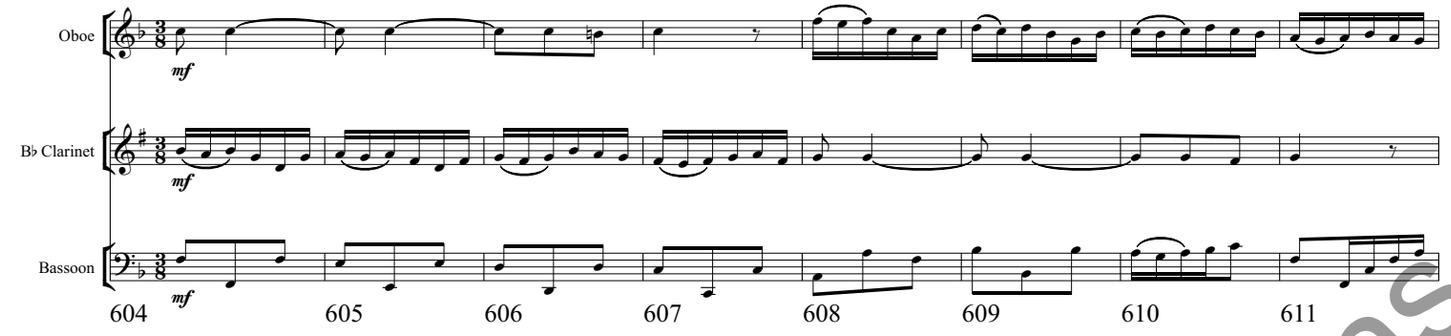
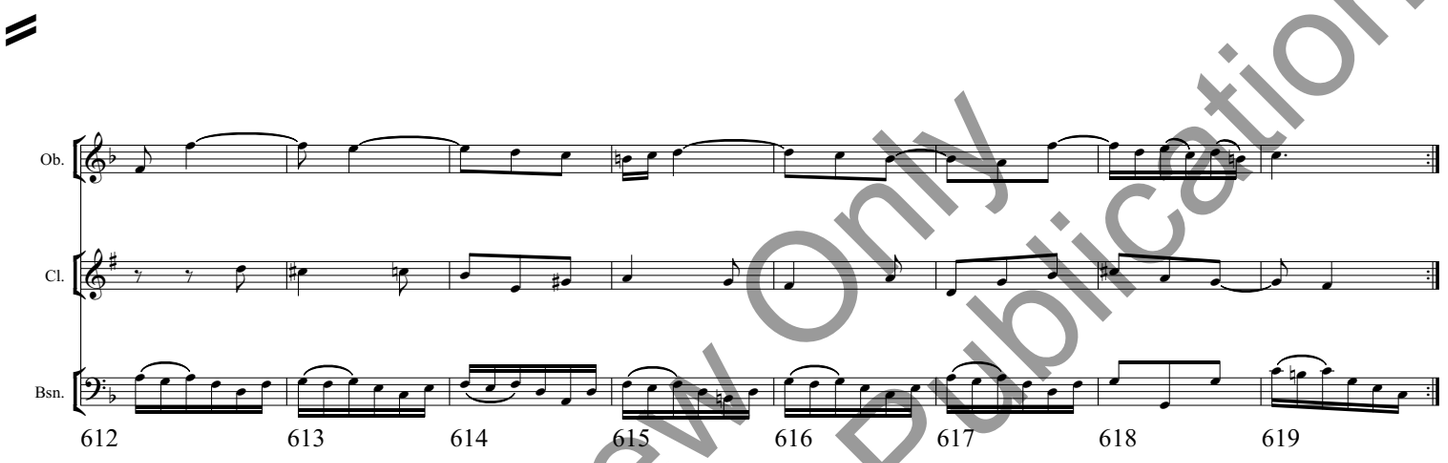
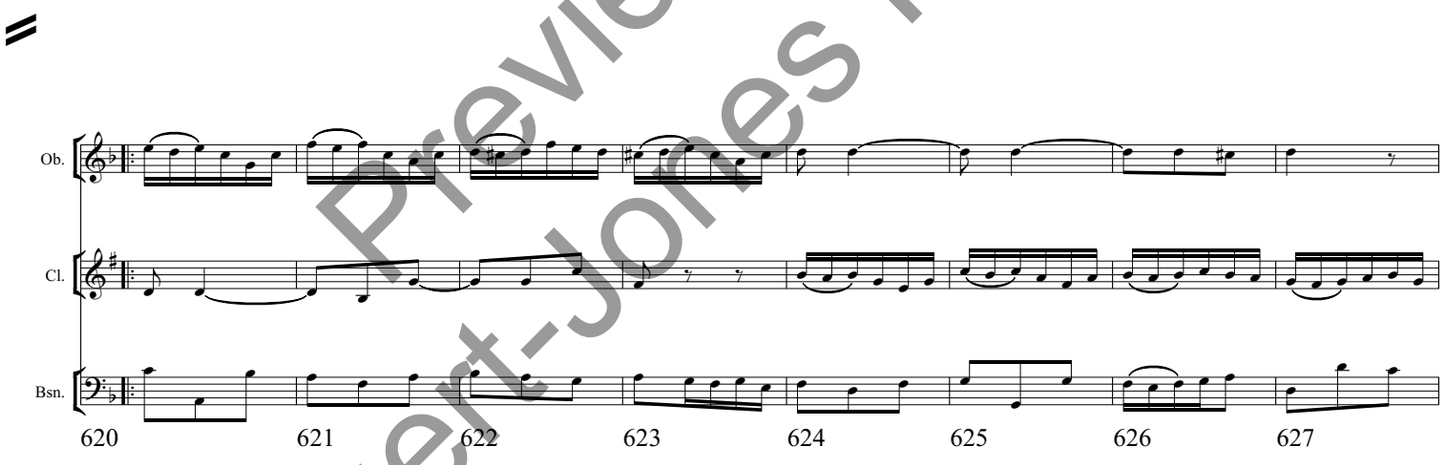
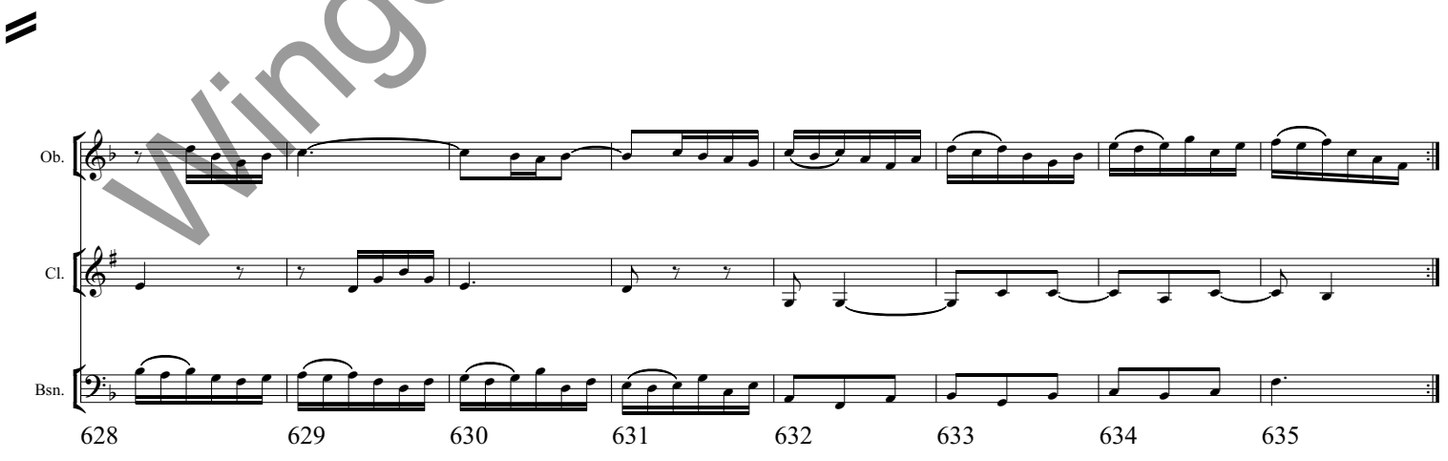
Variation XIX

Allegretto ♪ = 144









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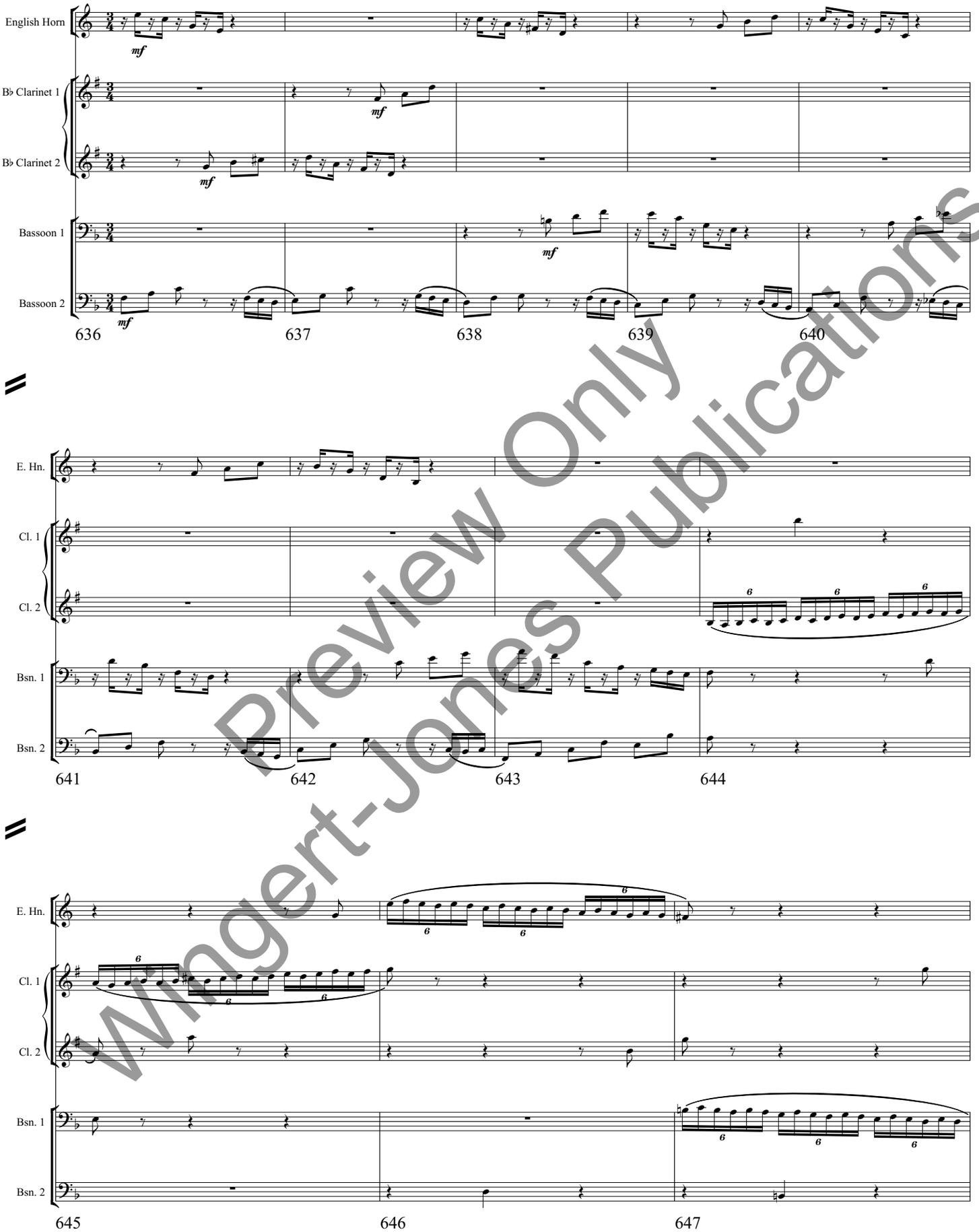
Variation XX

Moderato ♩ = 80



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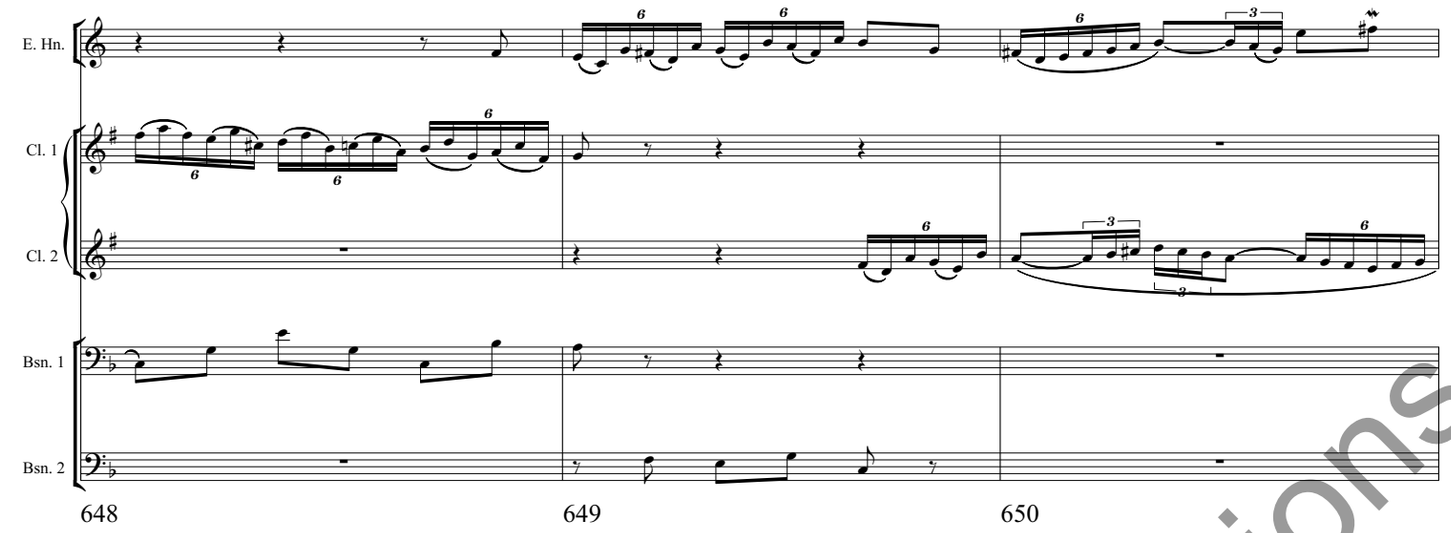

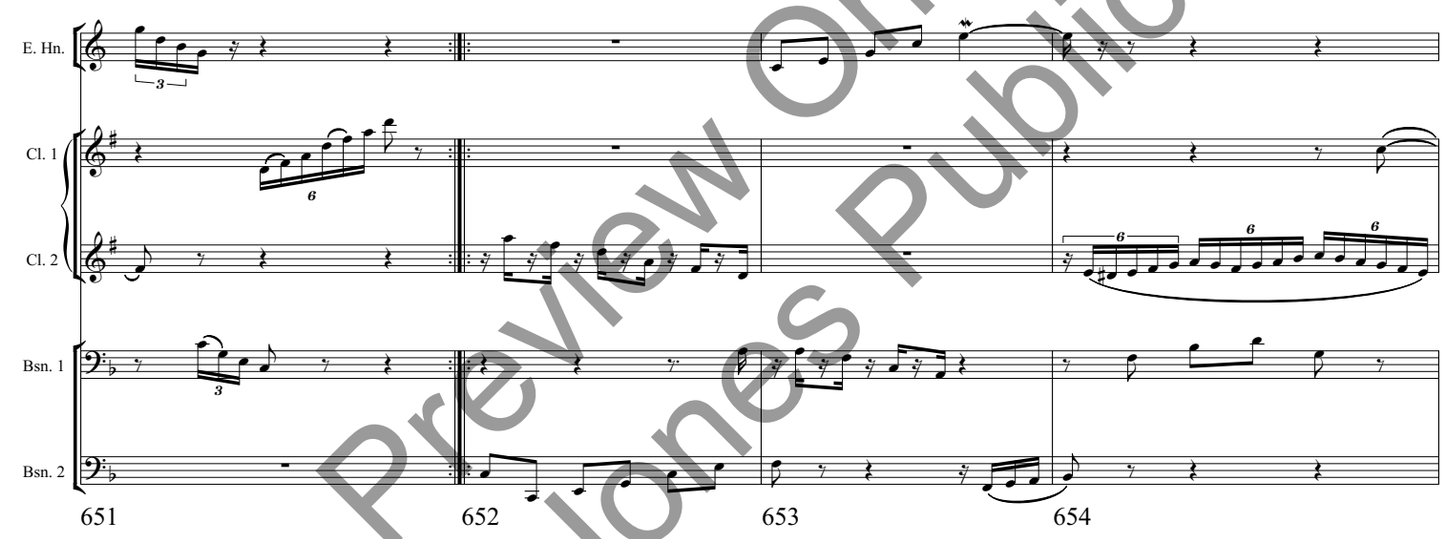

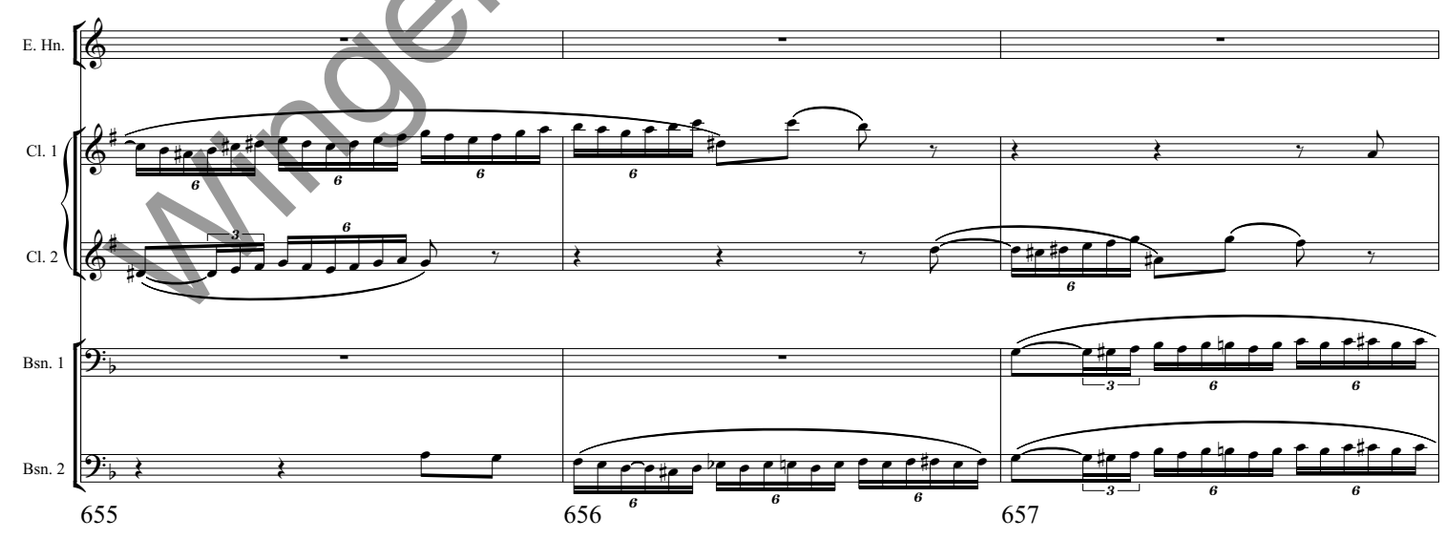

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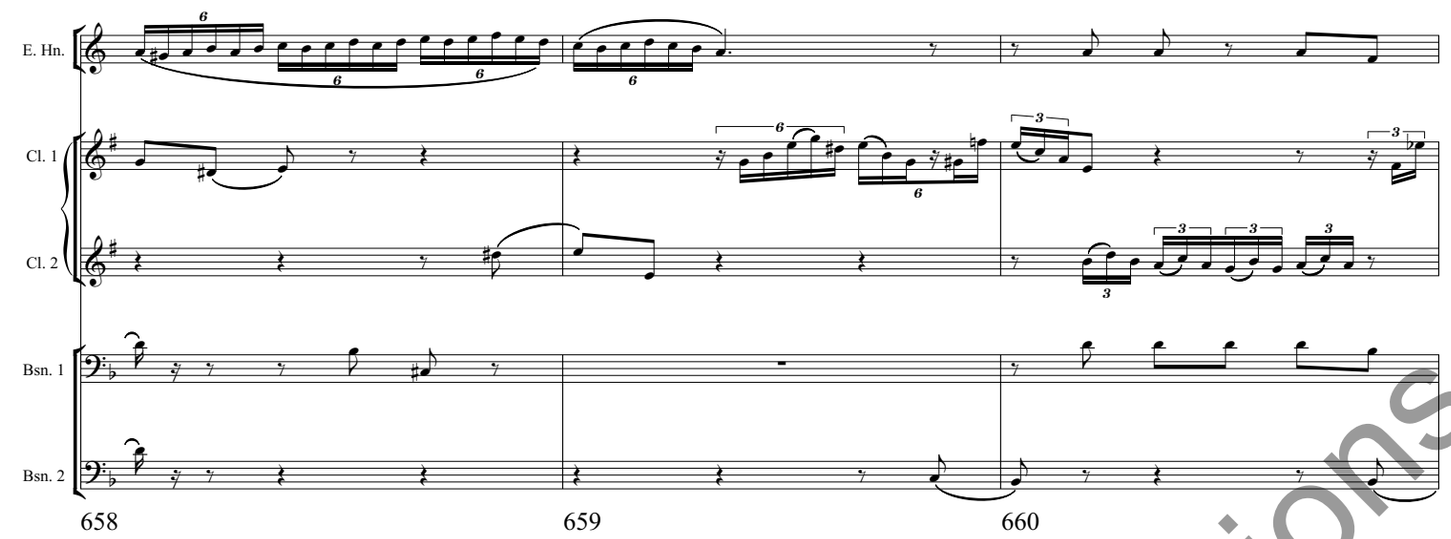

