

JOHANN PACHELBEL

Variationswerke - Variations

HEXACHORDUM APOLLINIS 1699

nebst Arietta in F und Ciacommen in C und D für Cembalo oder Orgel (manualiter)
together with Arietta in F and Ciaconnas in C and D for Cembalo or Organ (manuals only)

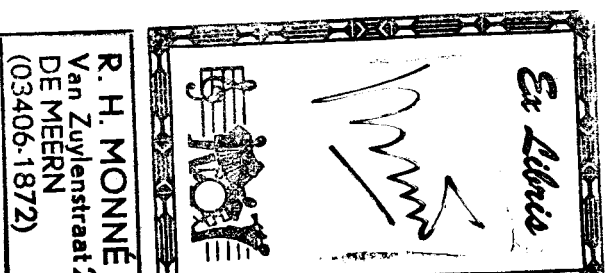
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