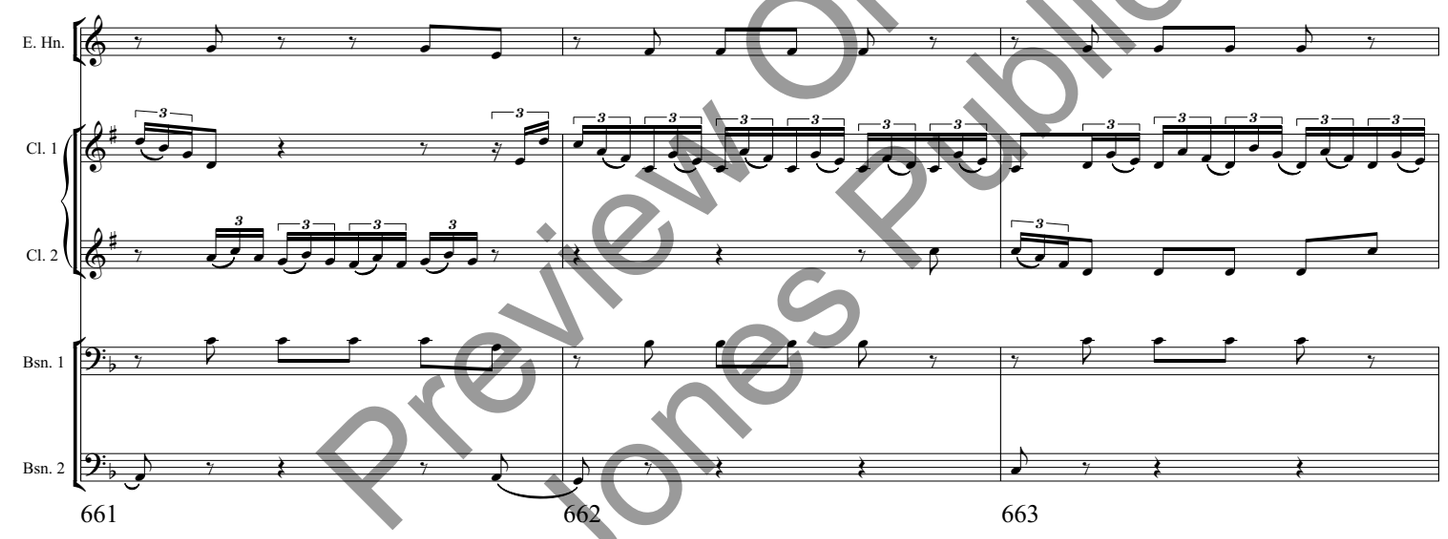

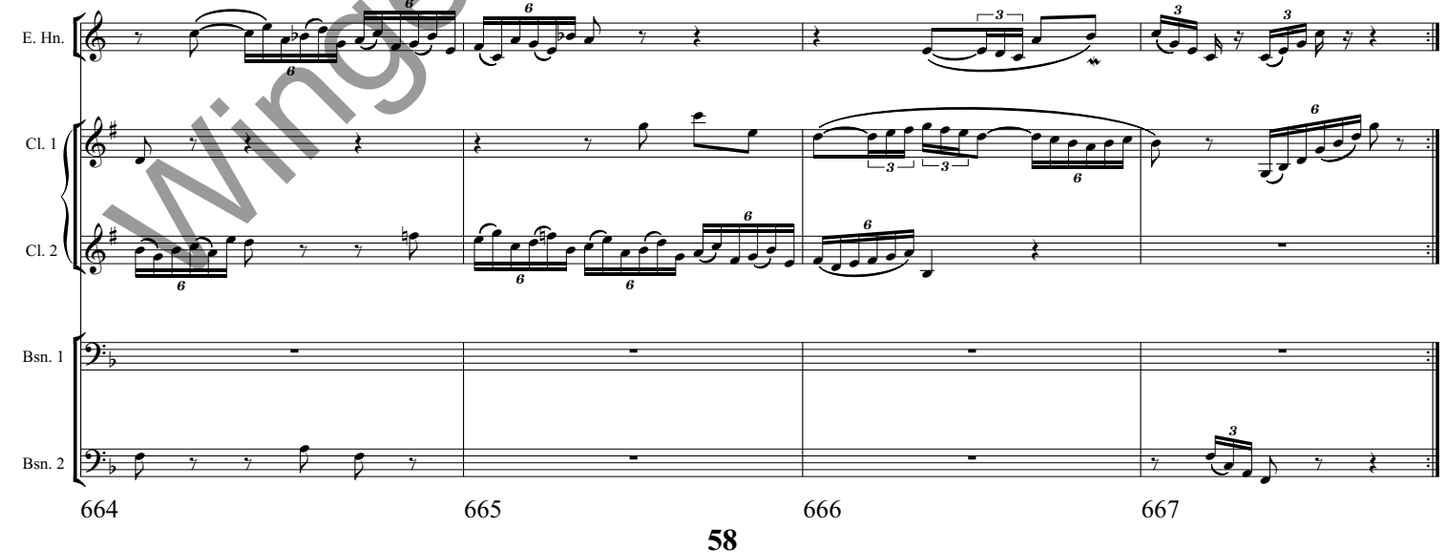

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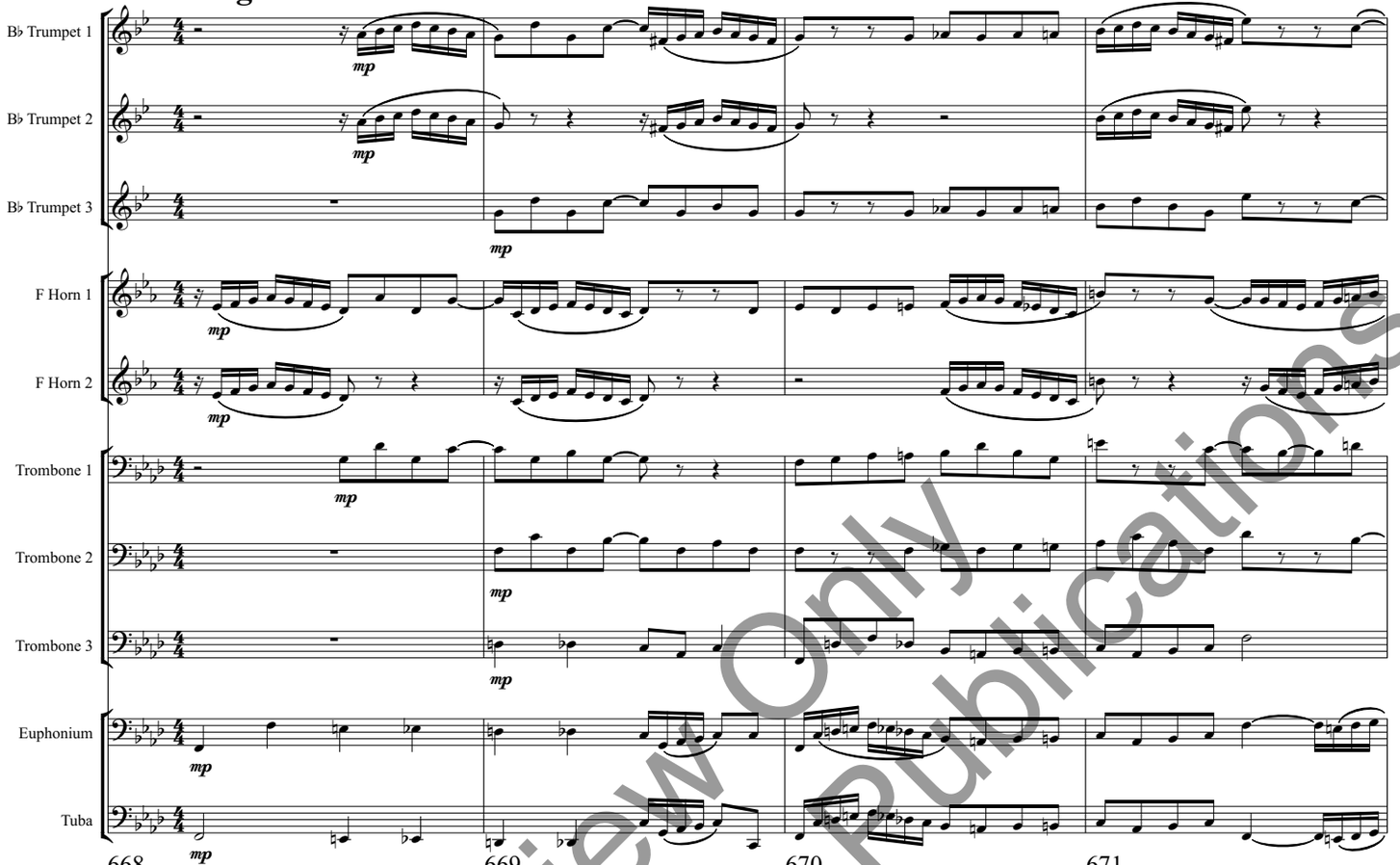
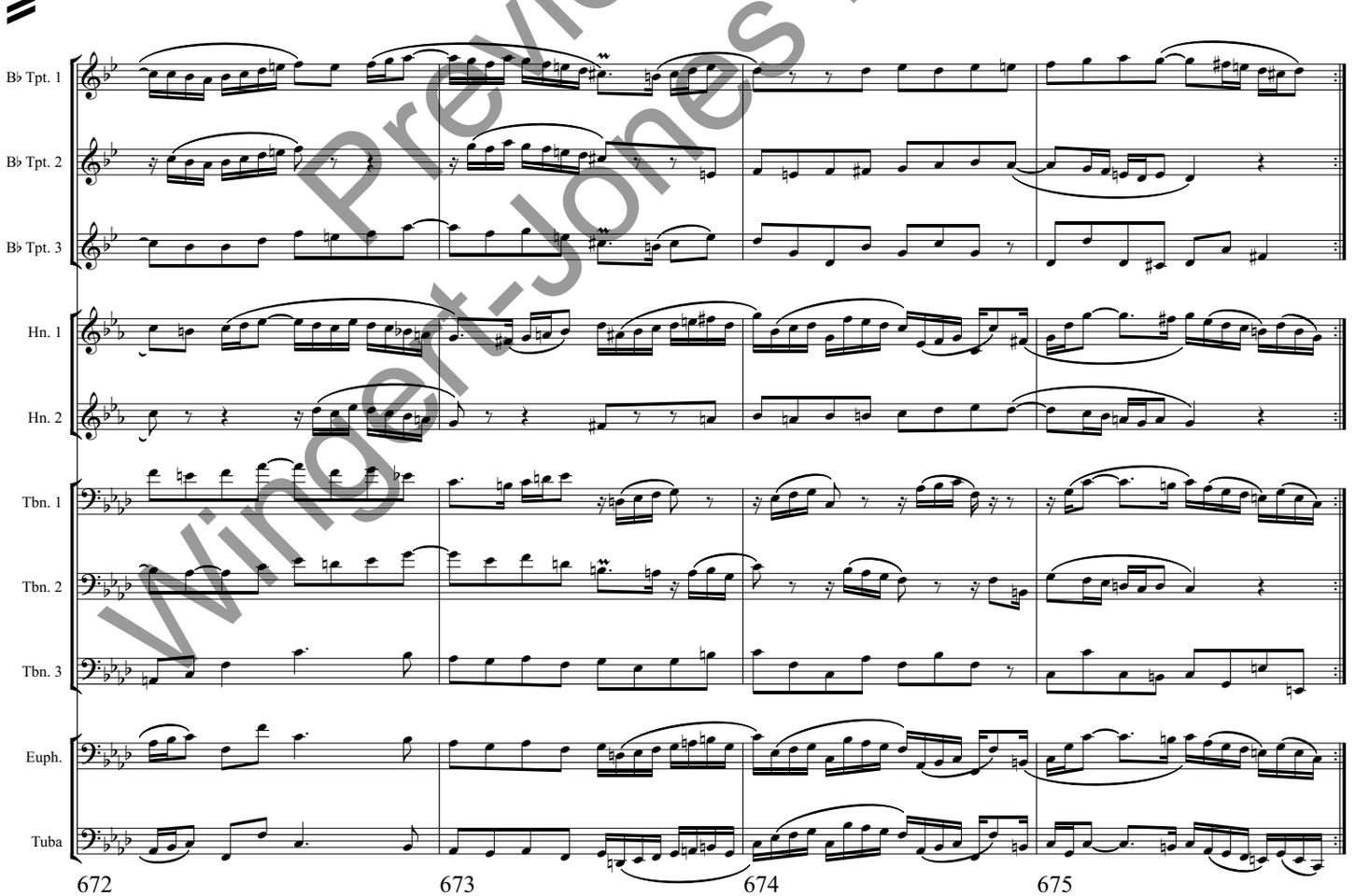
Variation XXI - Canon at the Seventh

Adagio ♩ = 50





Preview Only
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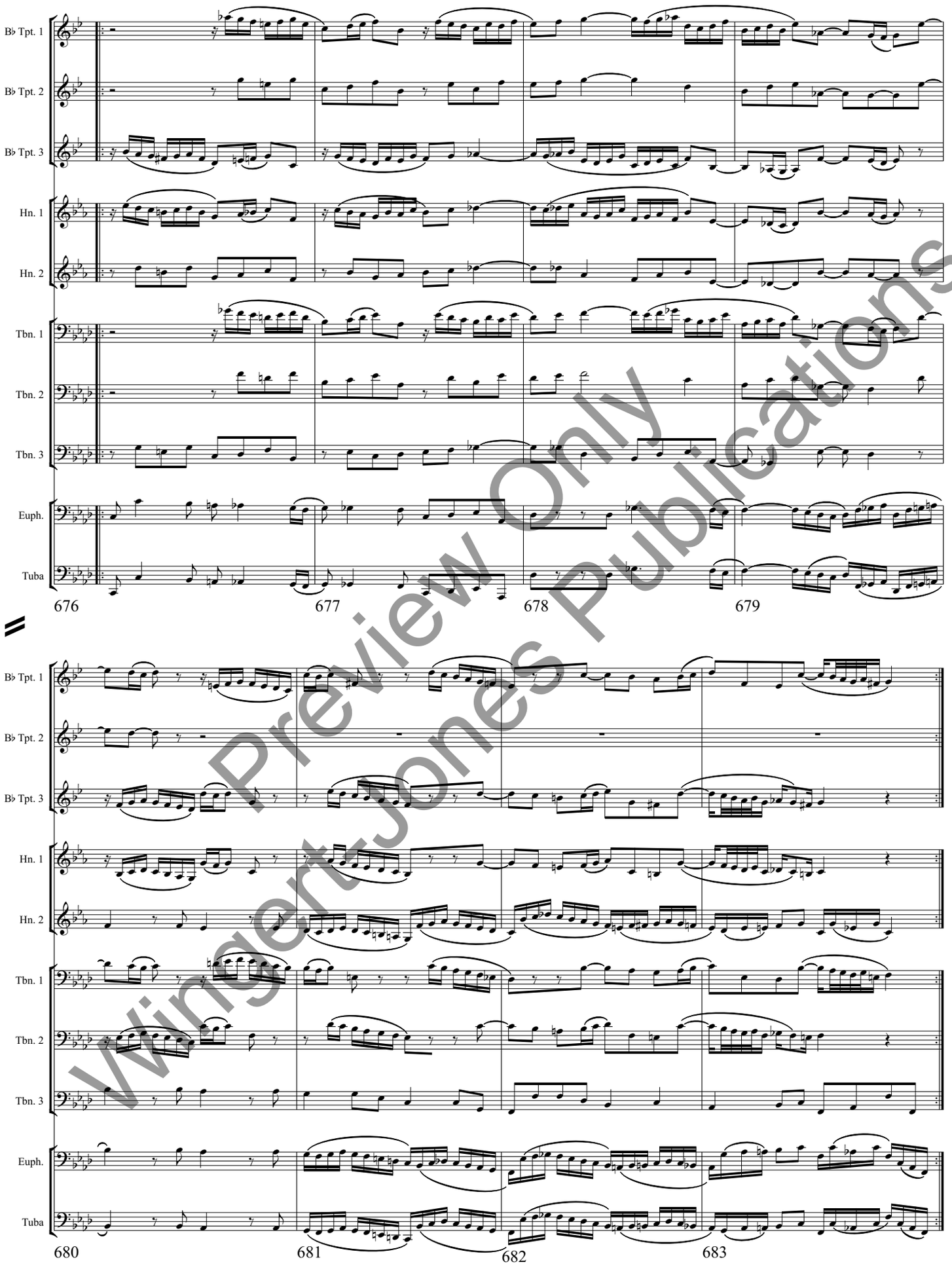

Preview Only
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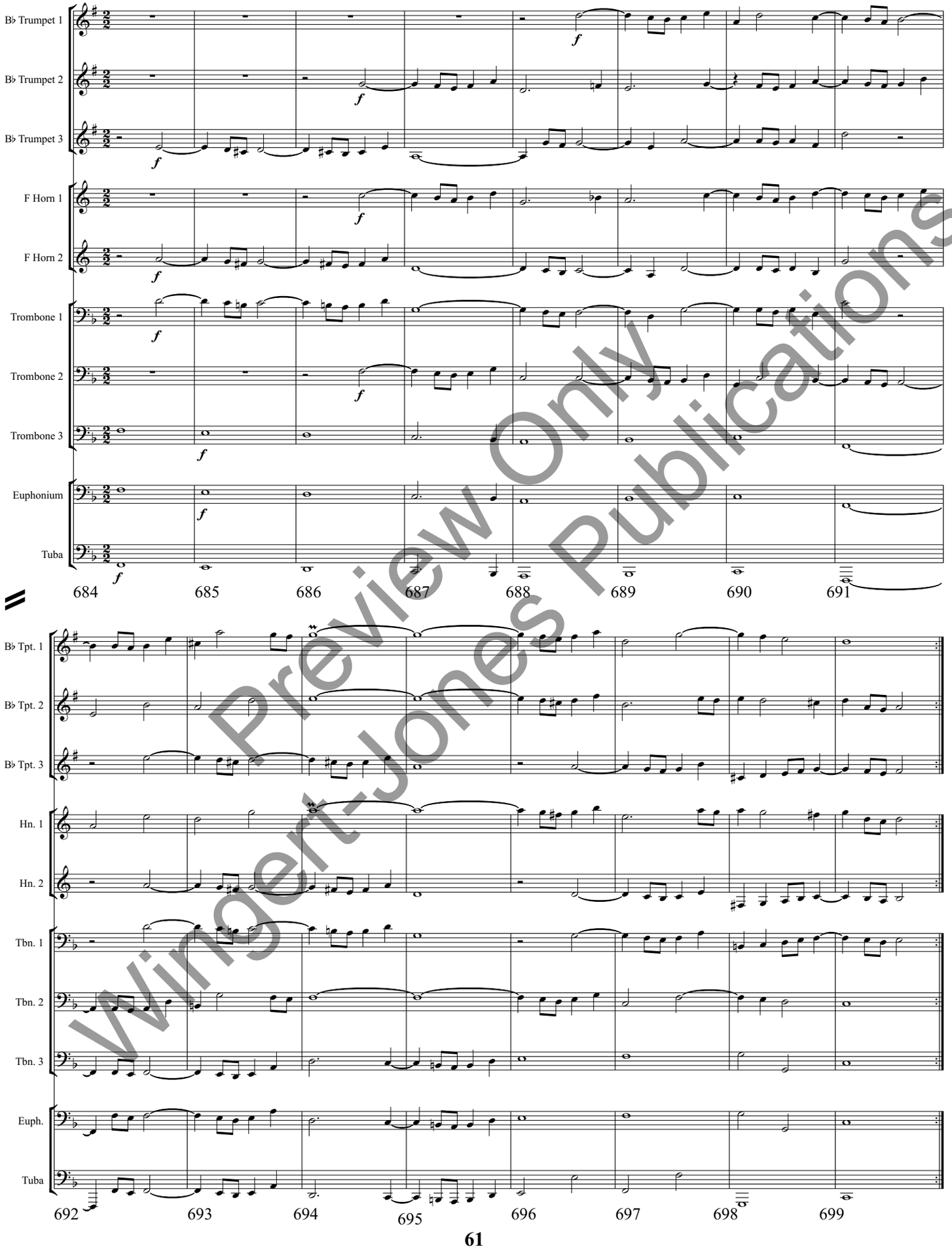
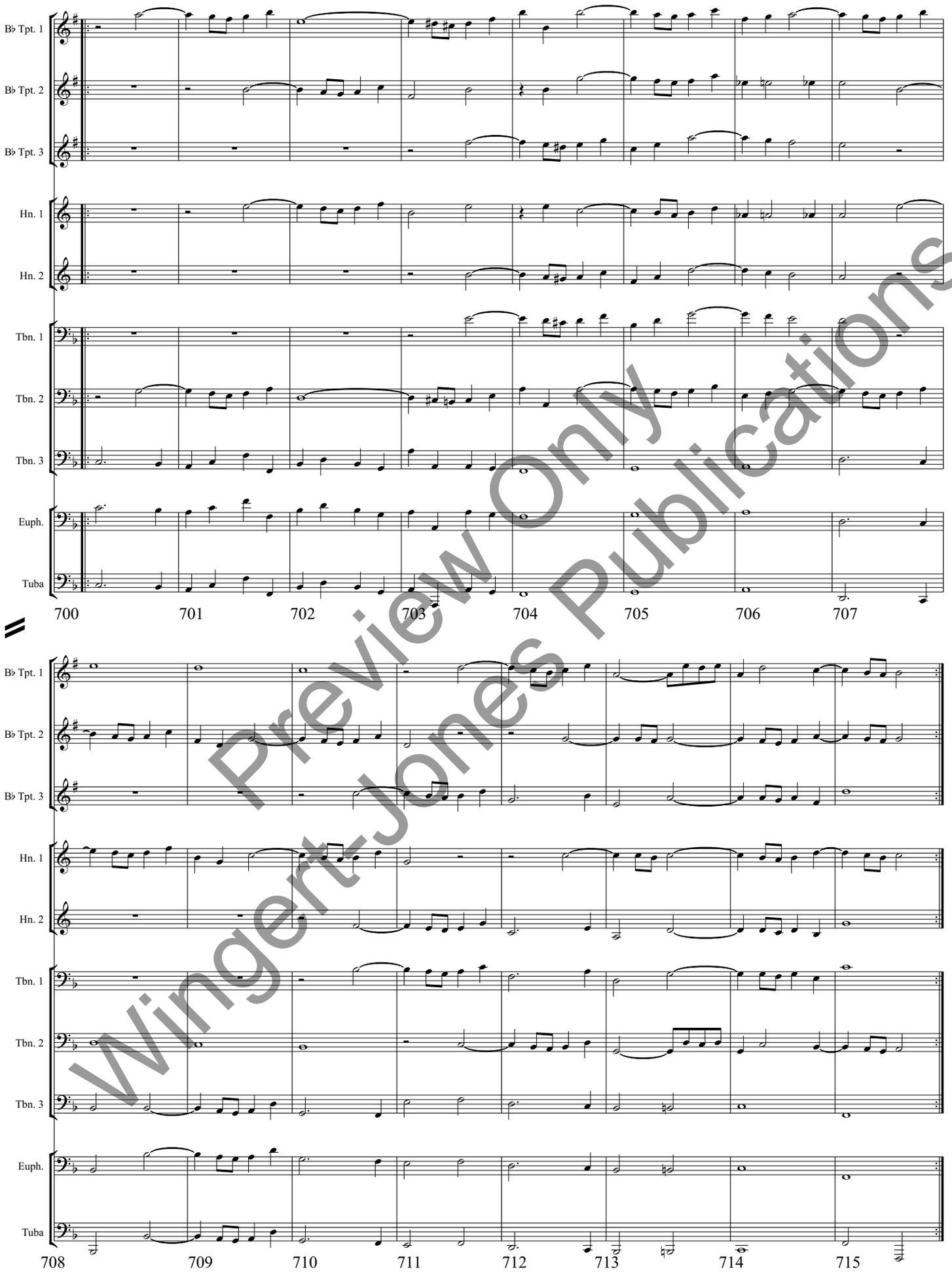
Variation XXII - Alla Breve

Adagio 𝅗𝅥 = 108



Preview Only
Wingert-Jones Publications



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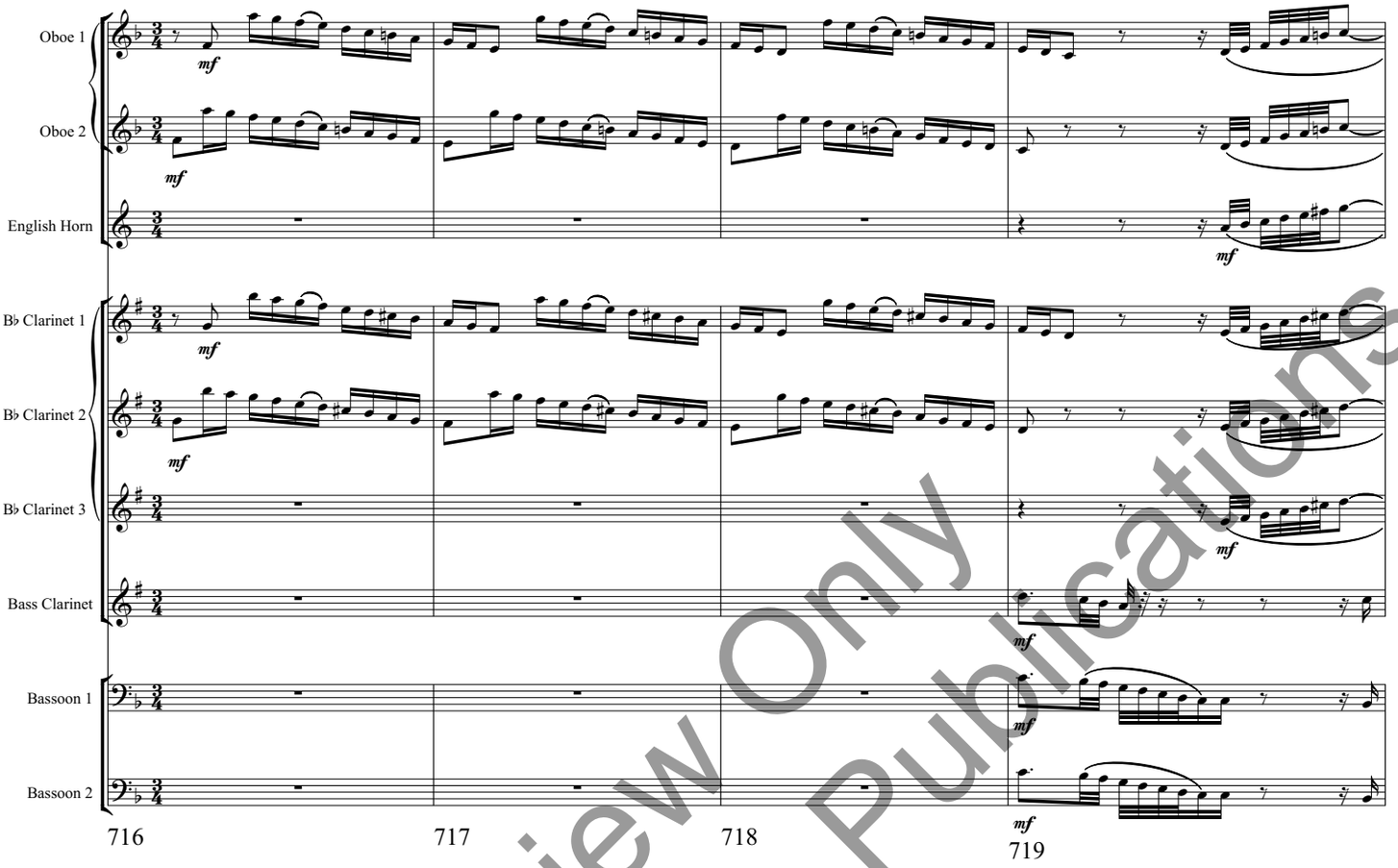
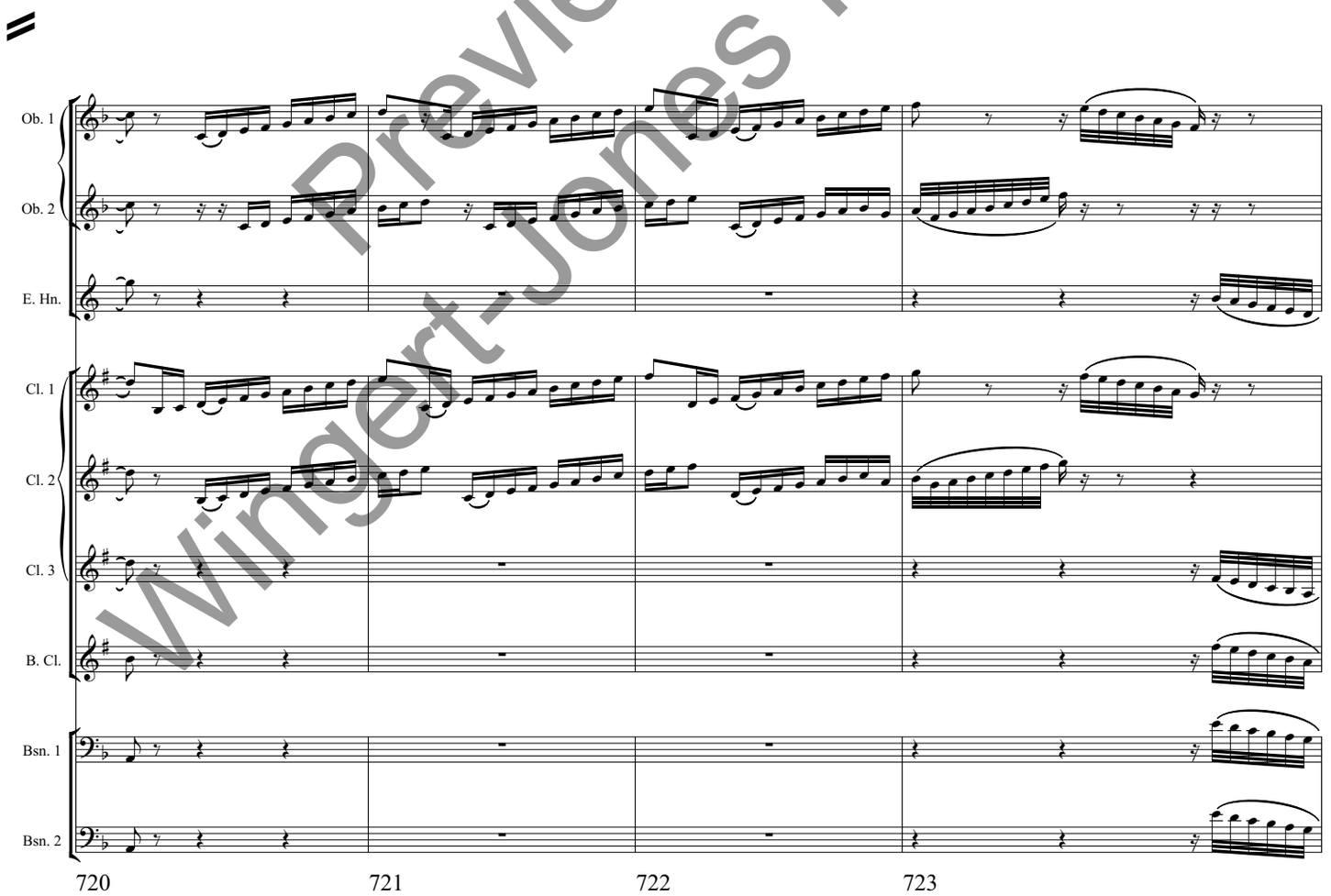
Variation XXIII

Moderato ♩ = 108





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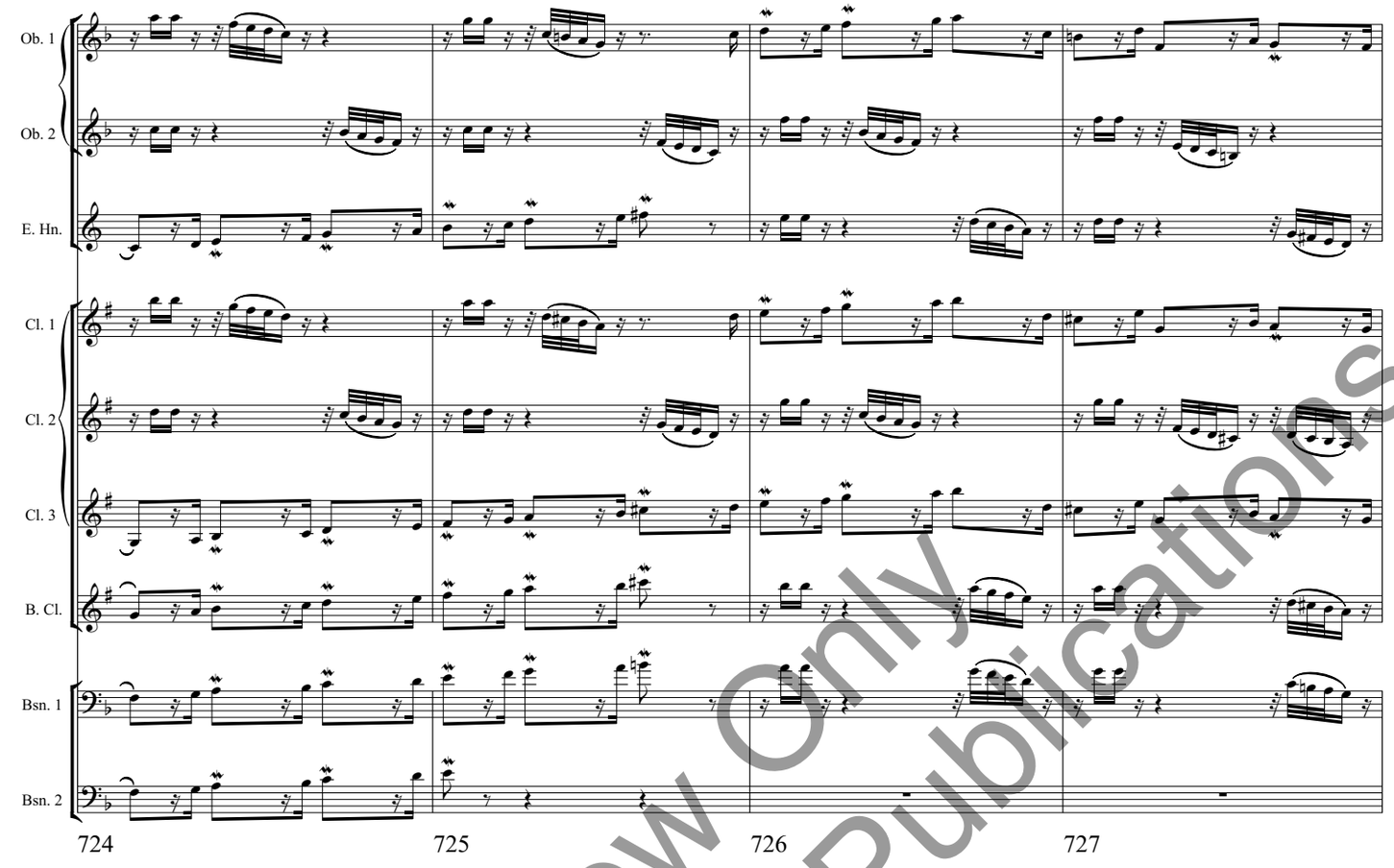

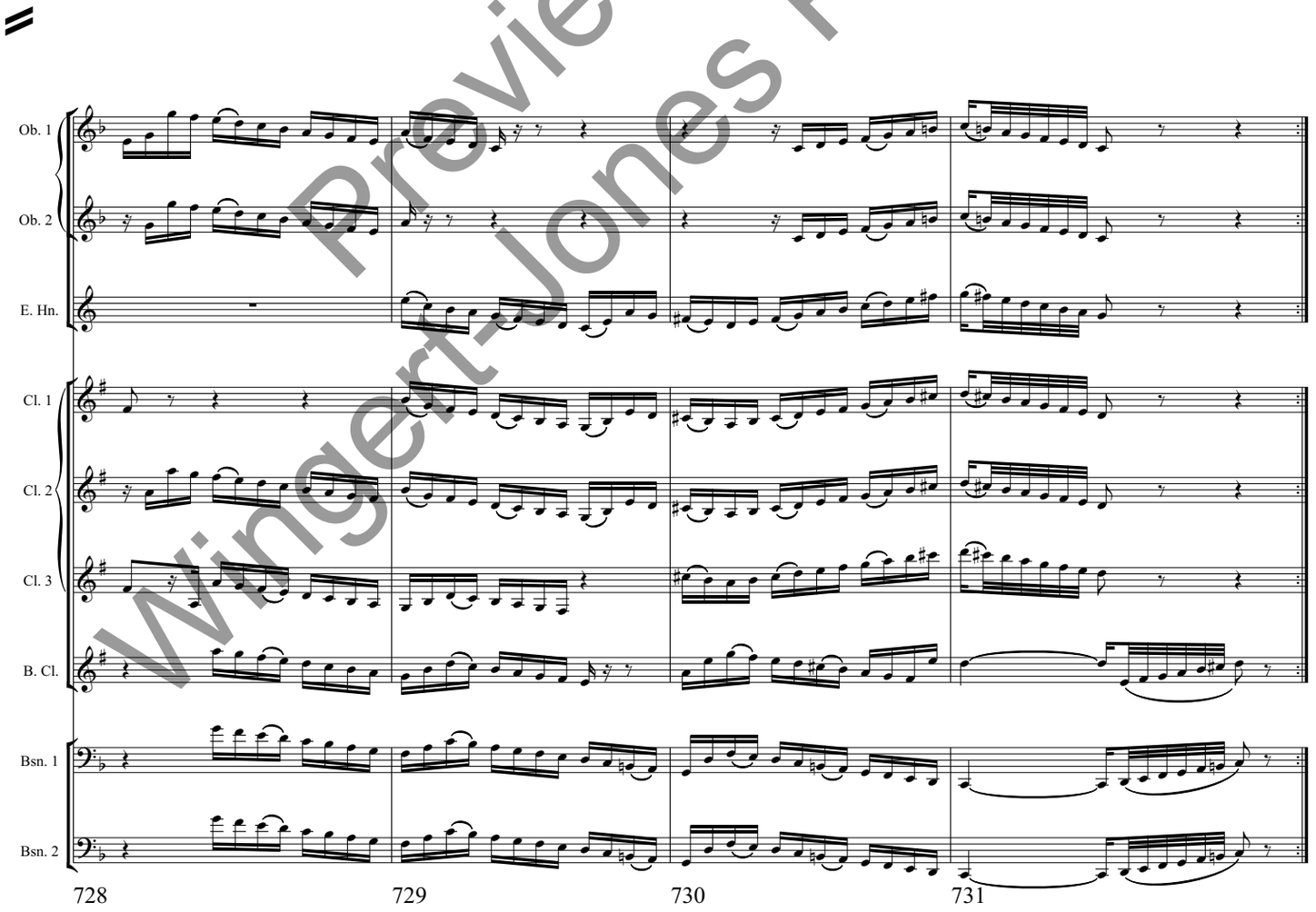

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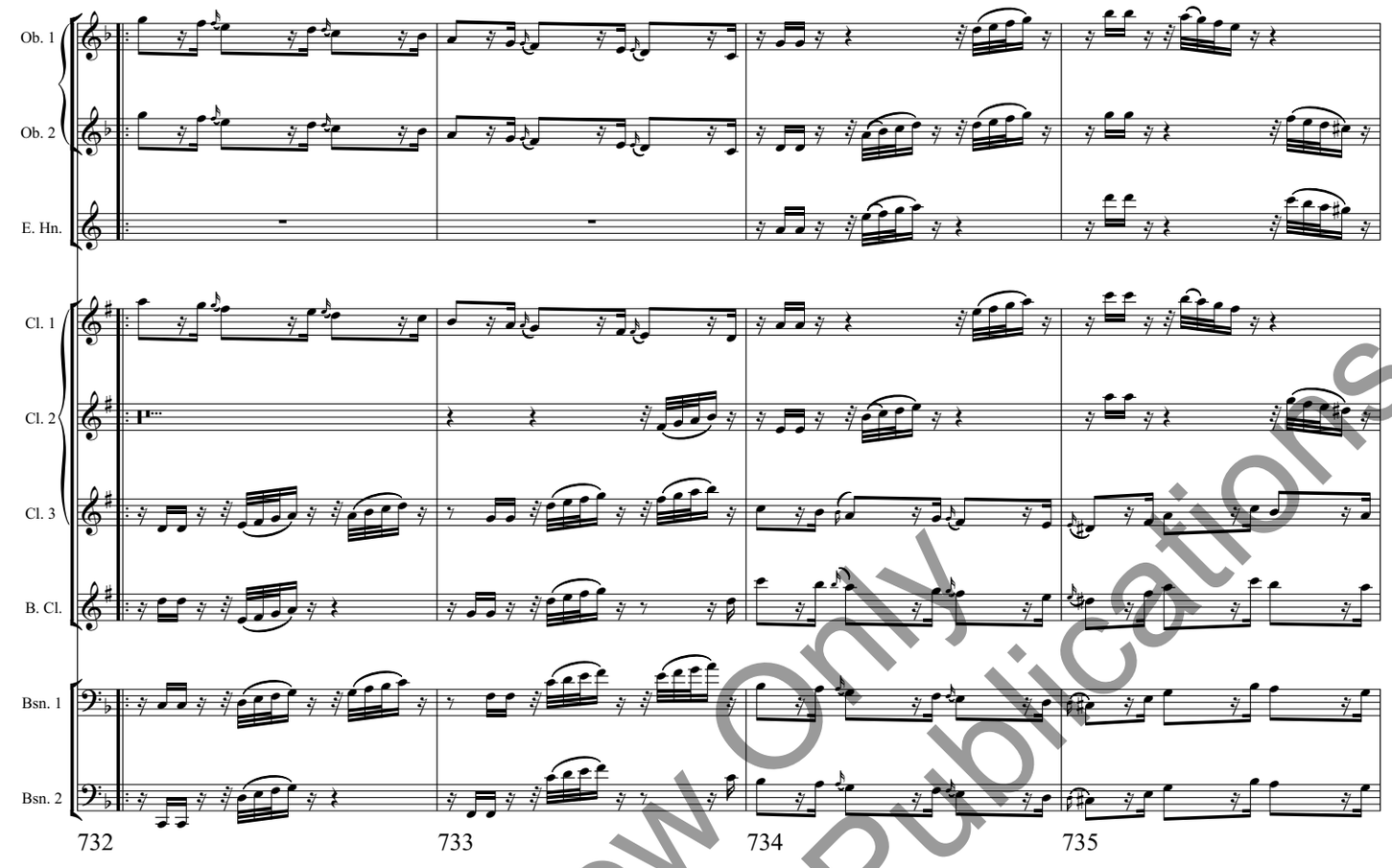

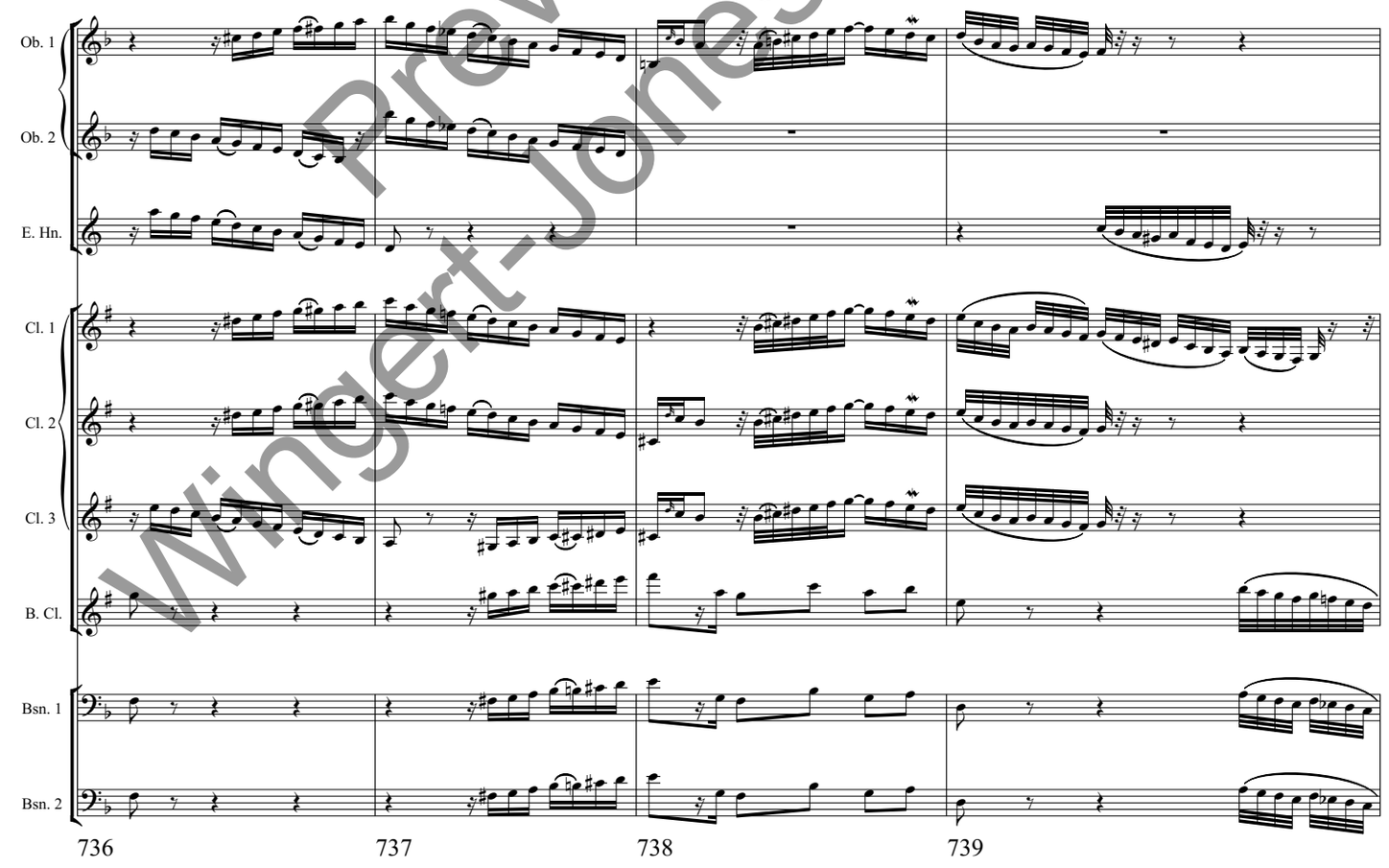

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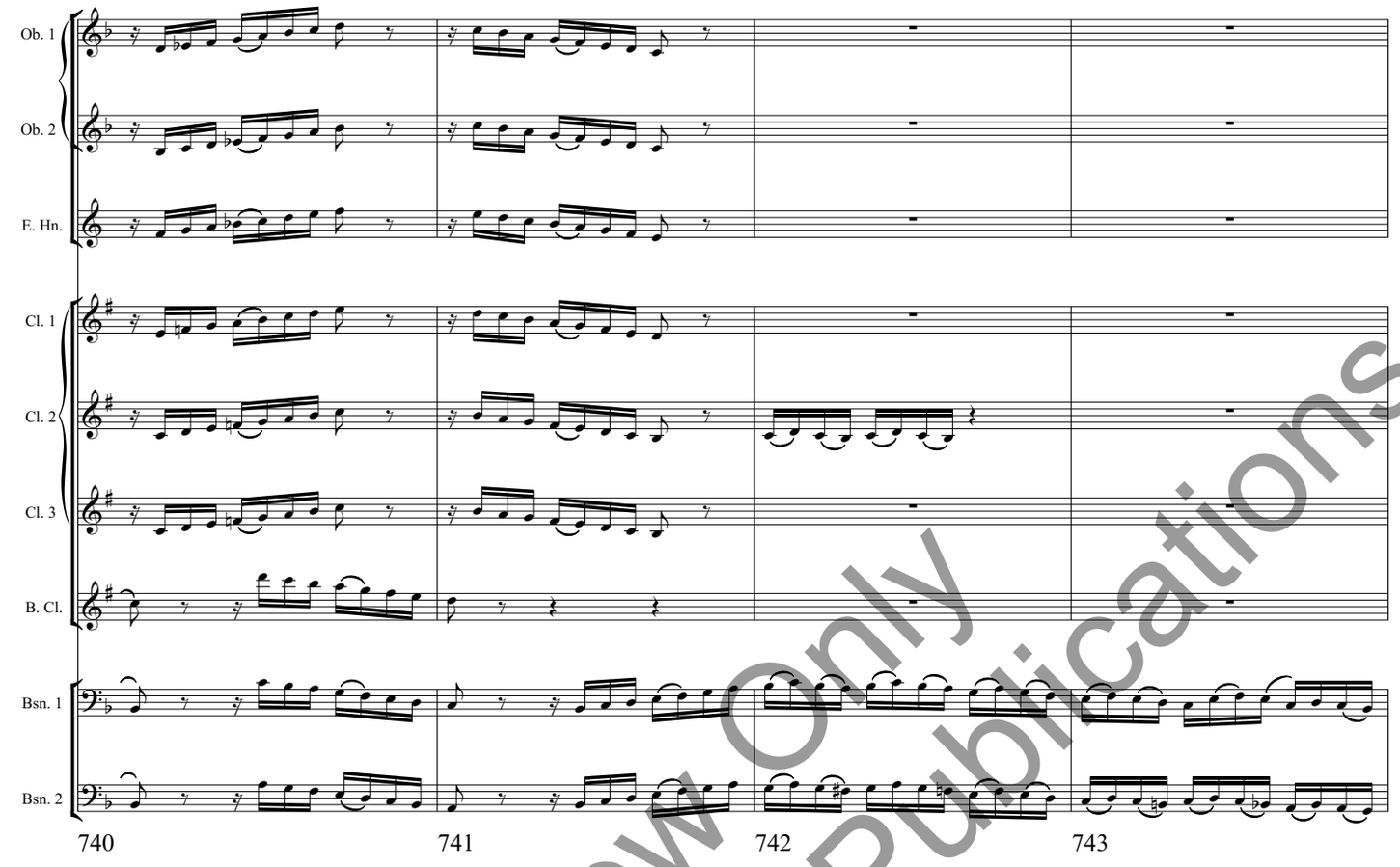

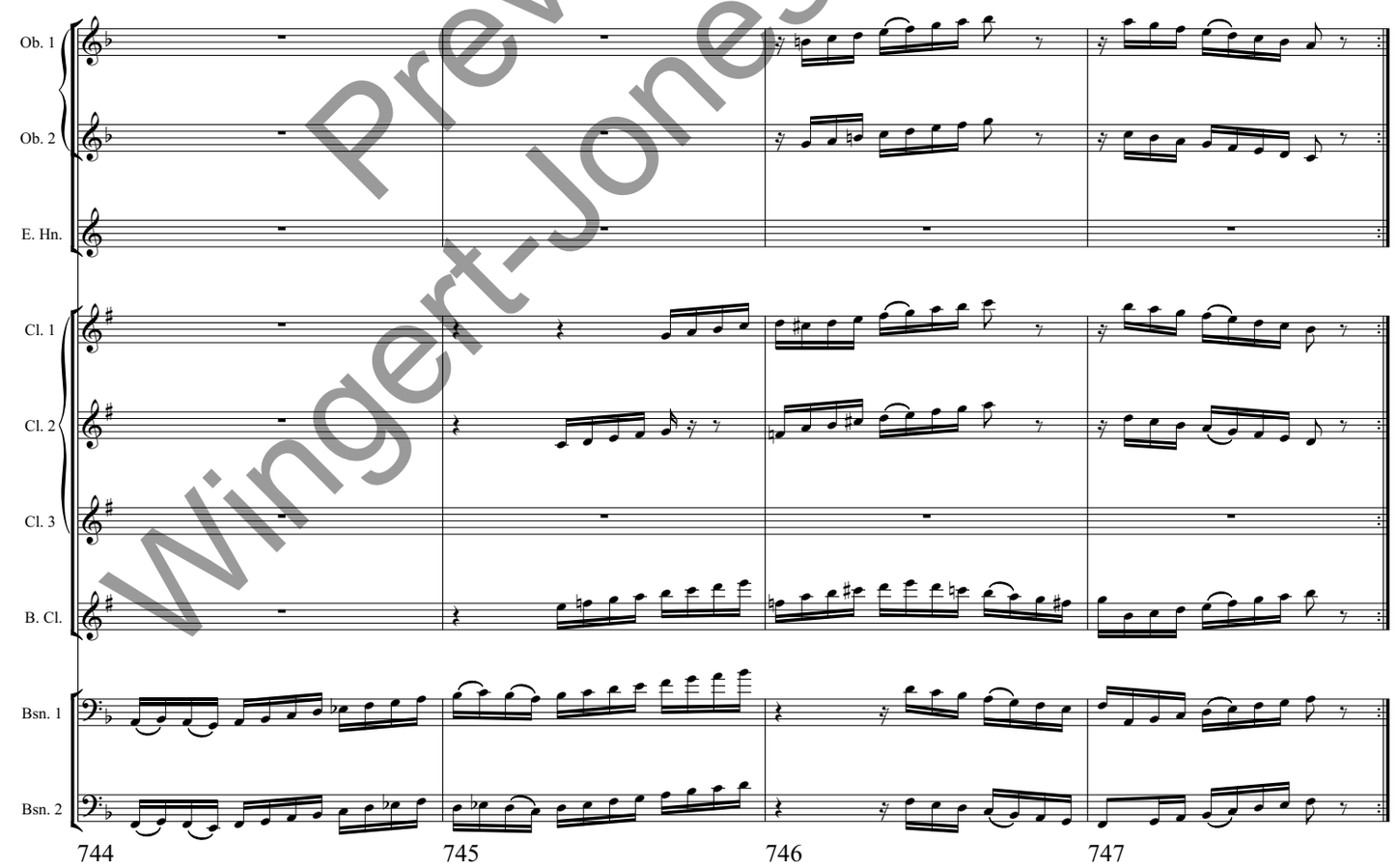

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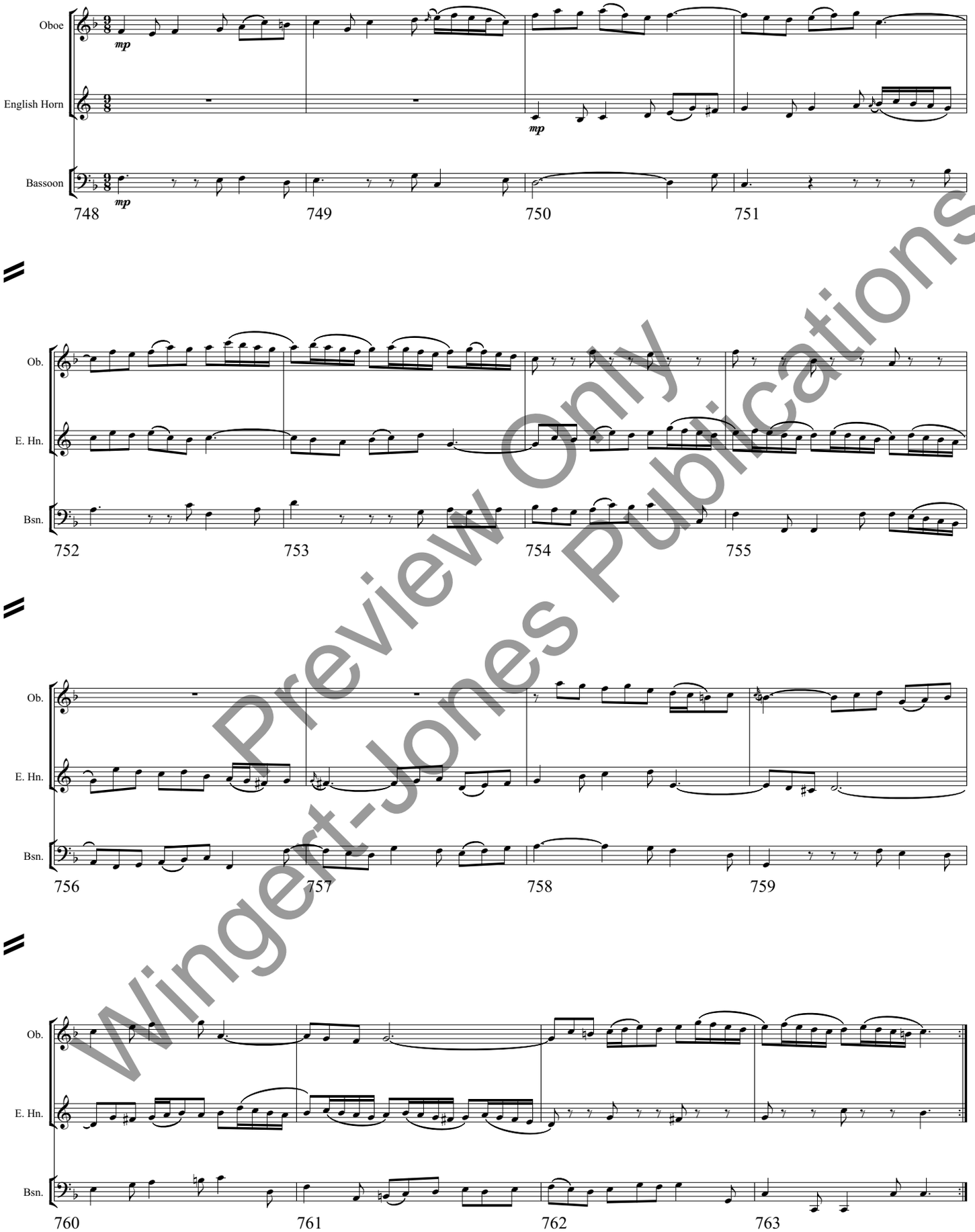
Variation XXIV - Canon at the Octave

Allegretto ♩. = 66



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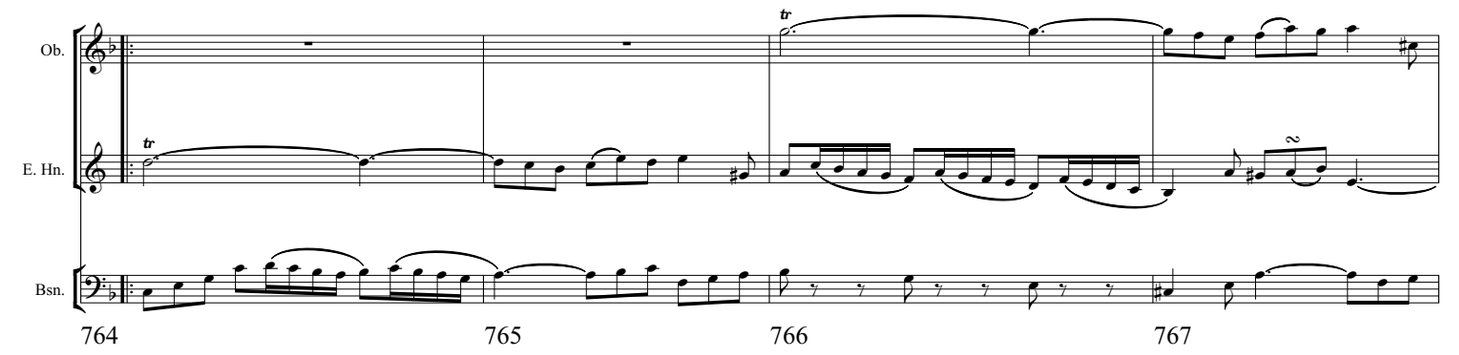

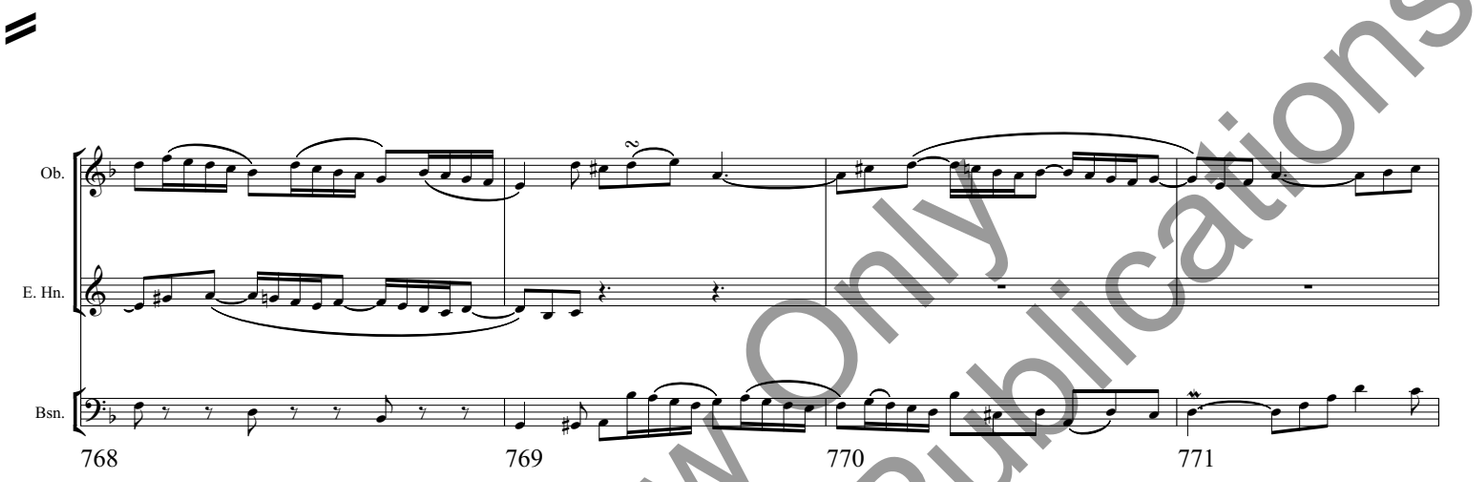

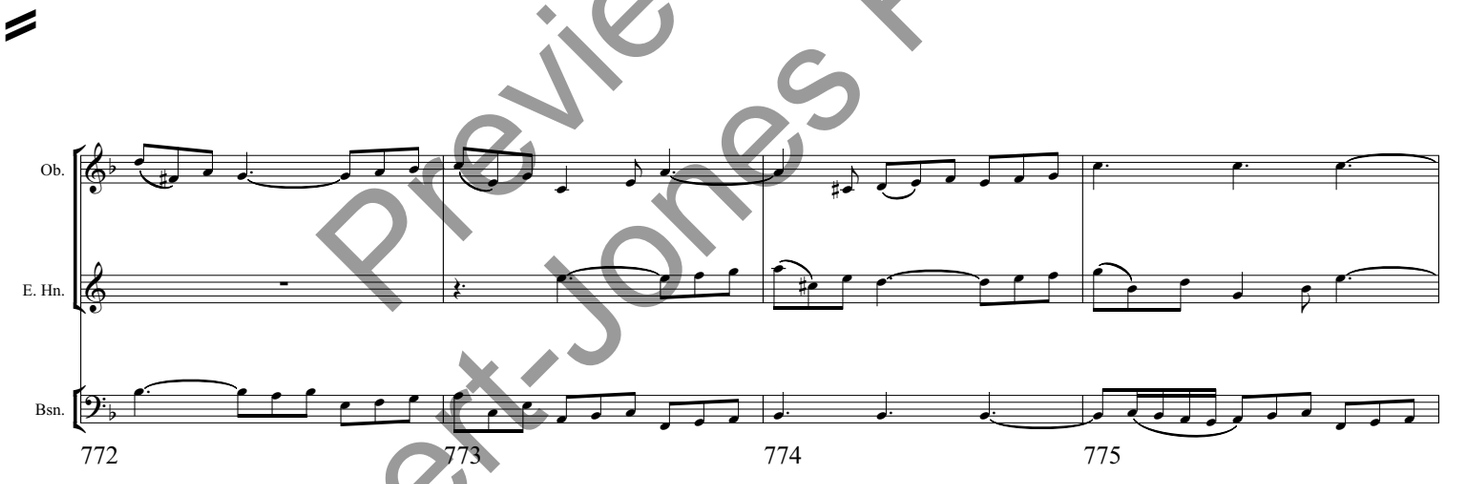

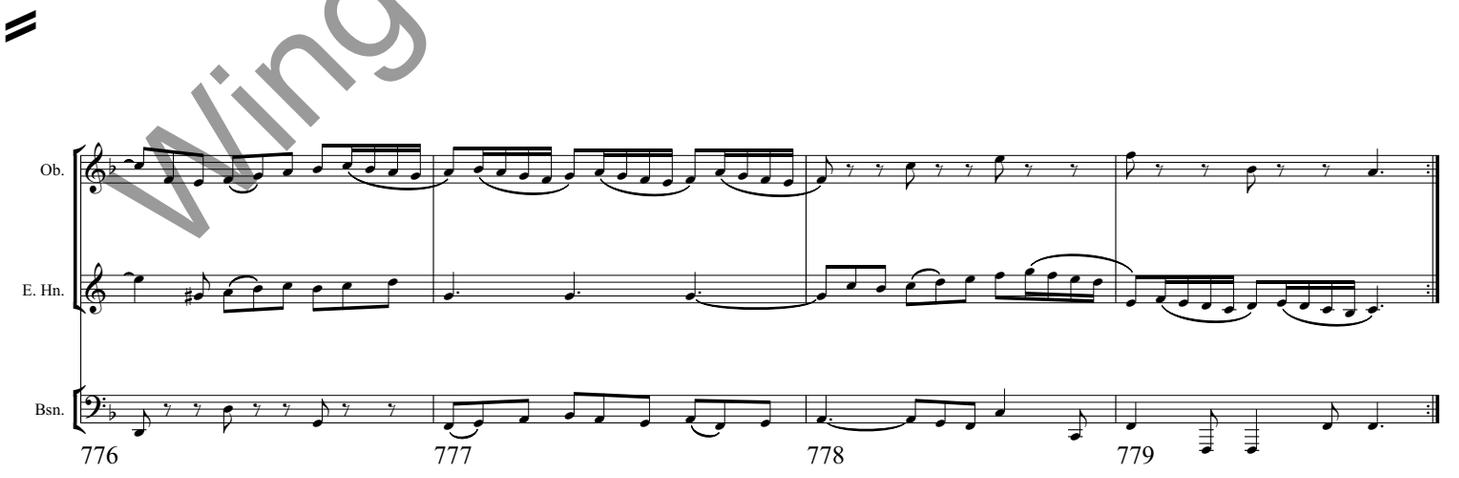

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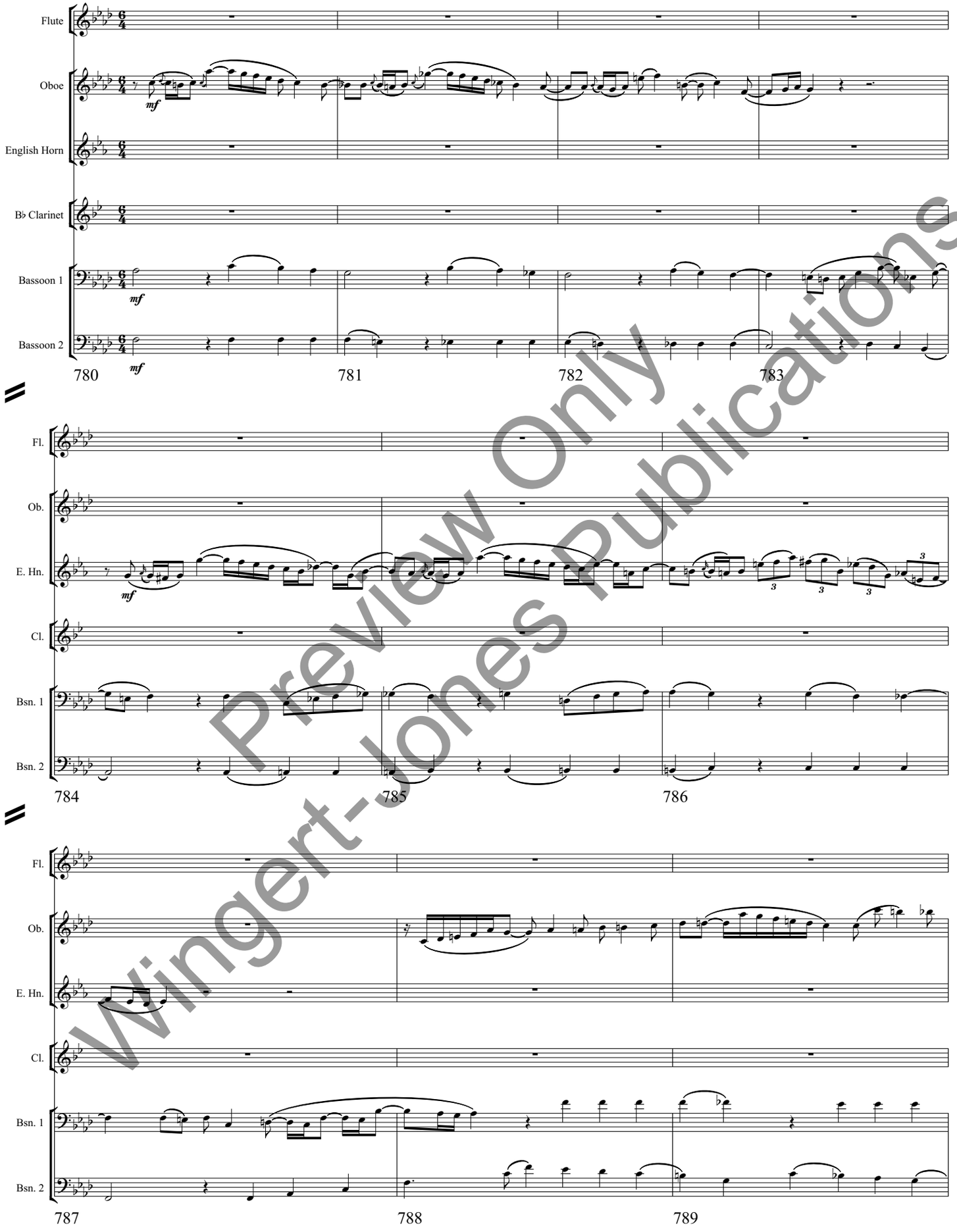
Variation XXV

Molto Lento ♩ = 56



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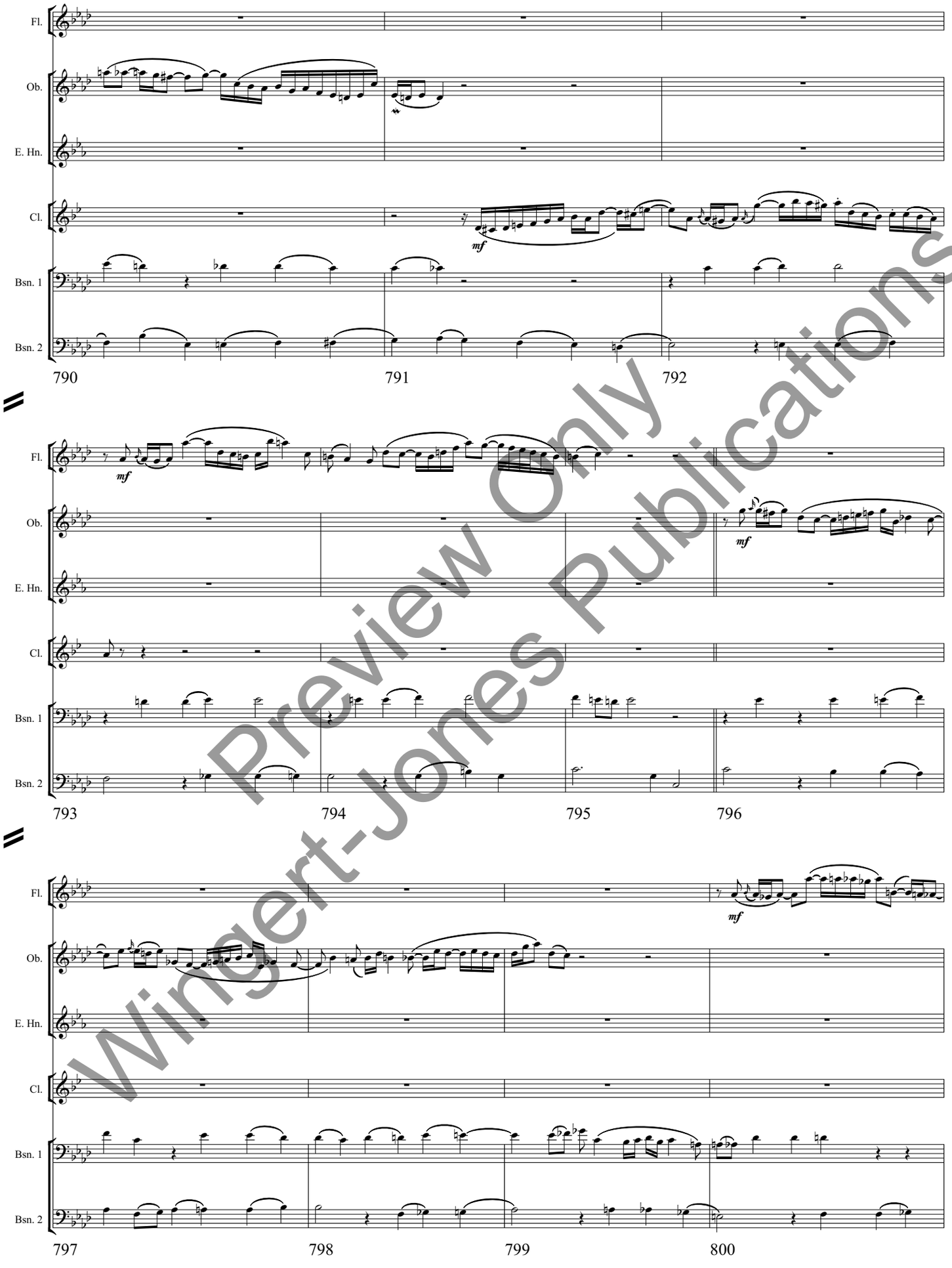
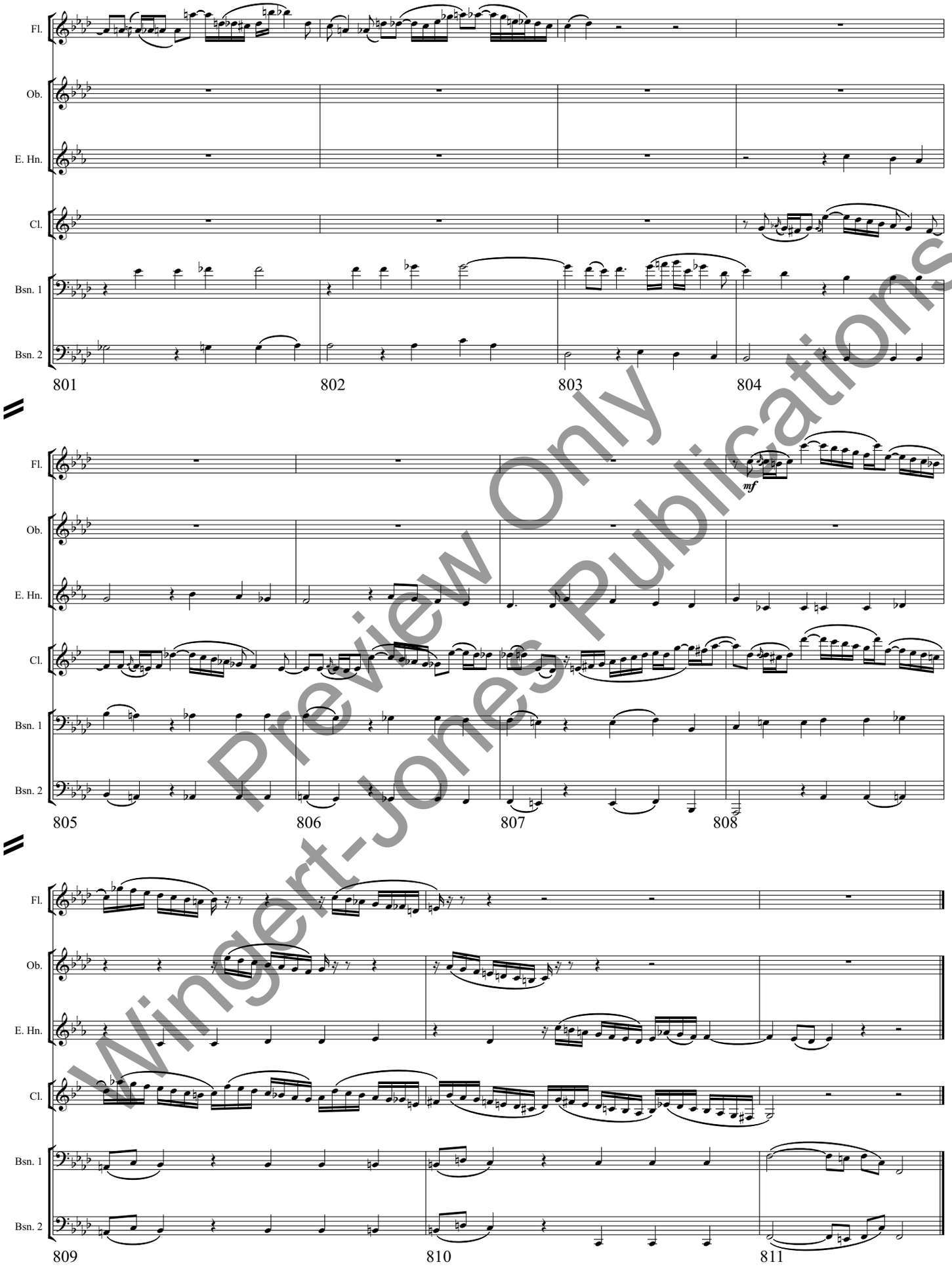


Preview Only
Wingert-Jones Publications



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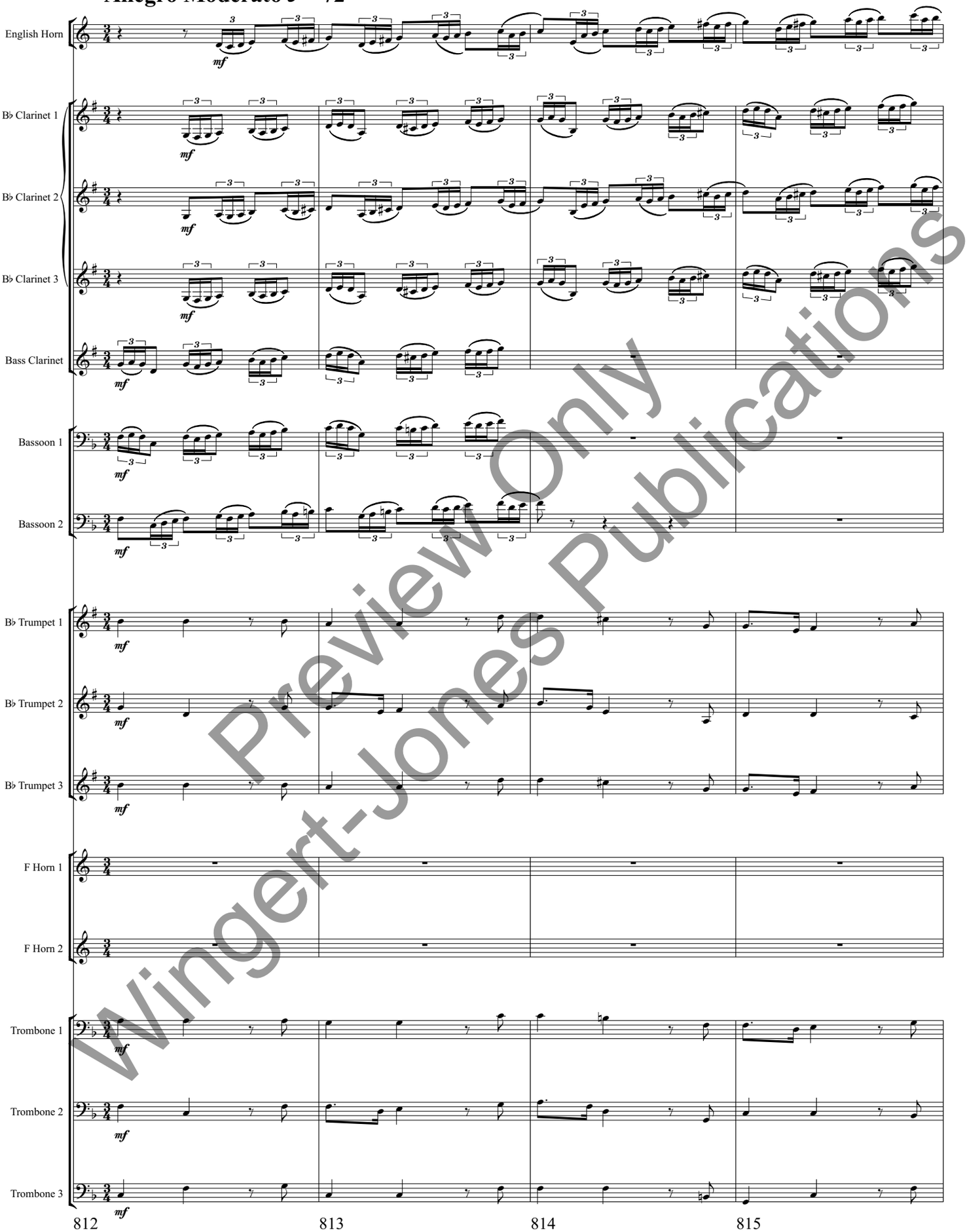
Variation XXVI

Allegro Moderato ♩ = 72



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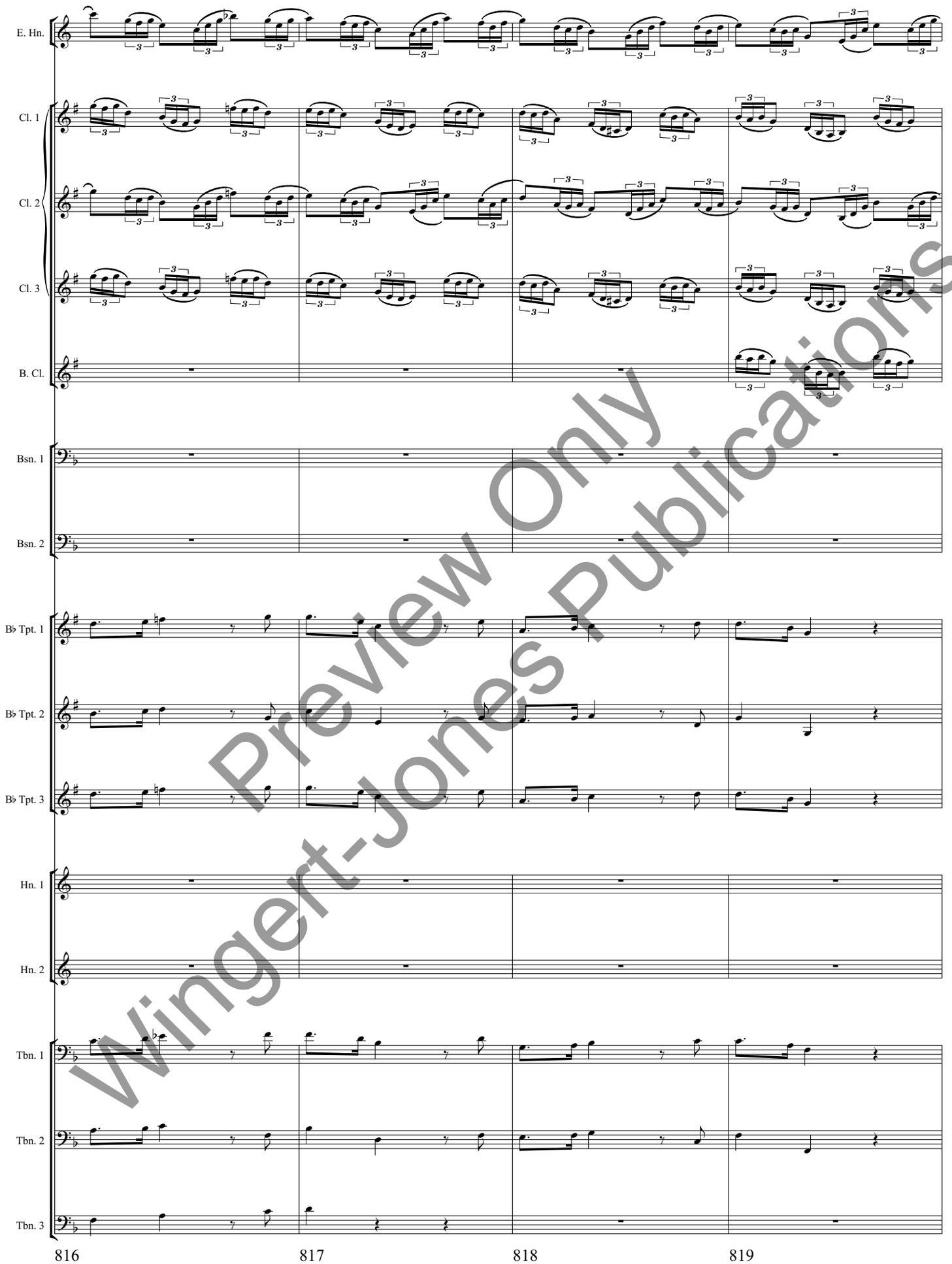

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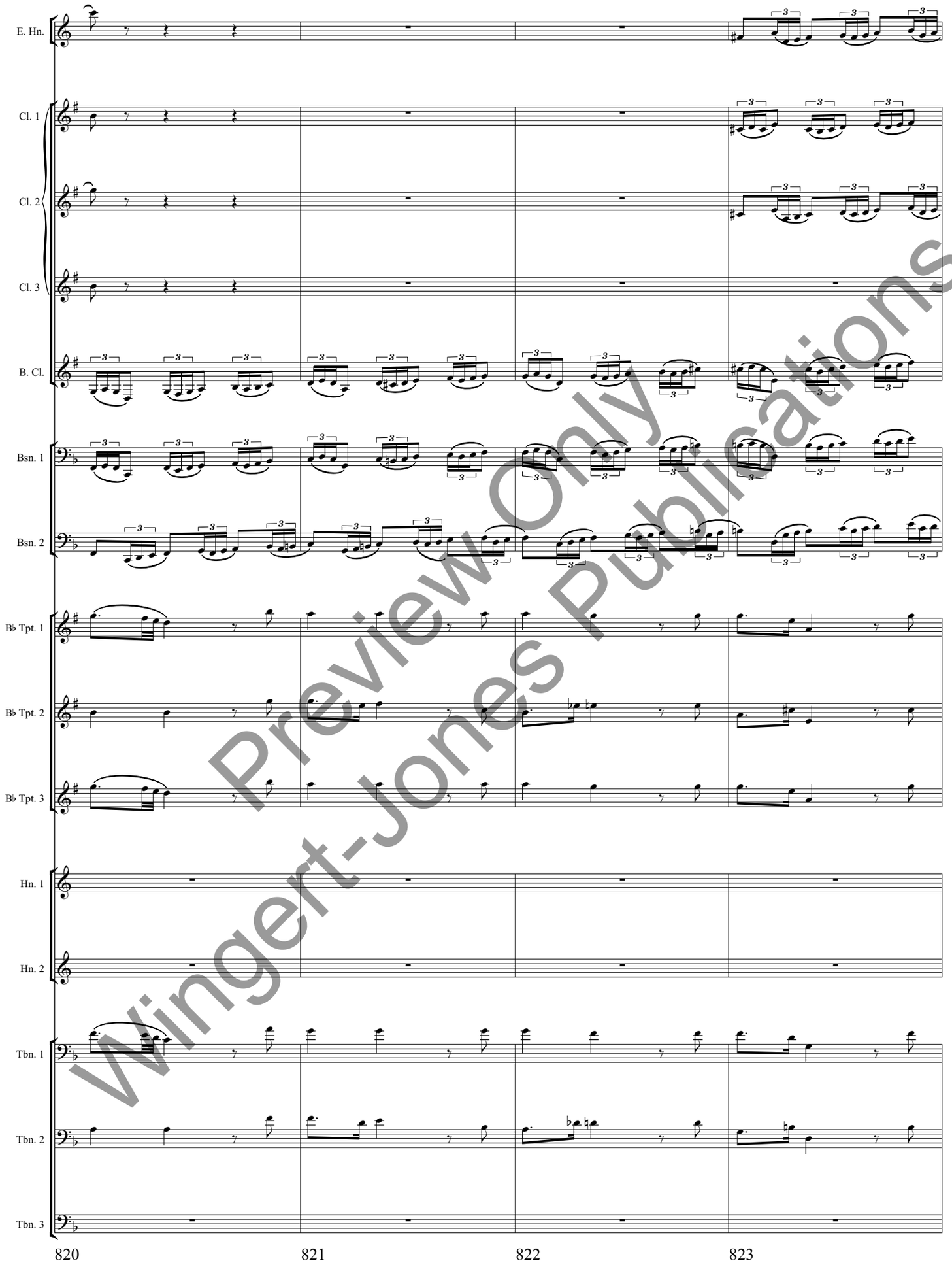

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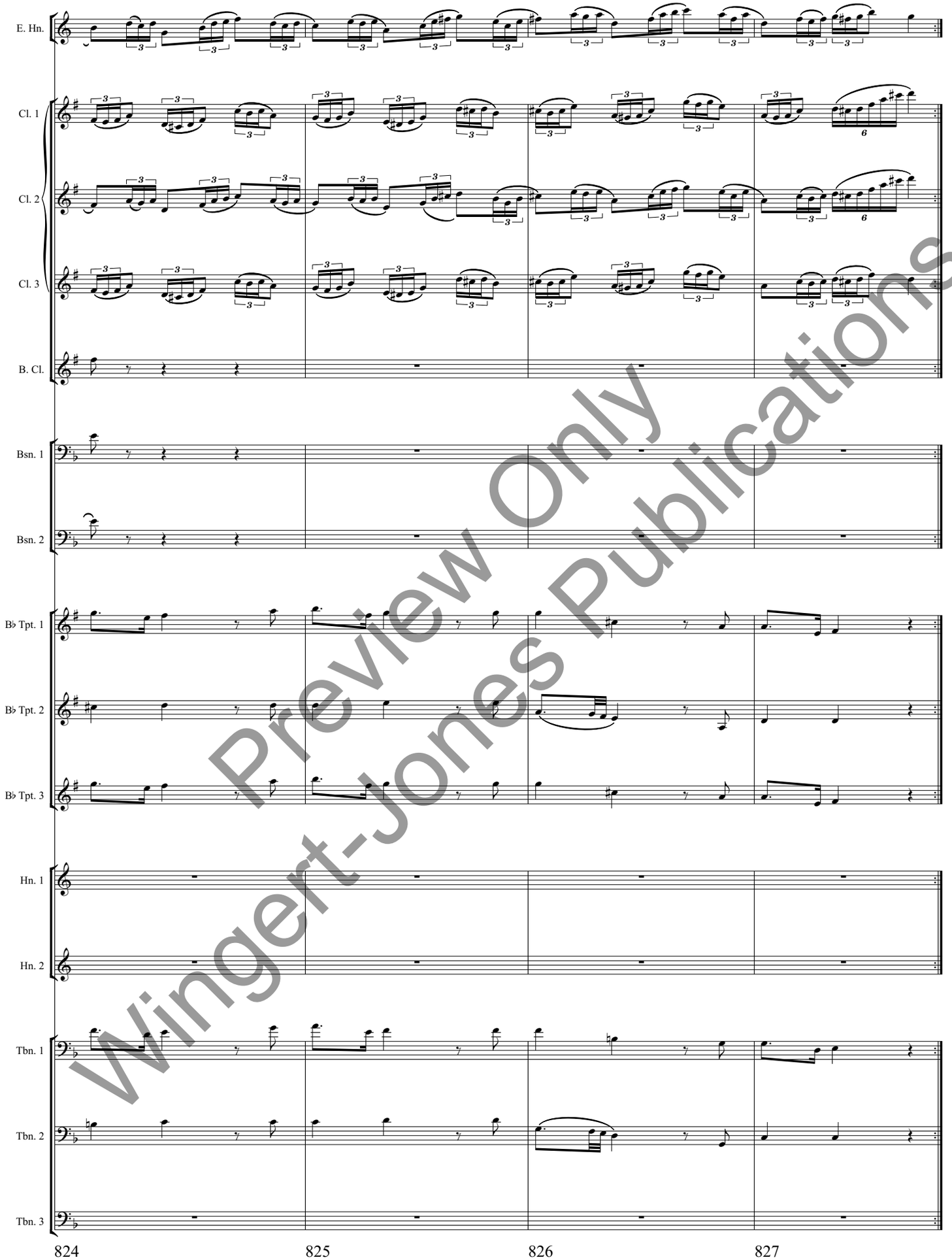

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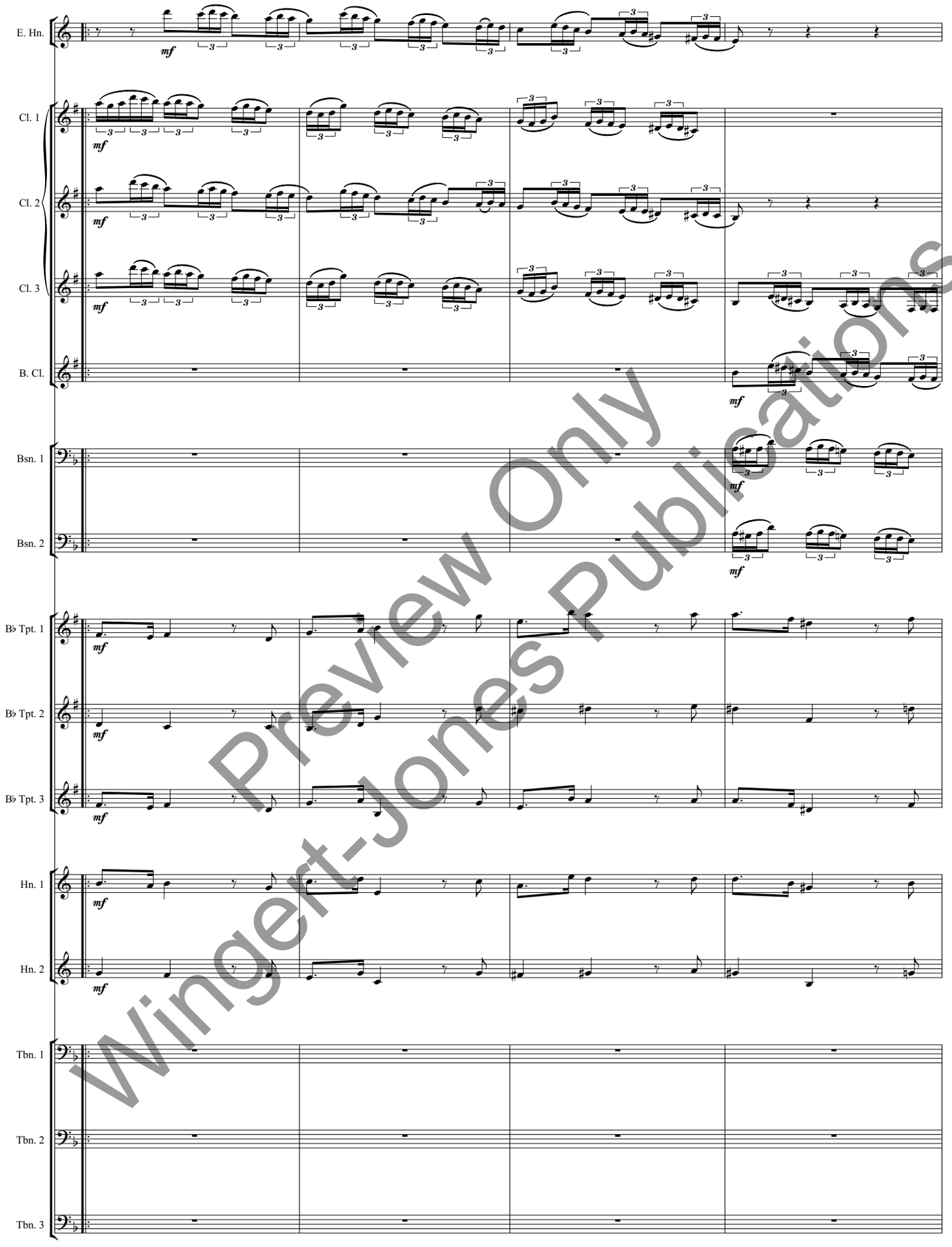
Wingert-Jones Publications



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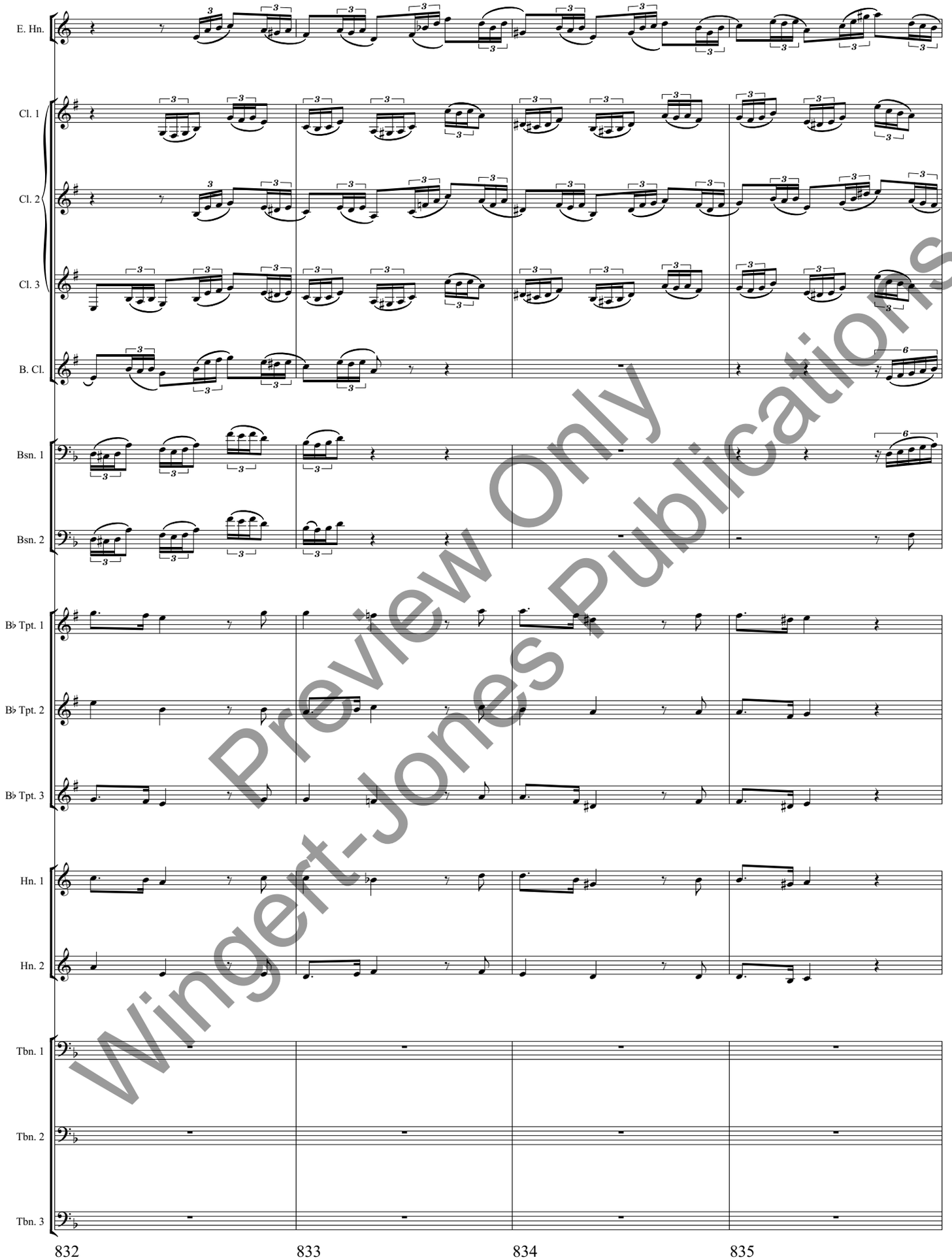

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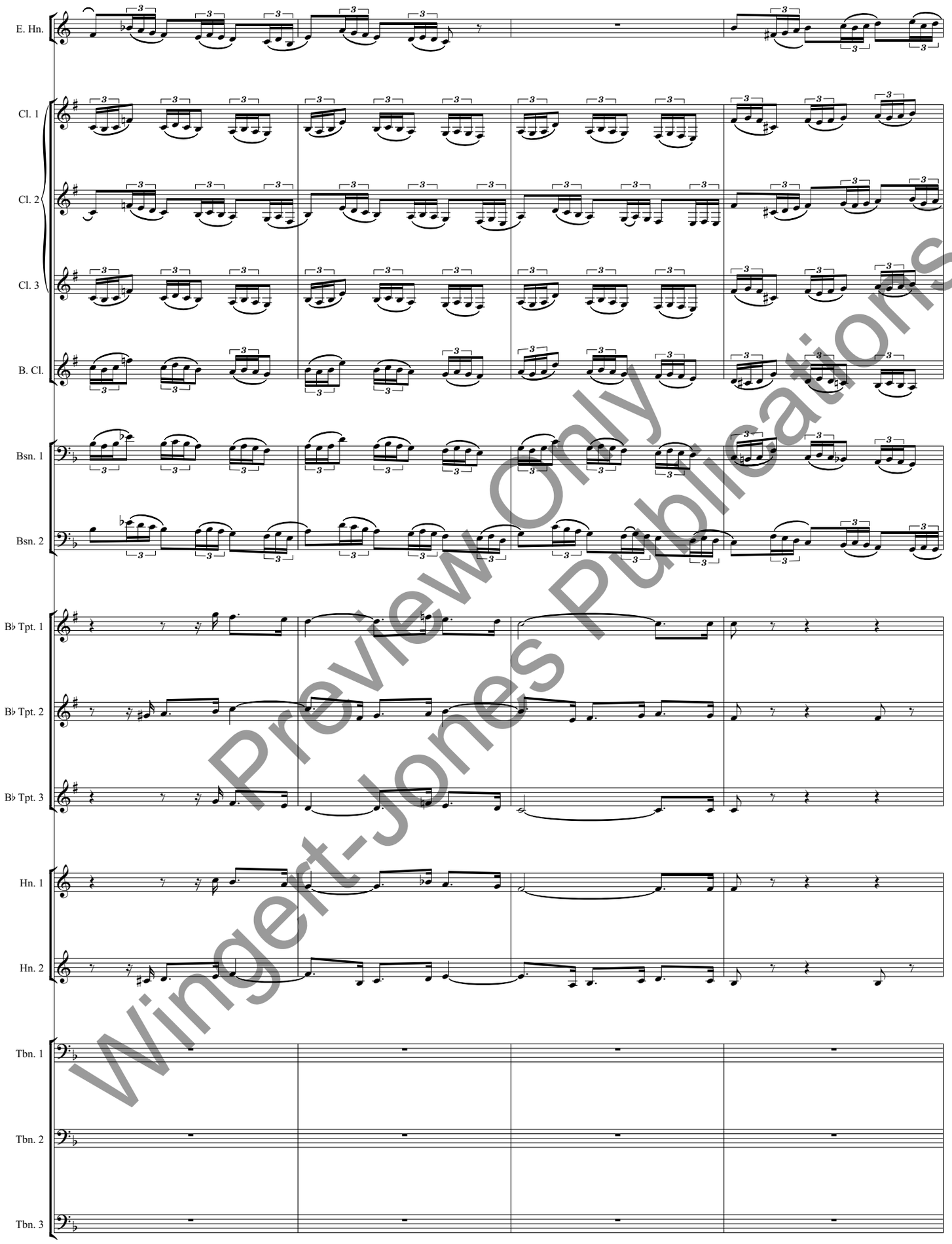

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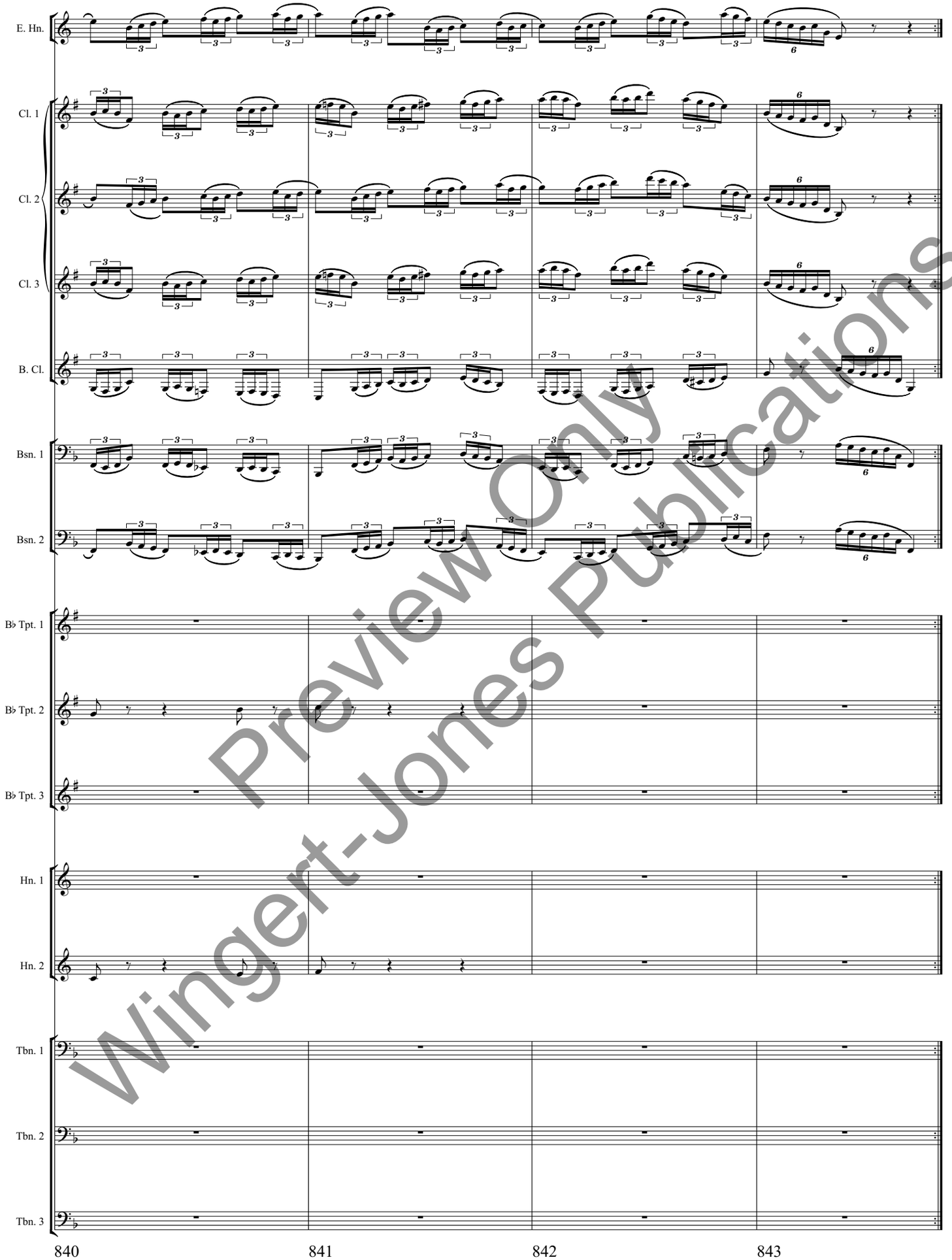

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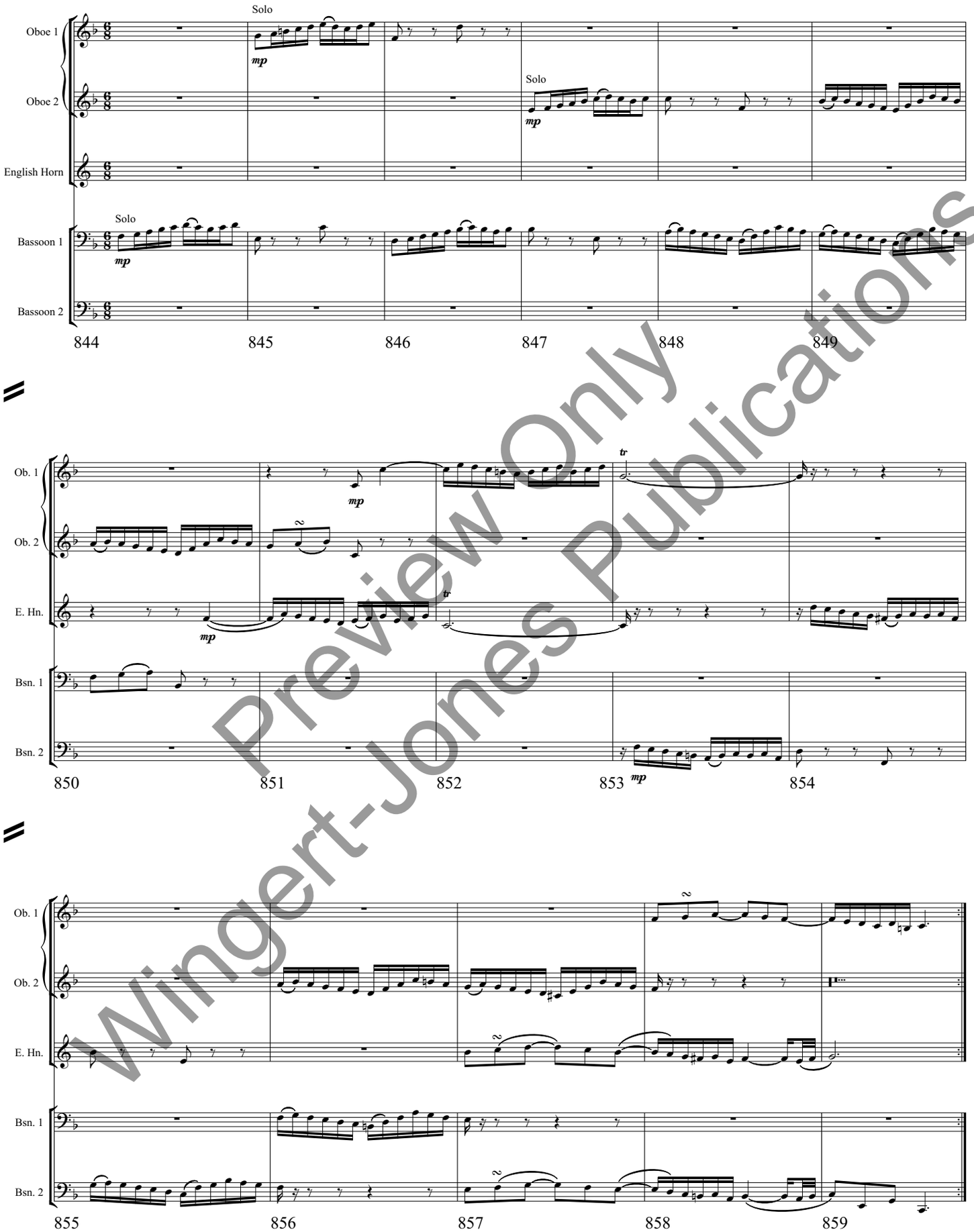
Variation XXVII - Canon at the Ninth

Moderato ♩ = 66



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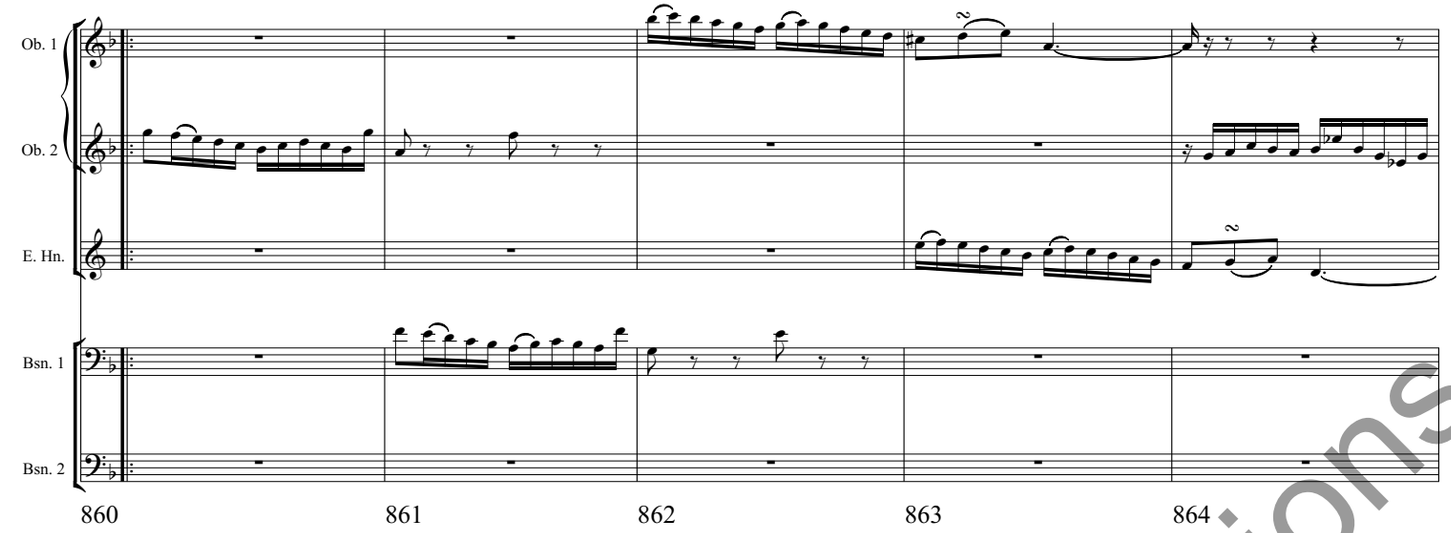
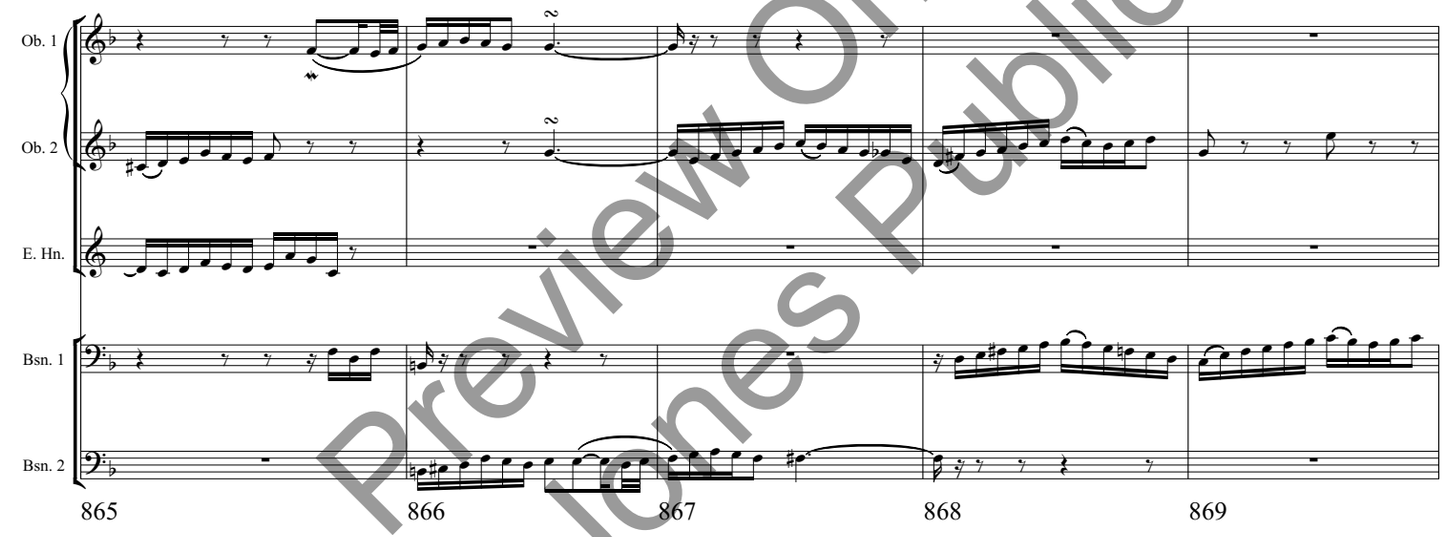
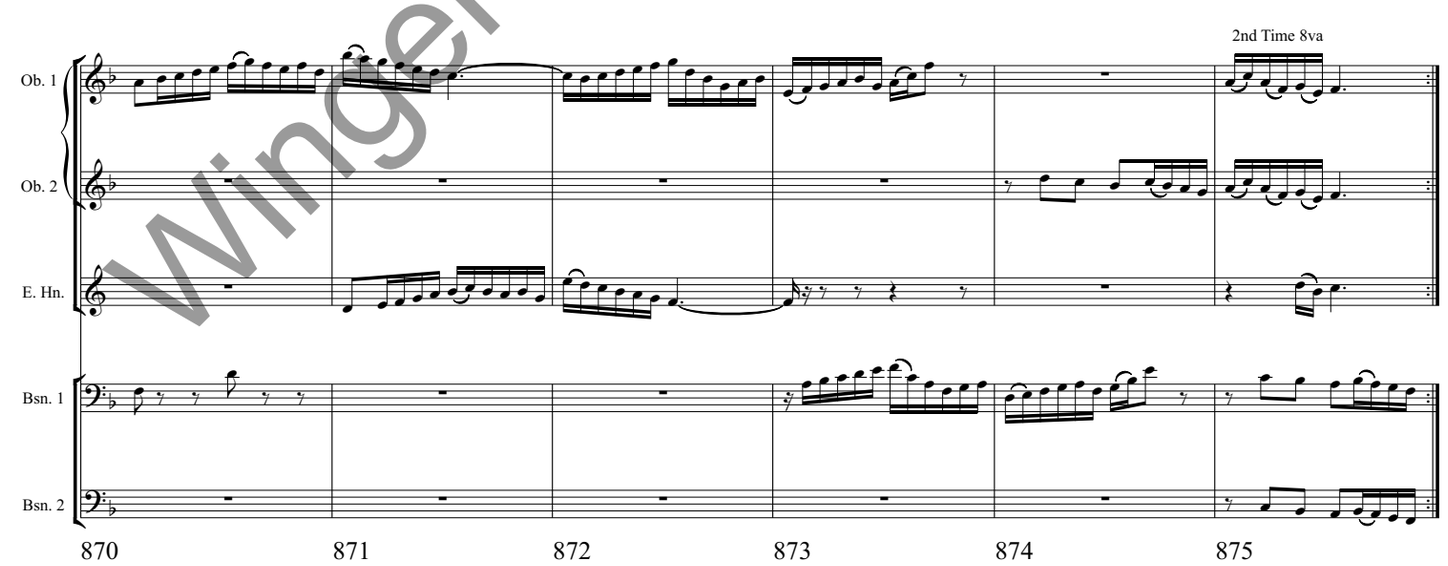
Wingert-Jones Publications







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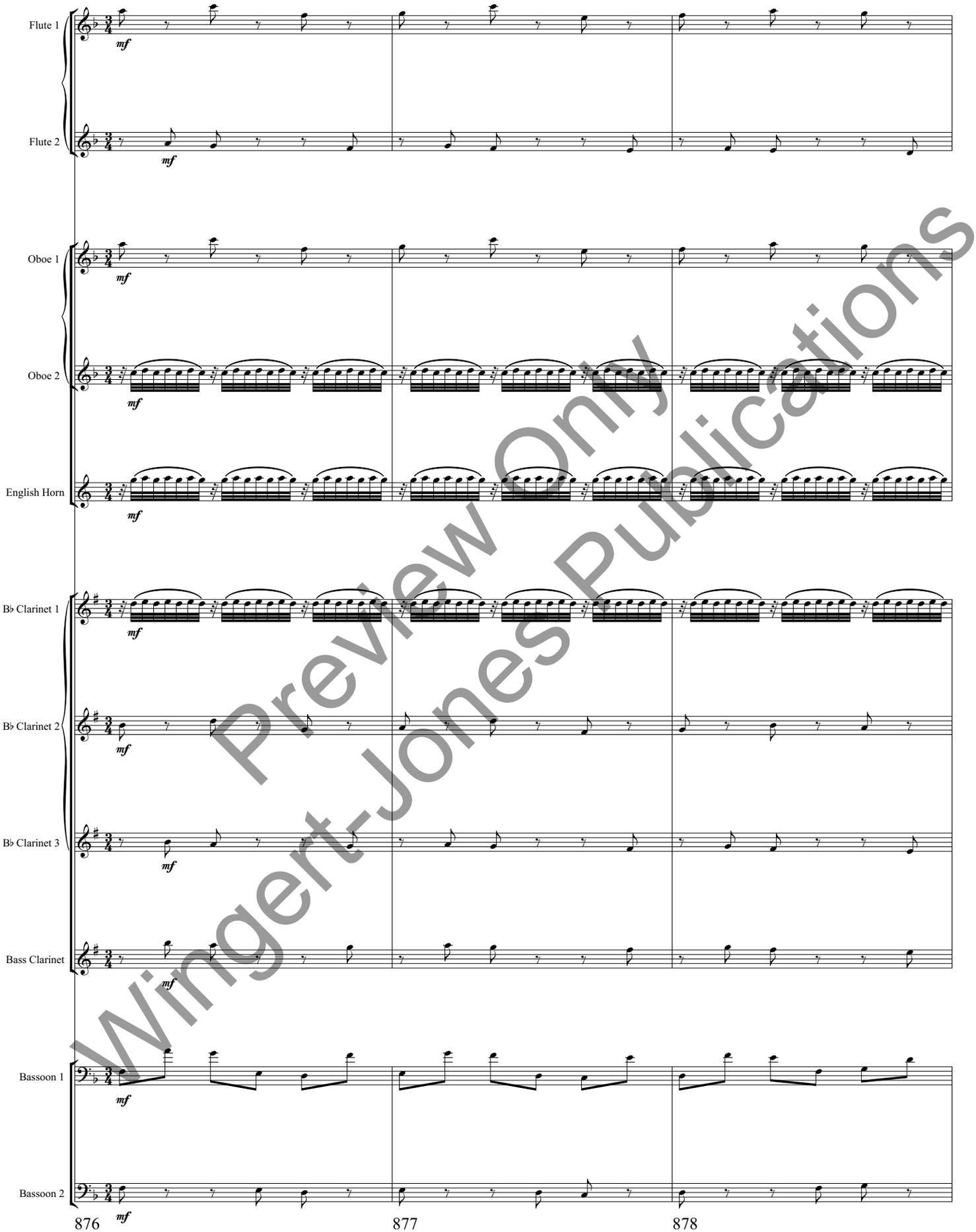
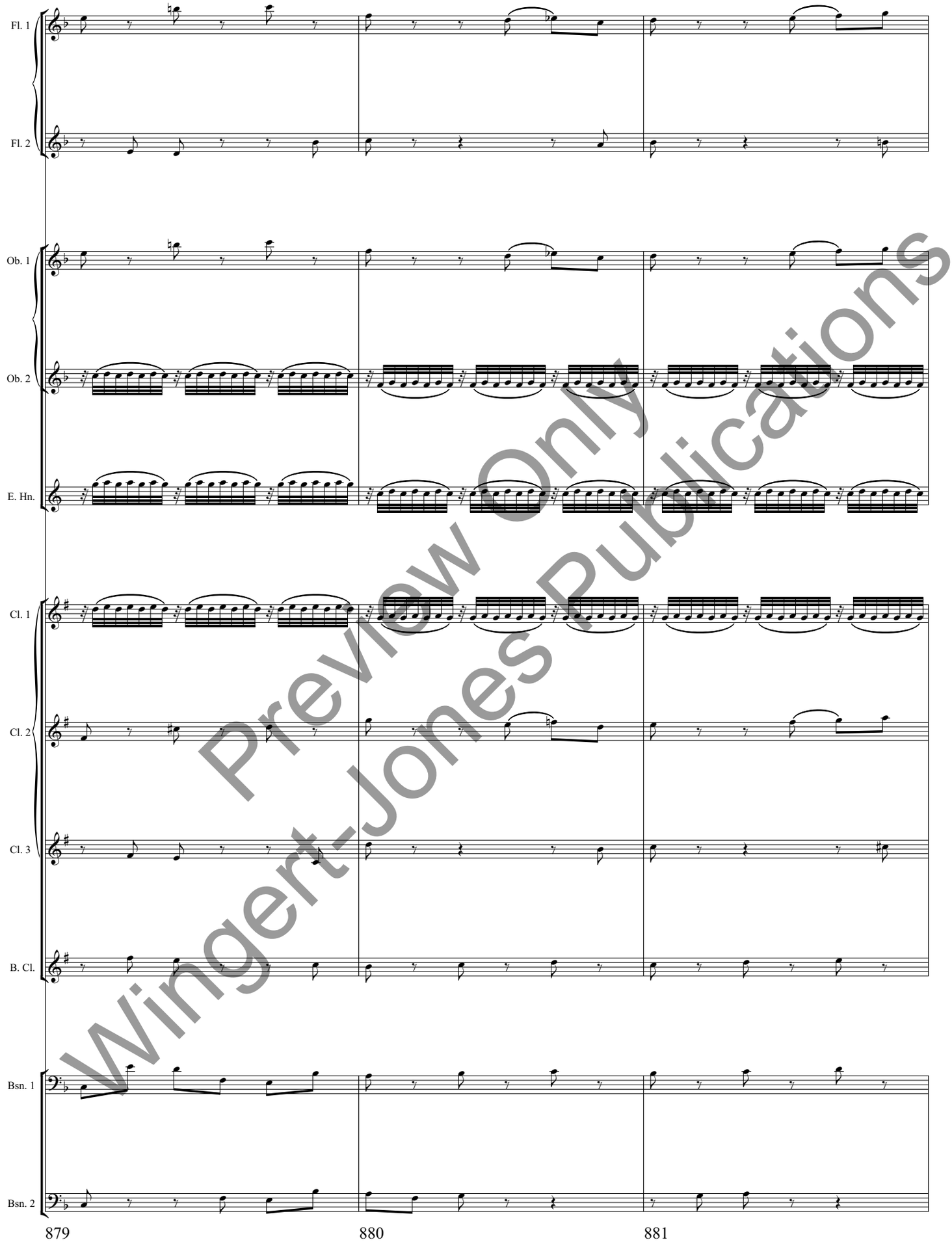
Variation XXVIII

Moderato ♩ = 76



Preview Only
Wingert-Jones Publications



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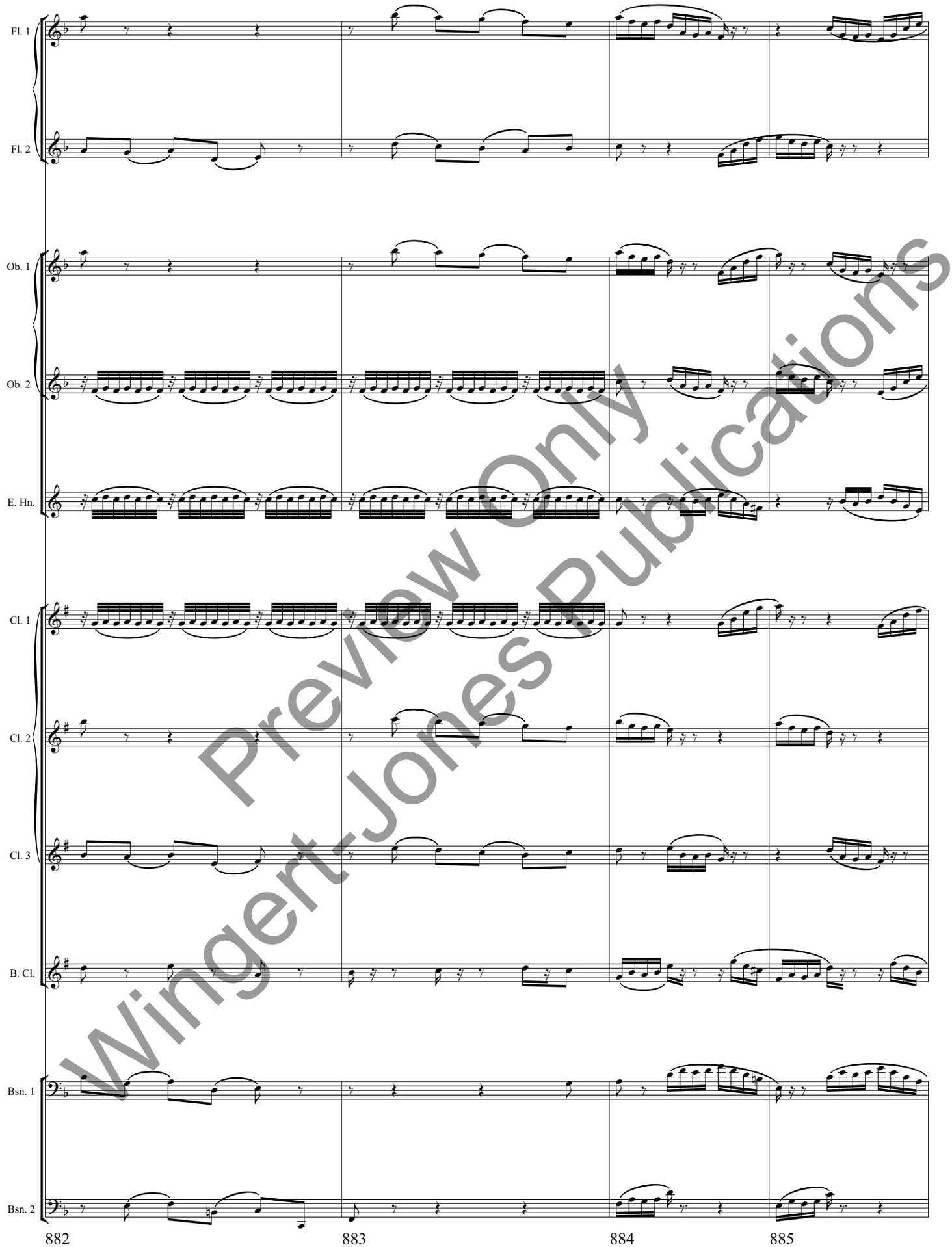

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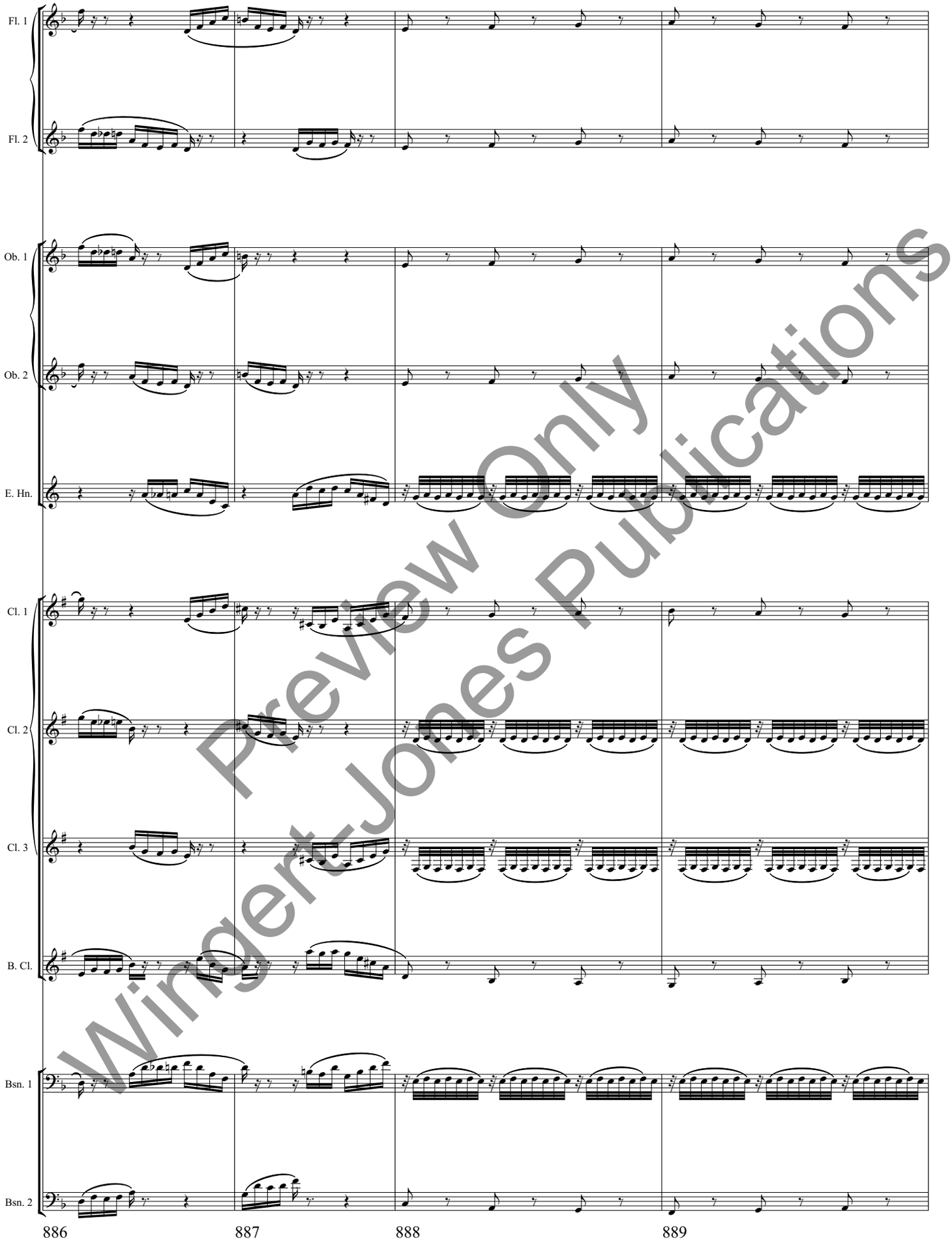
Wingert-Jones Publications



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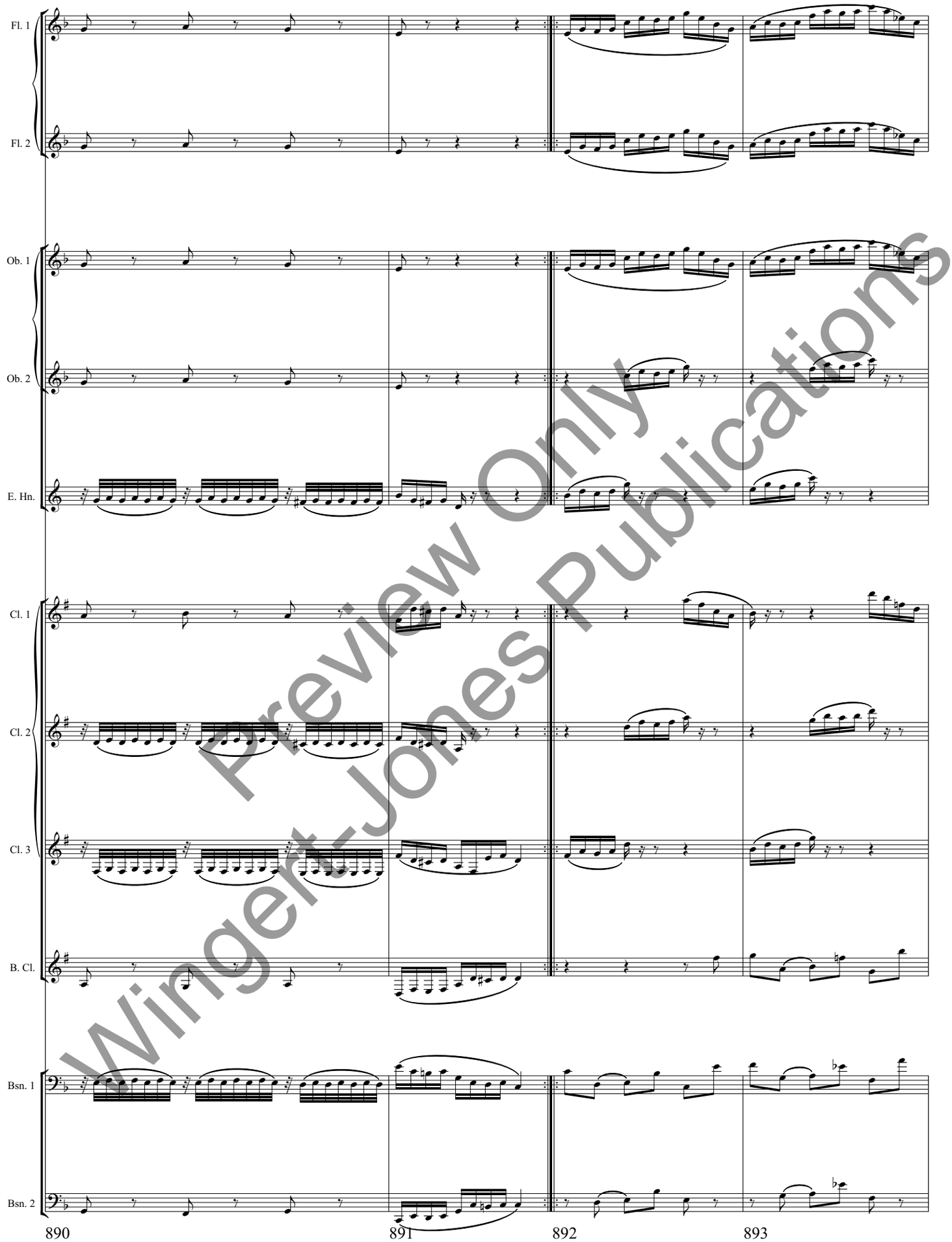

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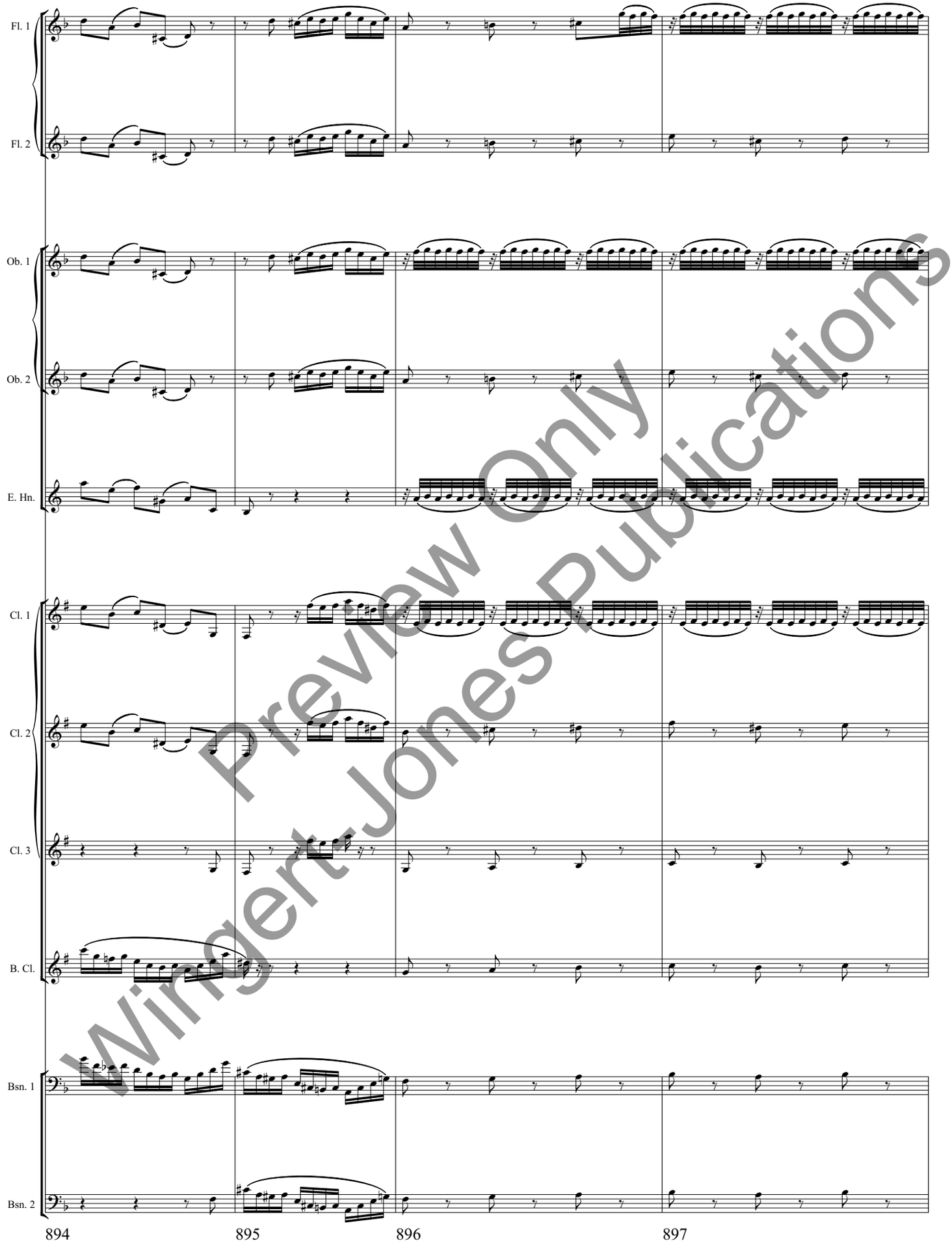

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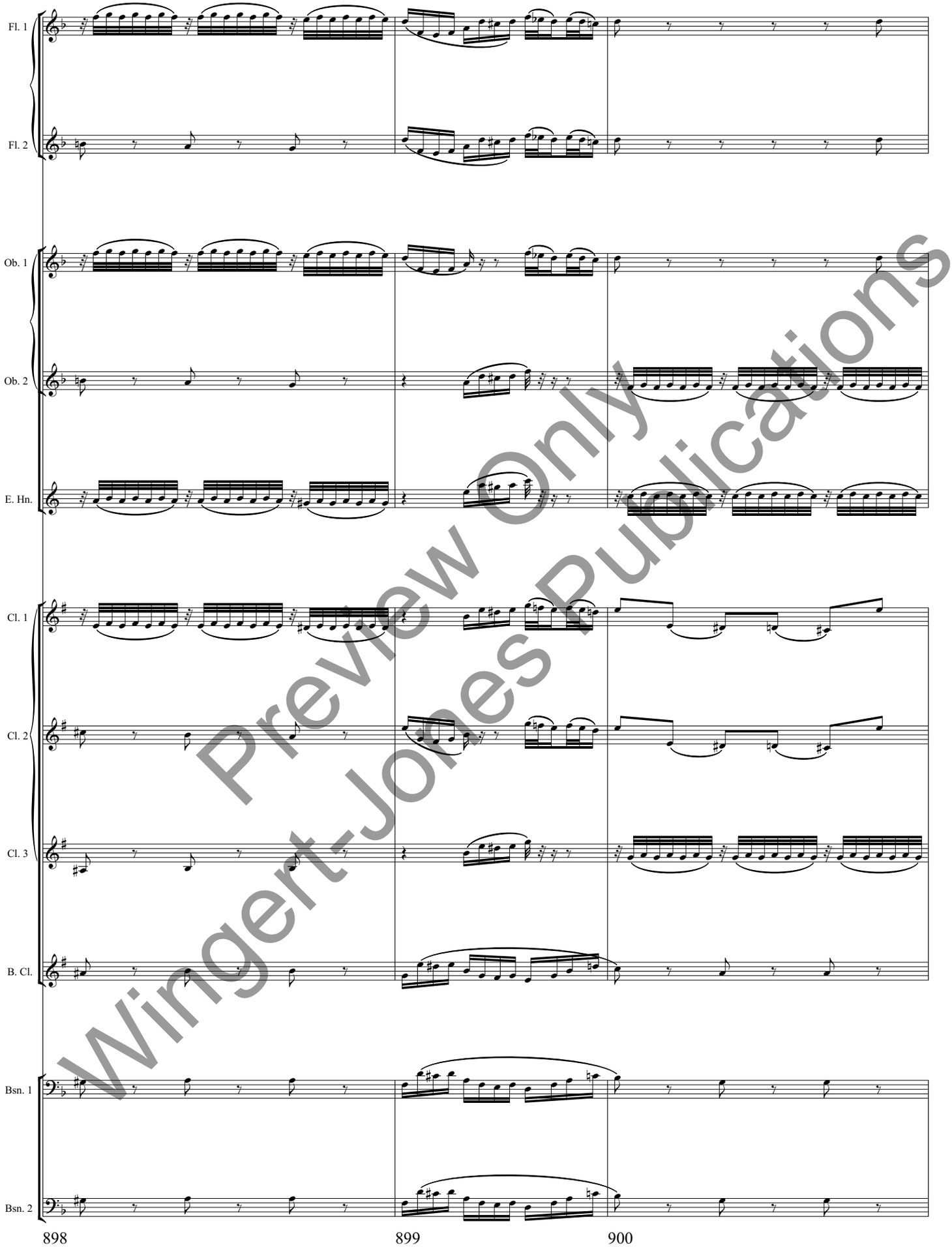

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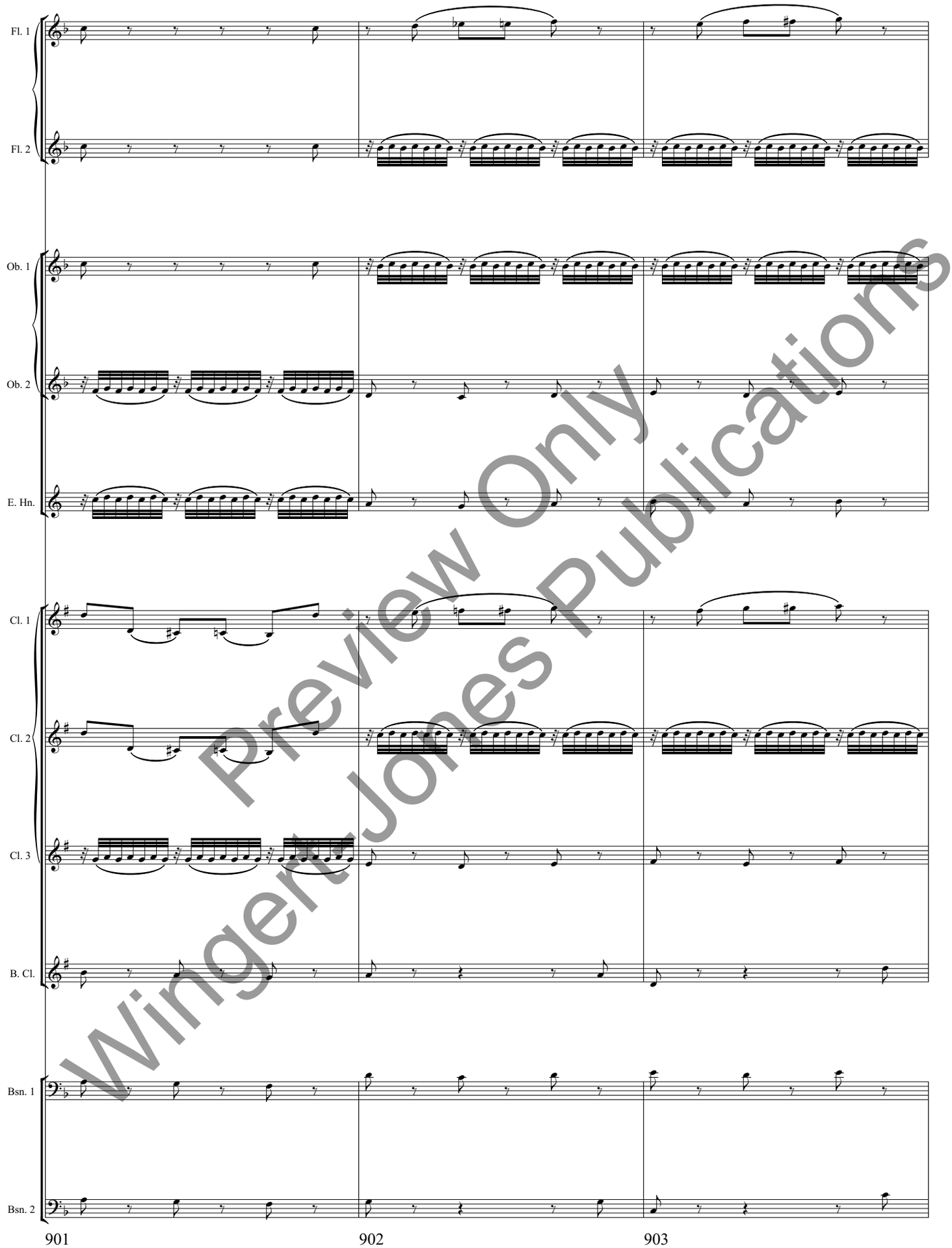

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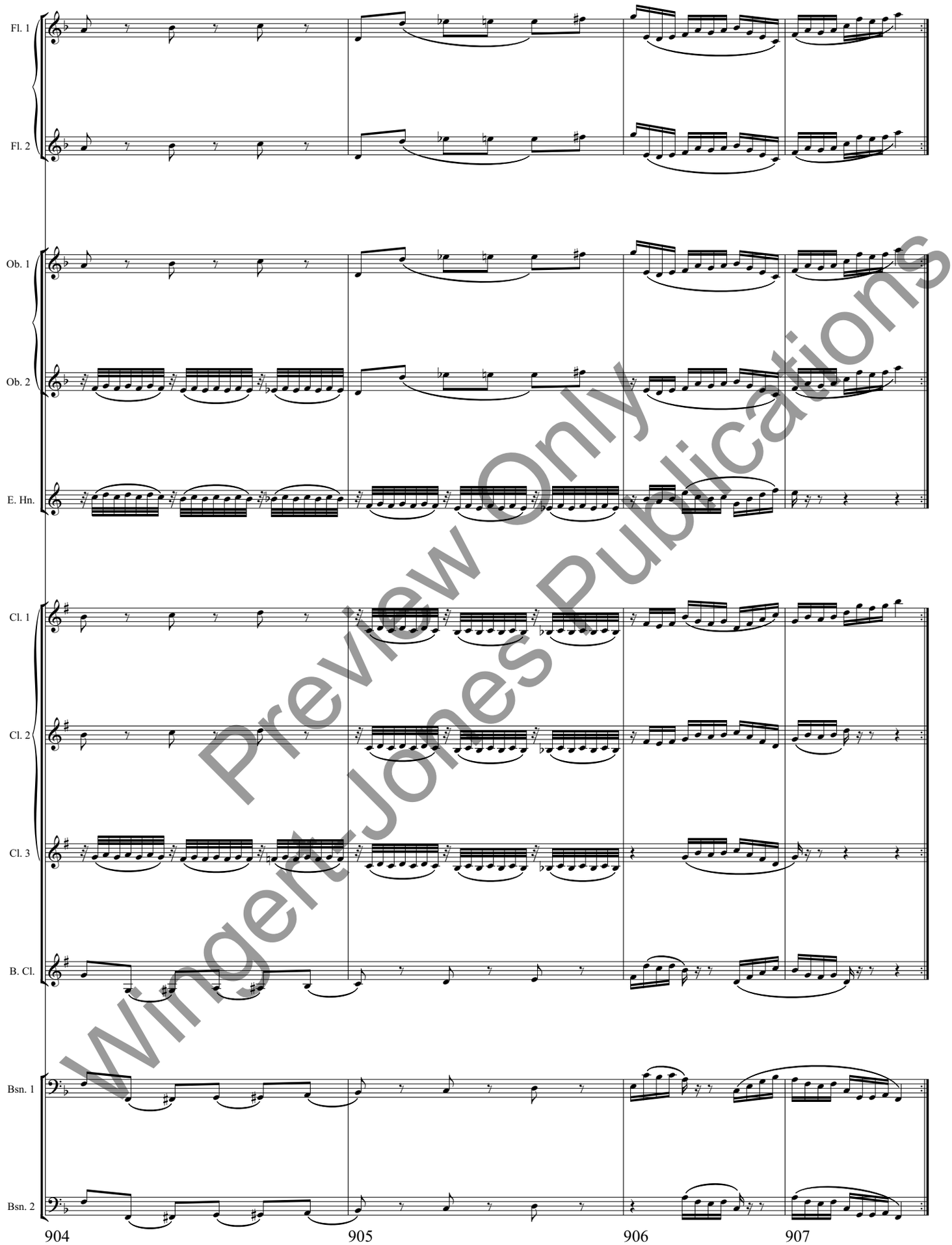

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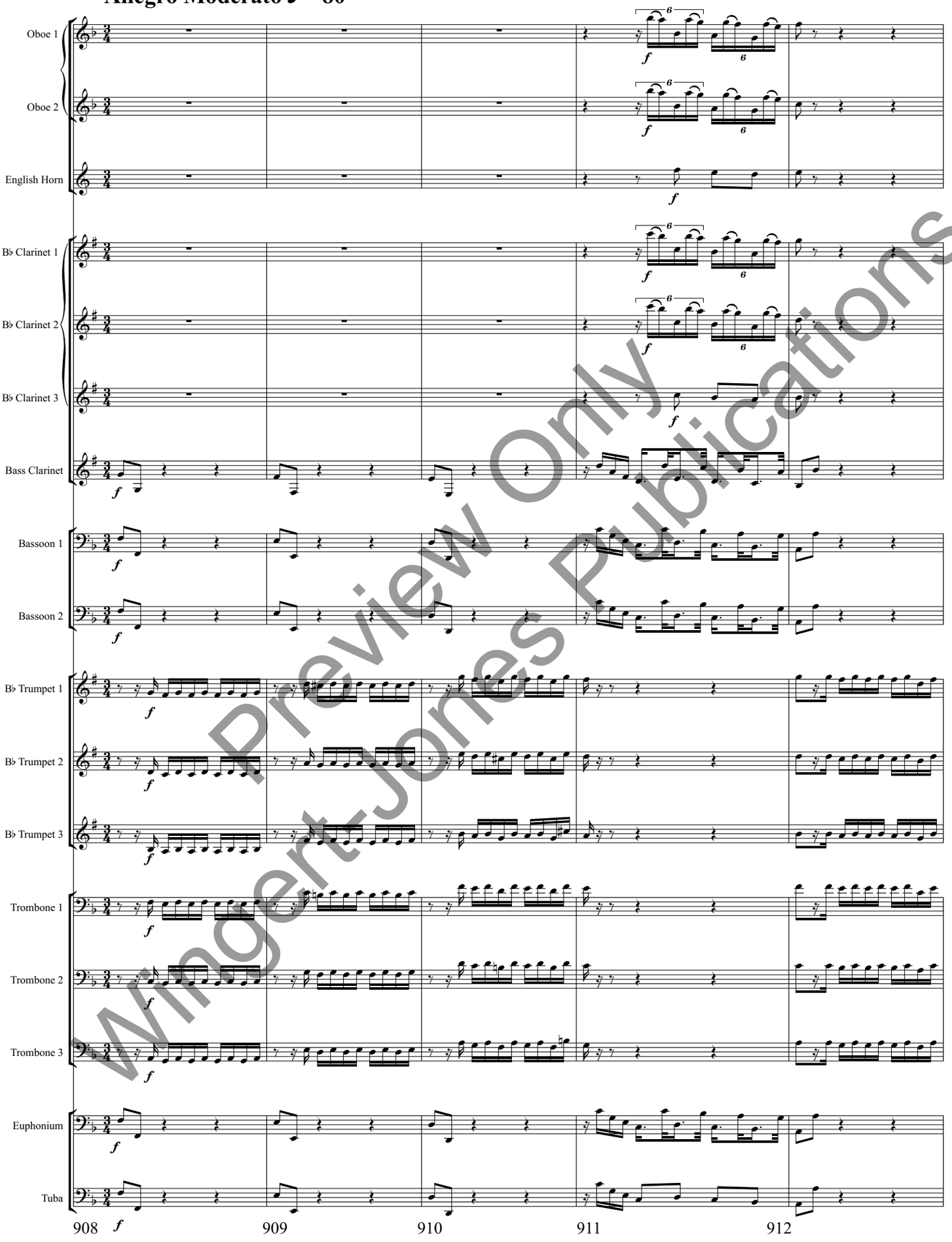
Variation XXIX

Allegro Moderato ♩ = 80



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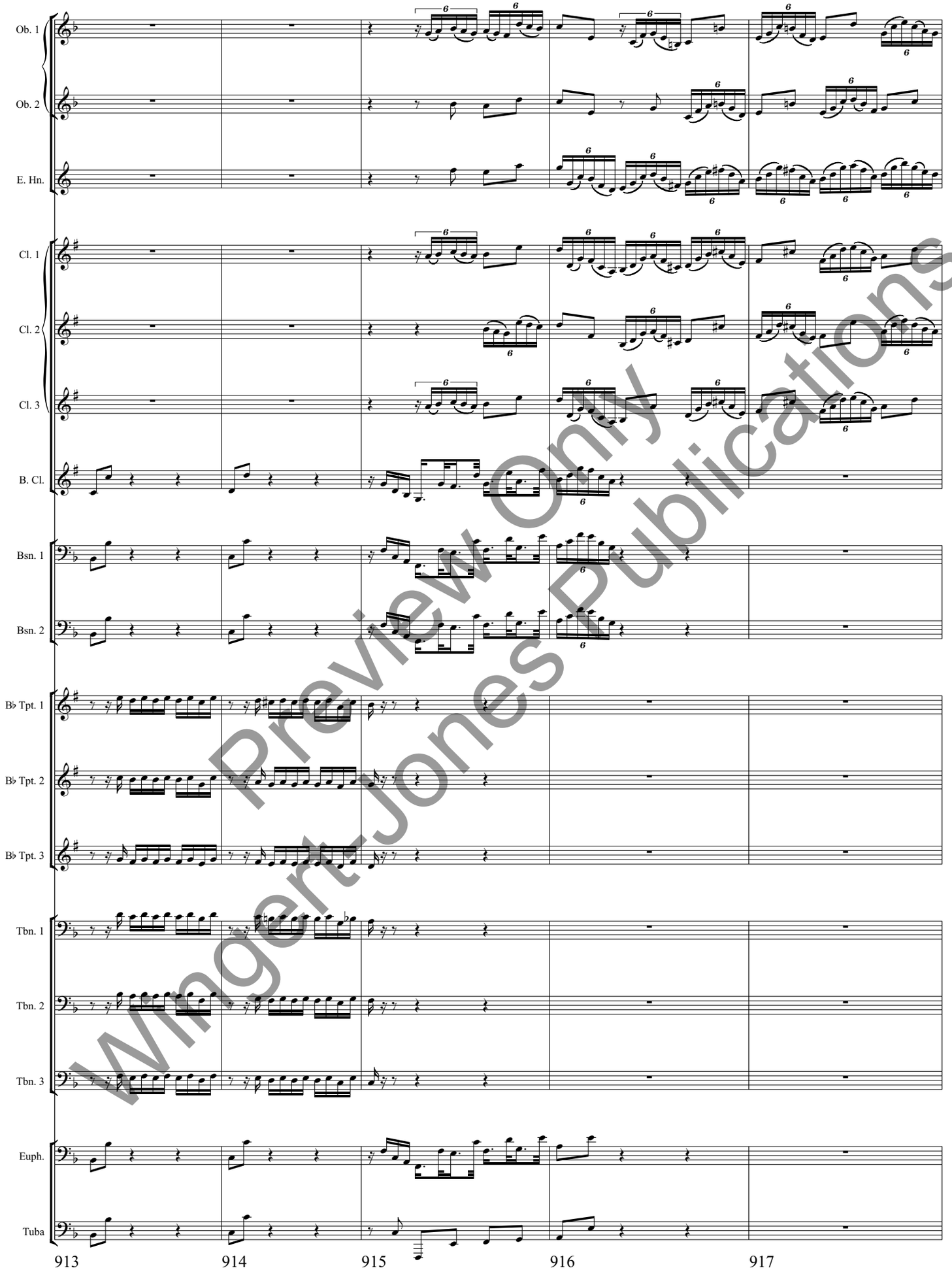

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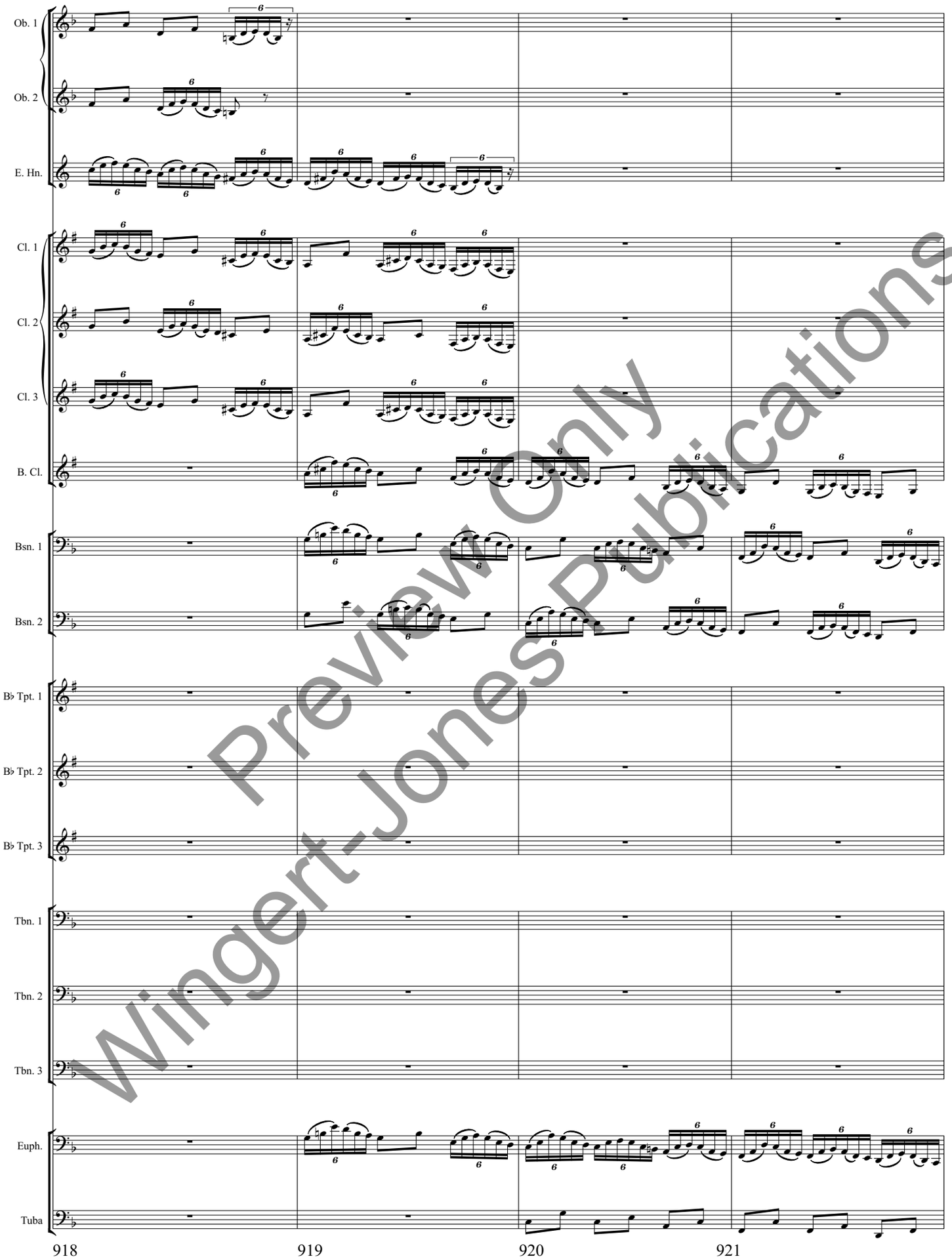

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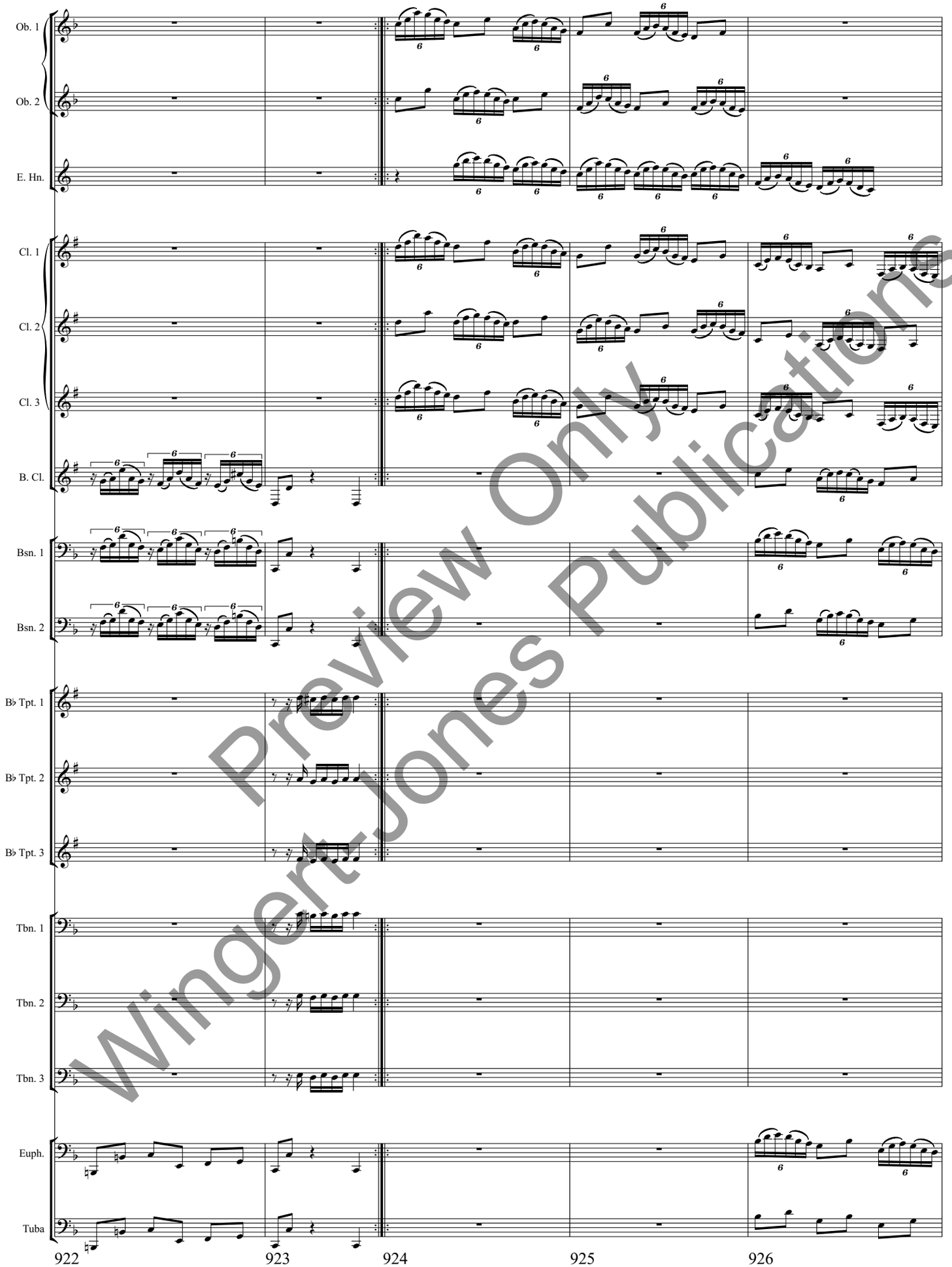

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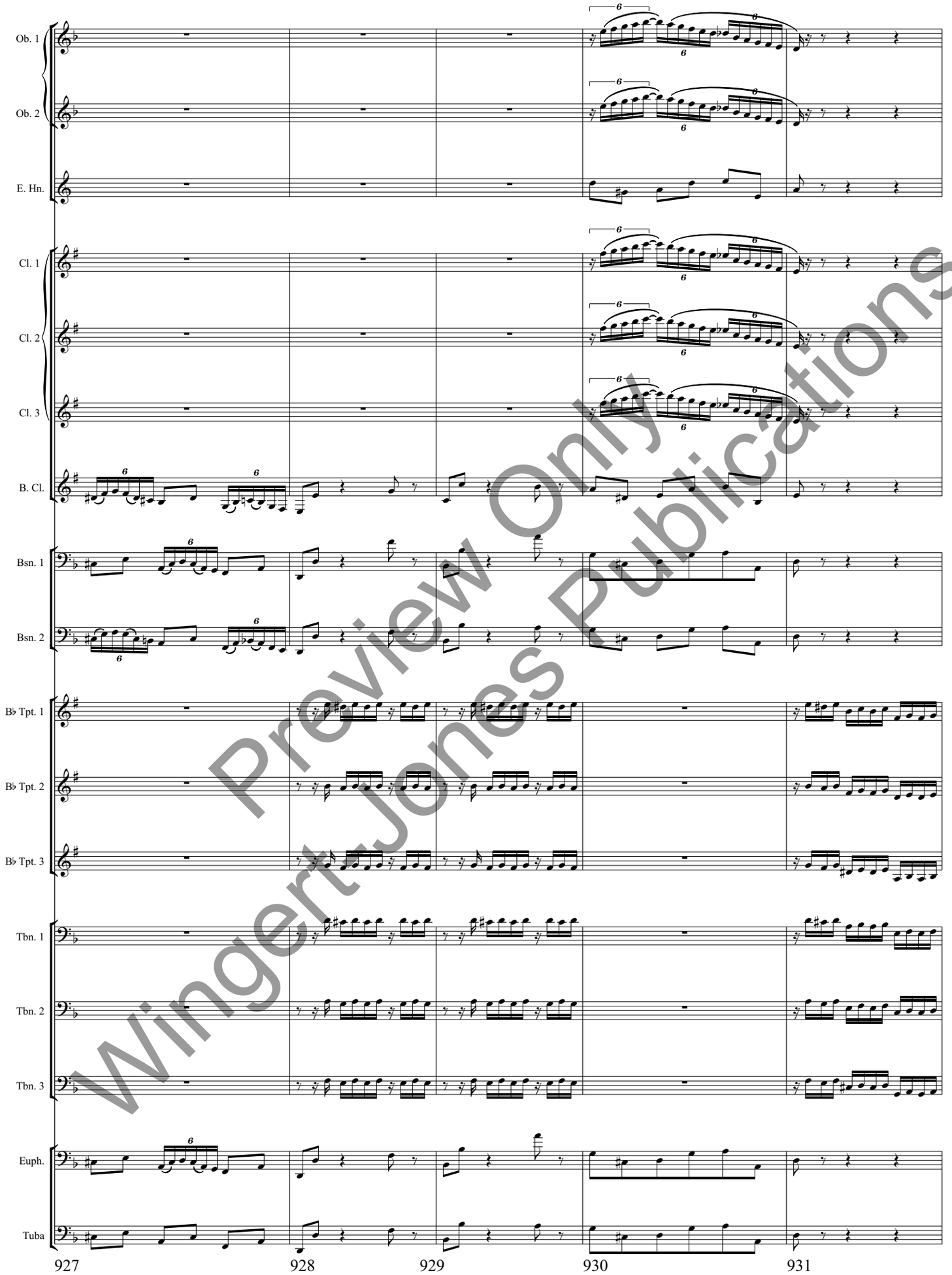

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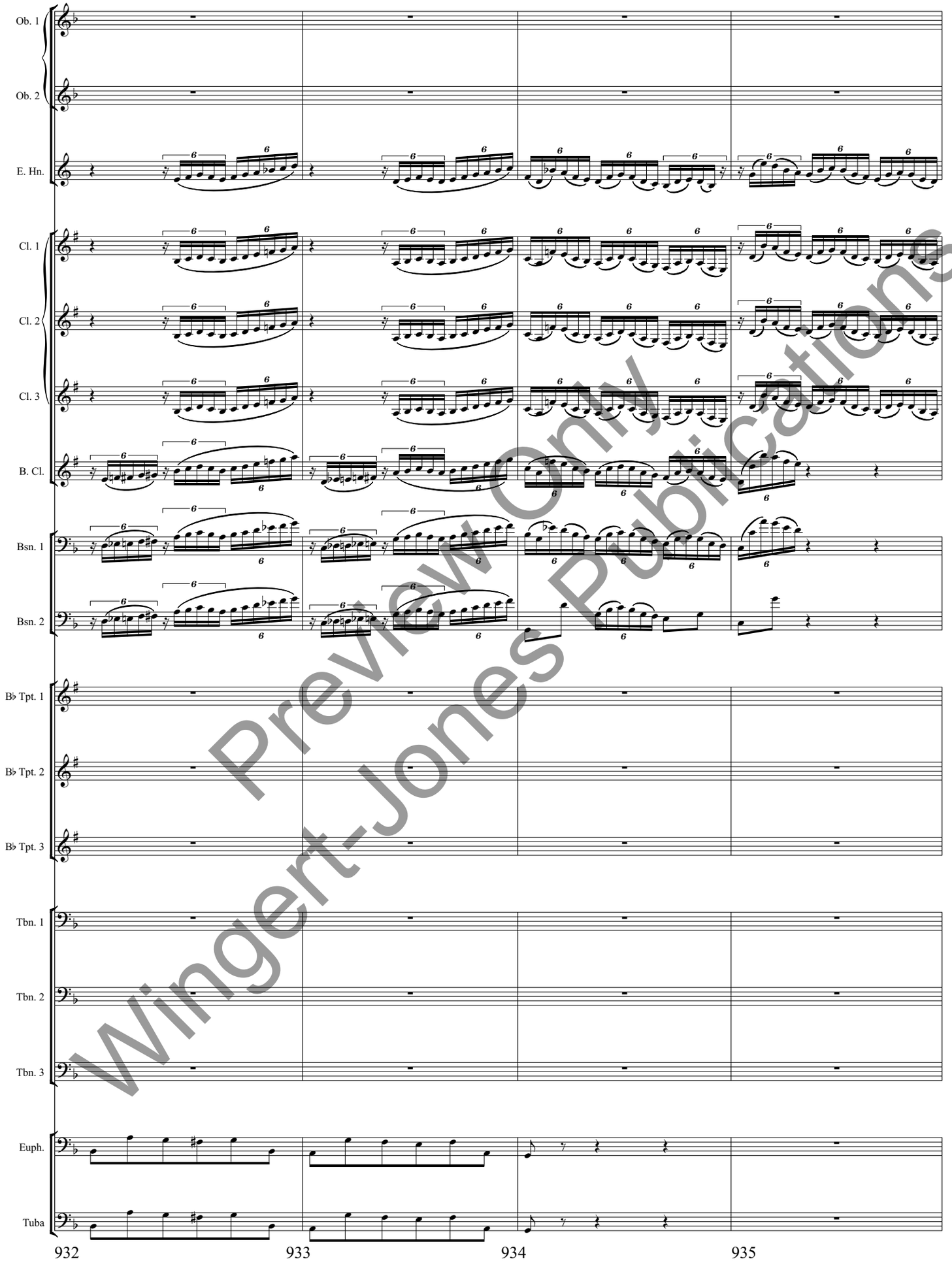

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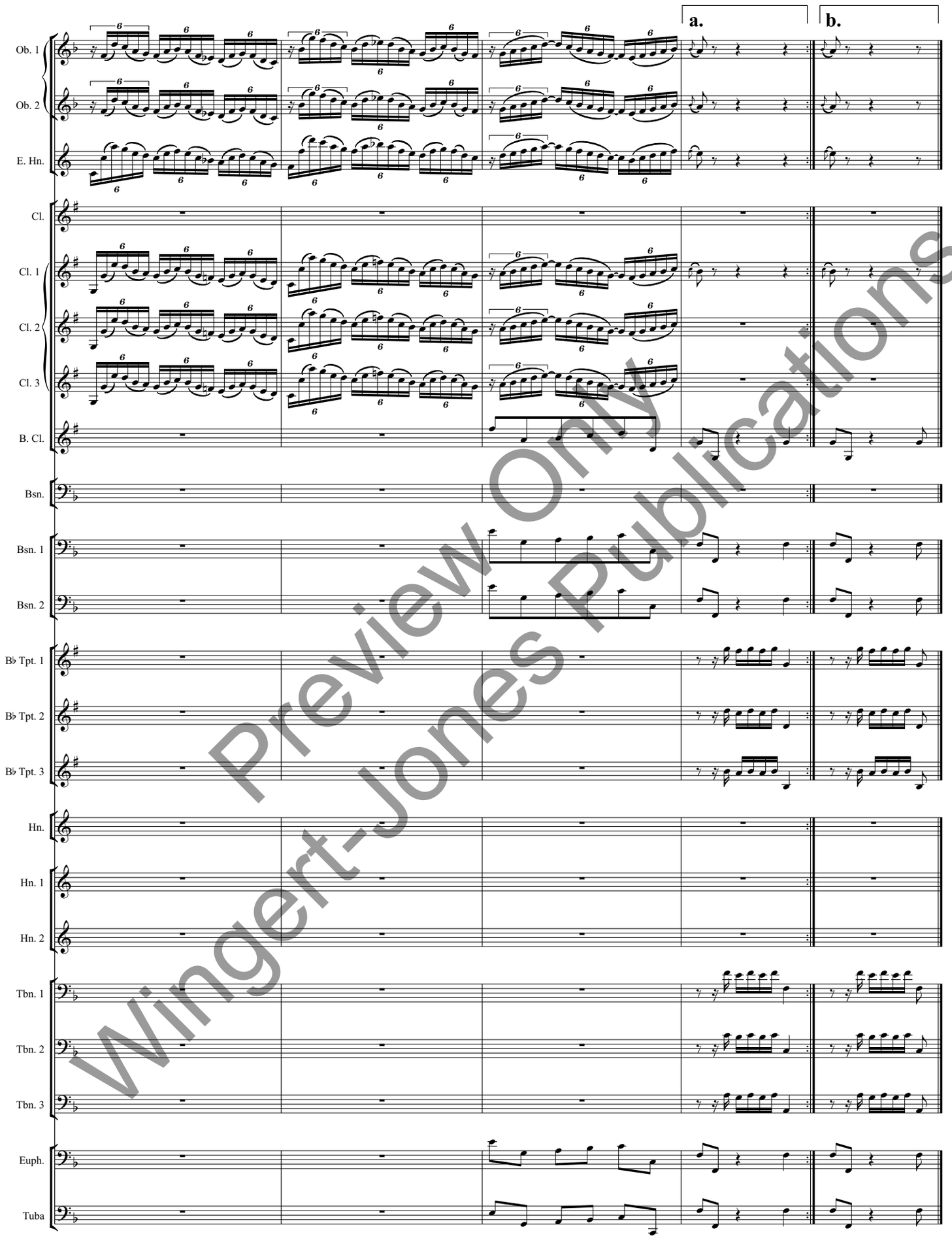
Use ending 'b' second time if Variation XXX attacca



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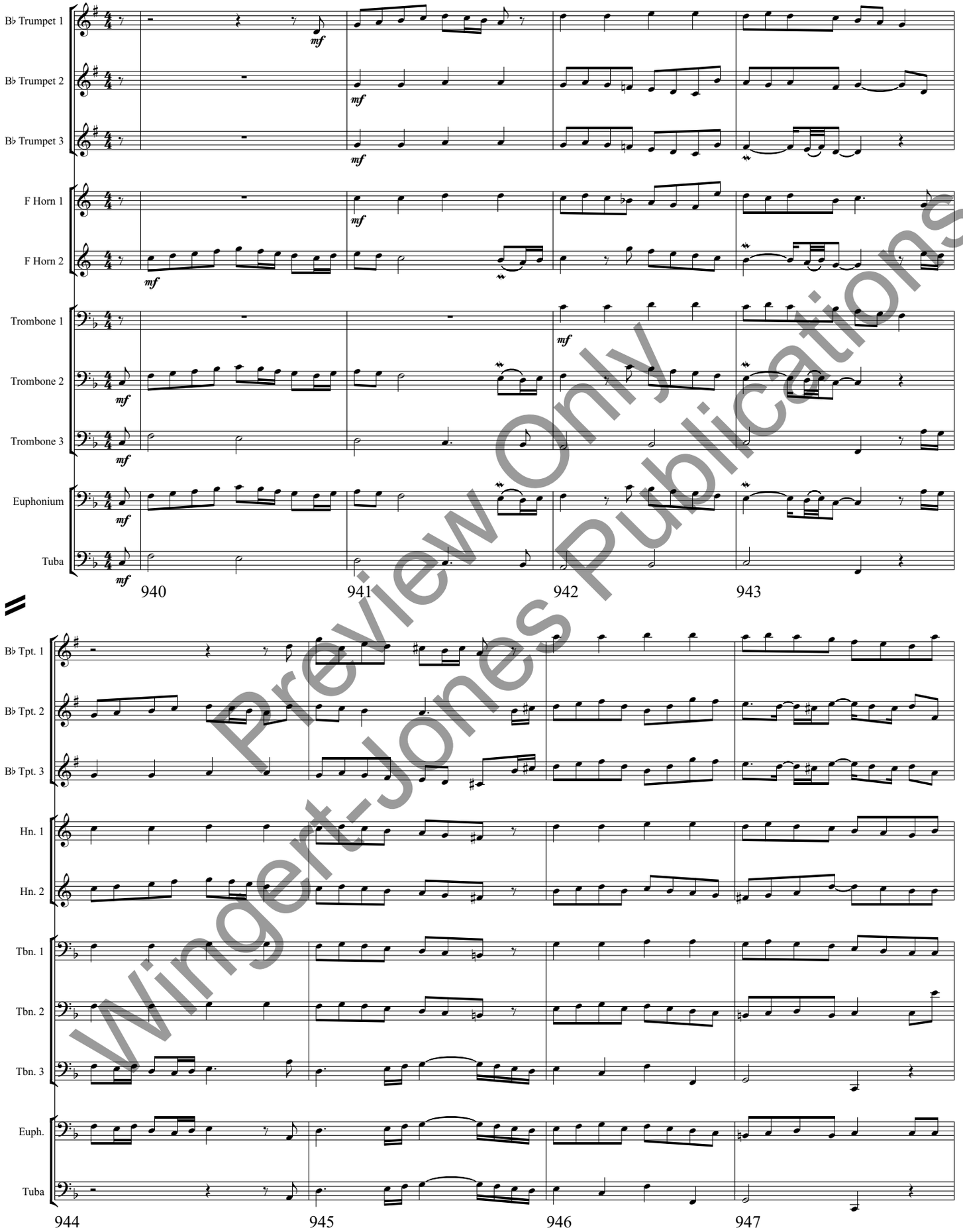
Variation XXX - Quodiblet

Maestoso ♩ = 76



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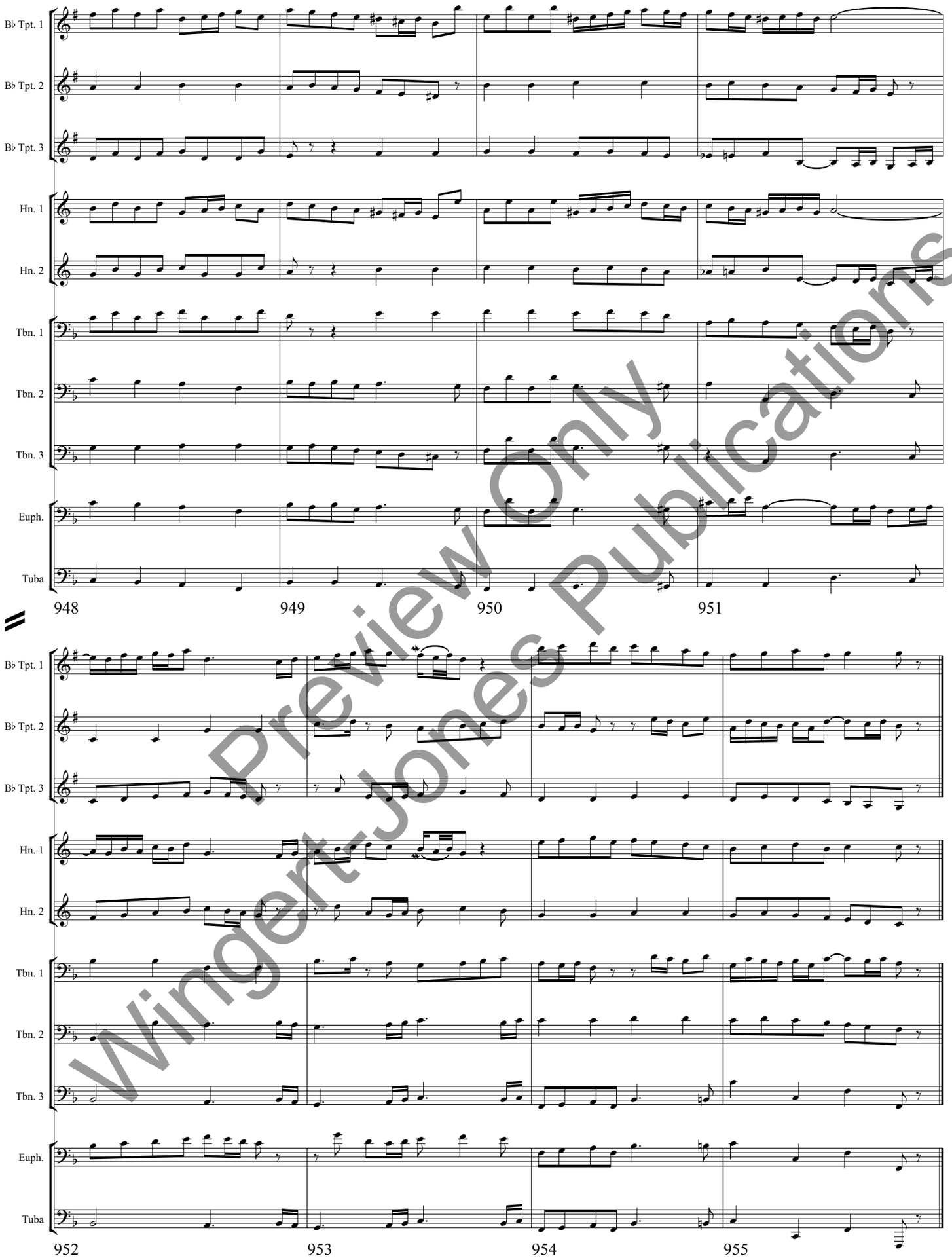

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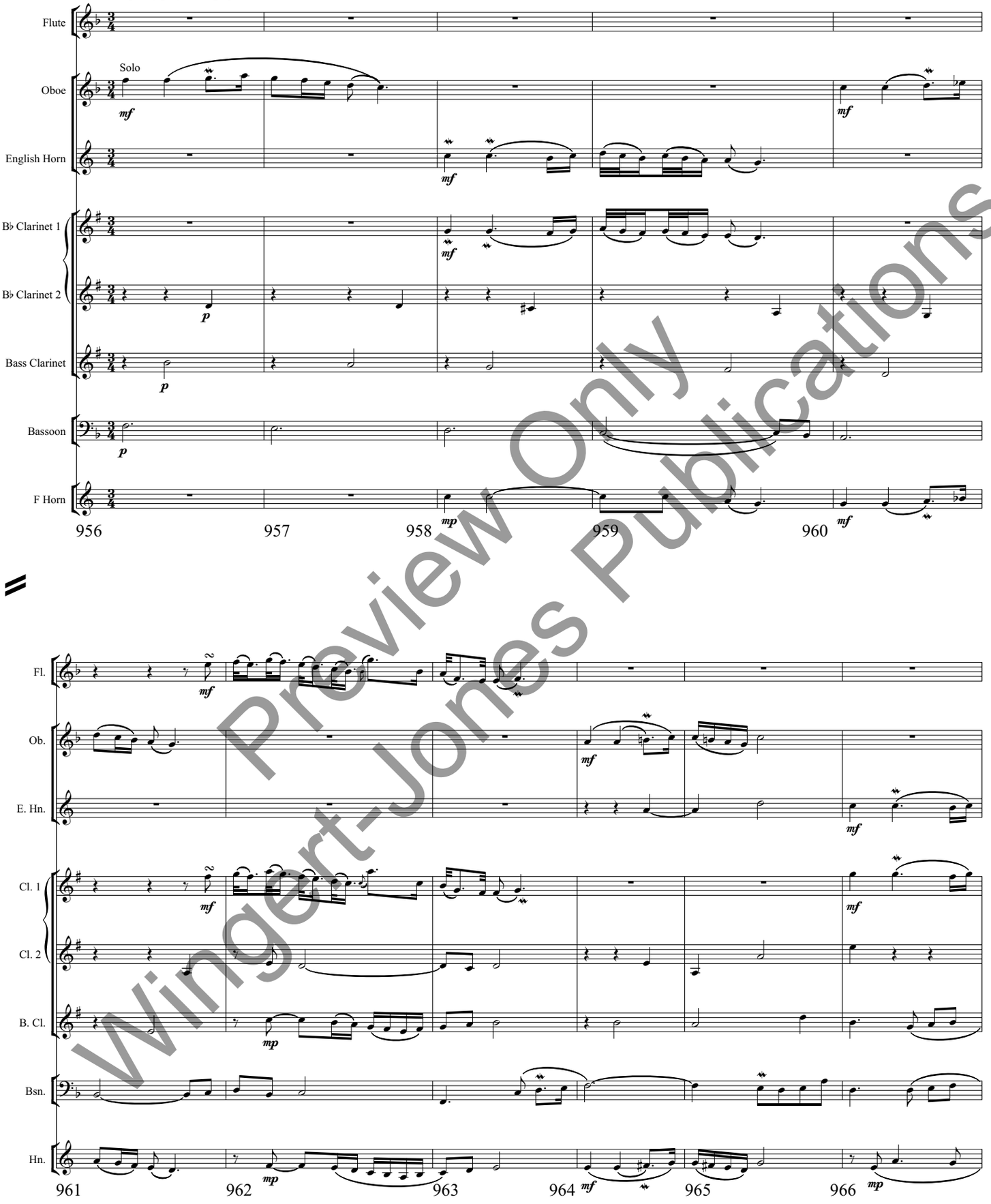
Aria - Restatement

Lento ♩ = 56



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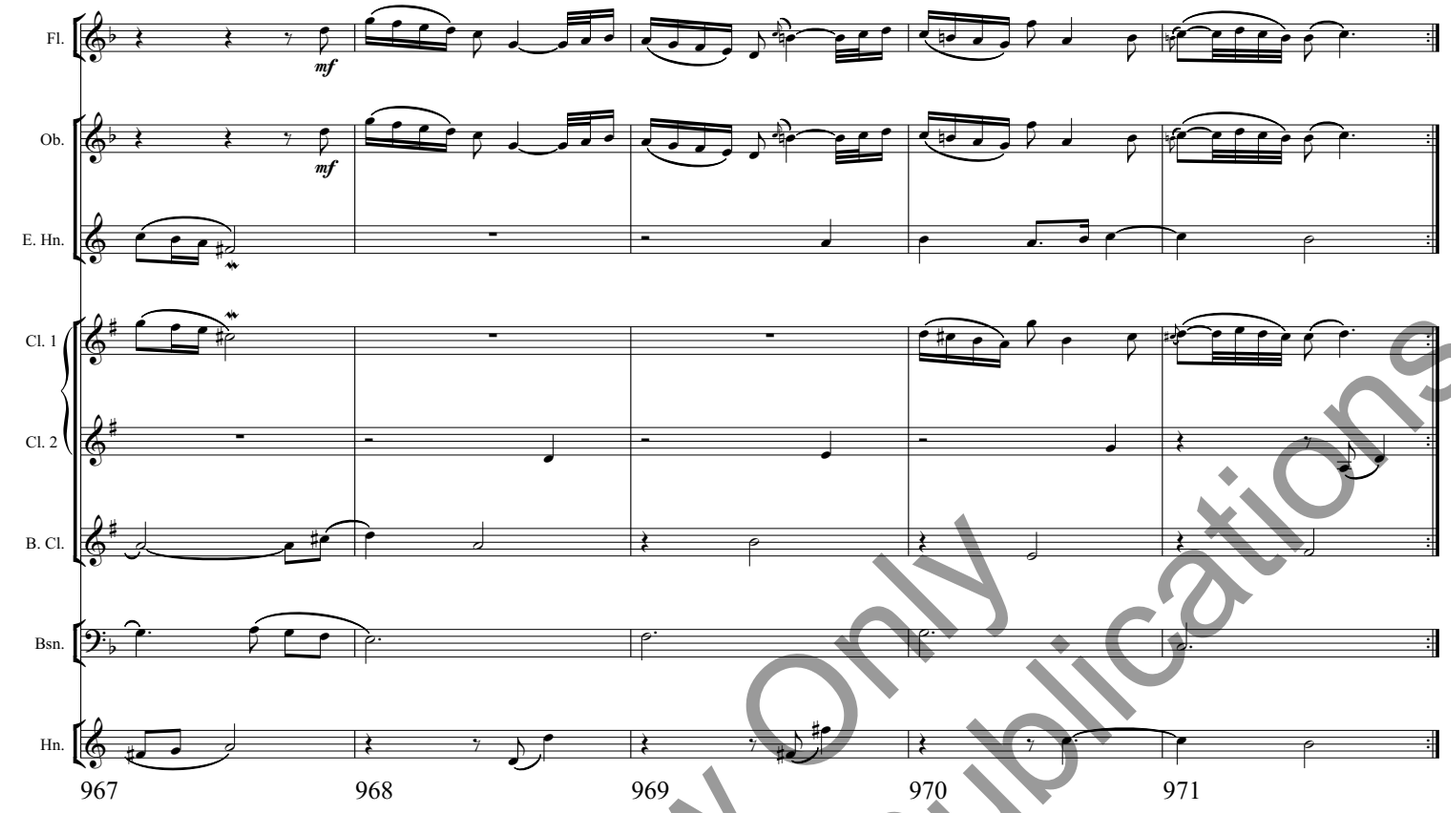

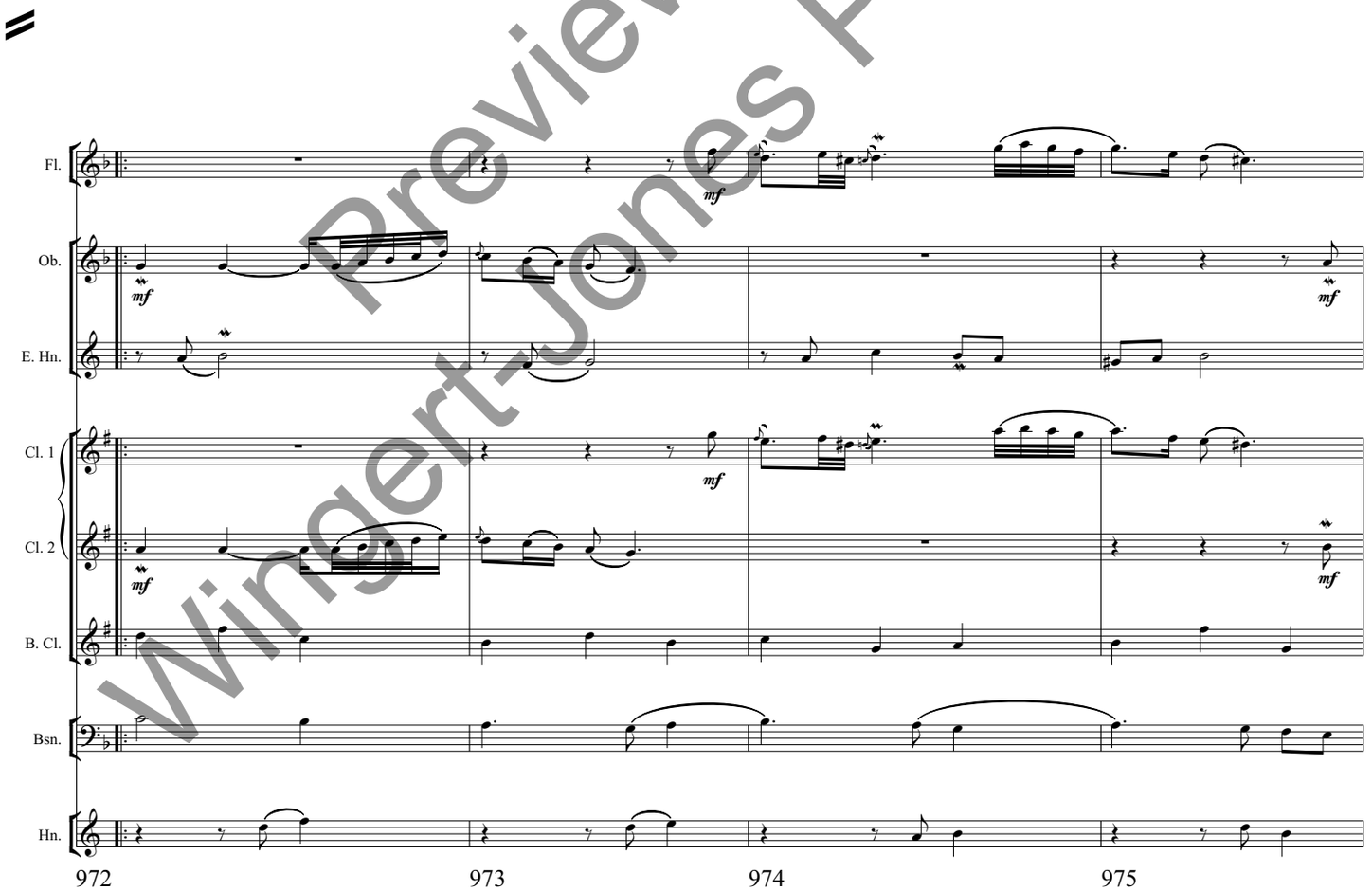

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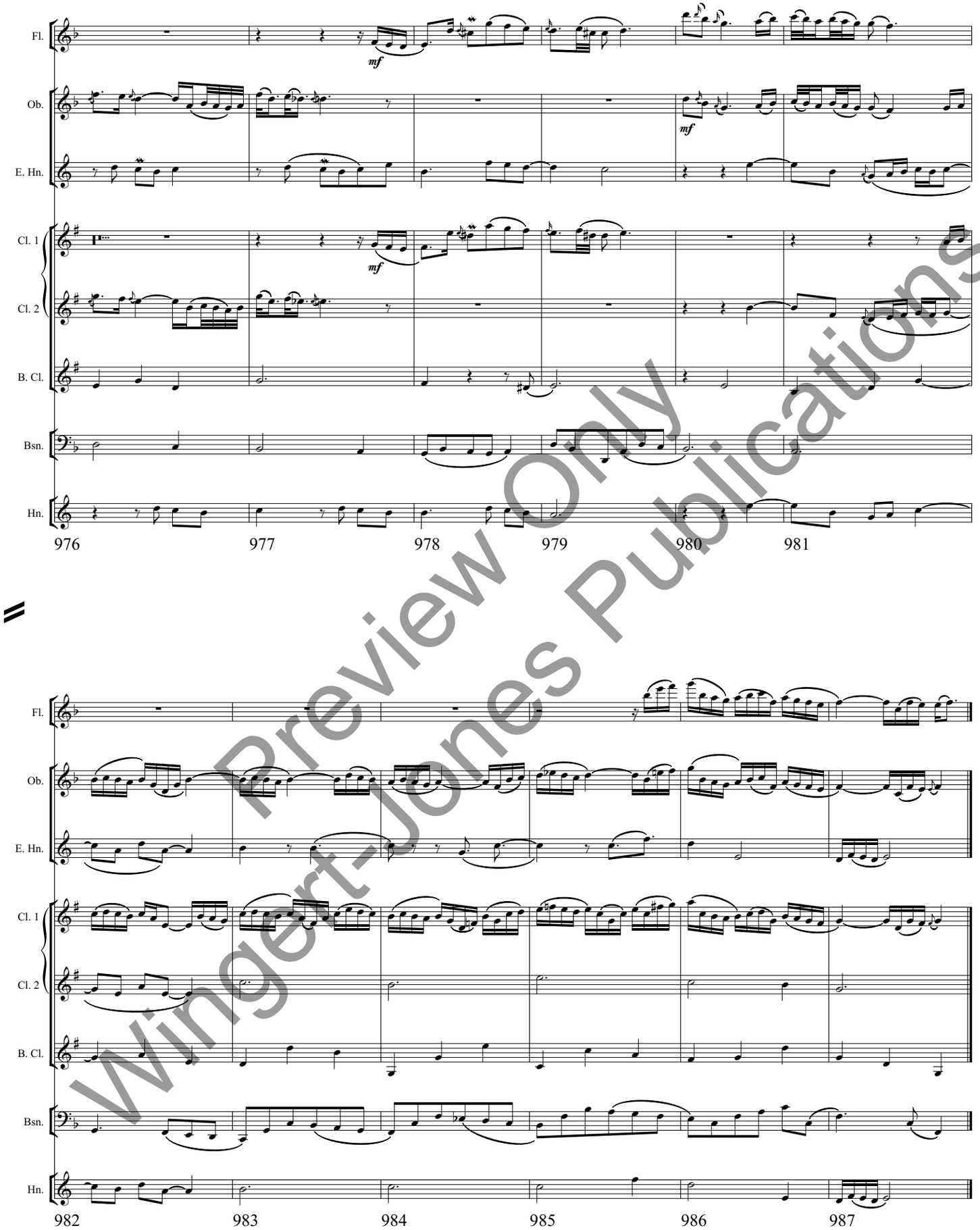

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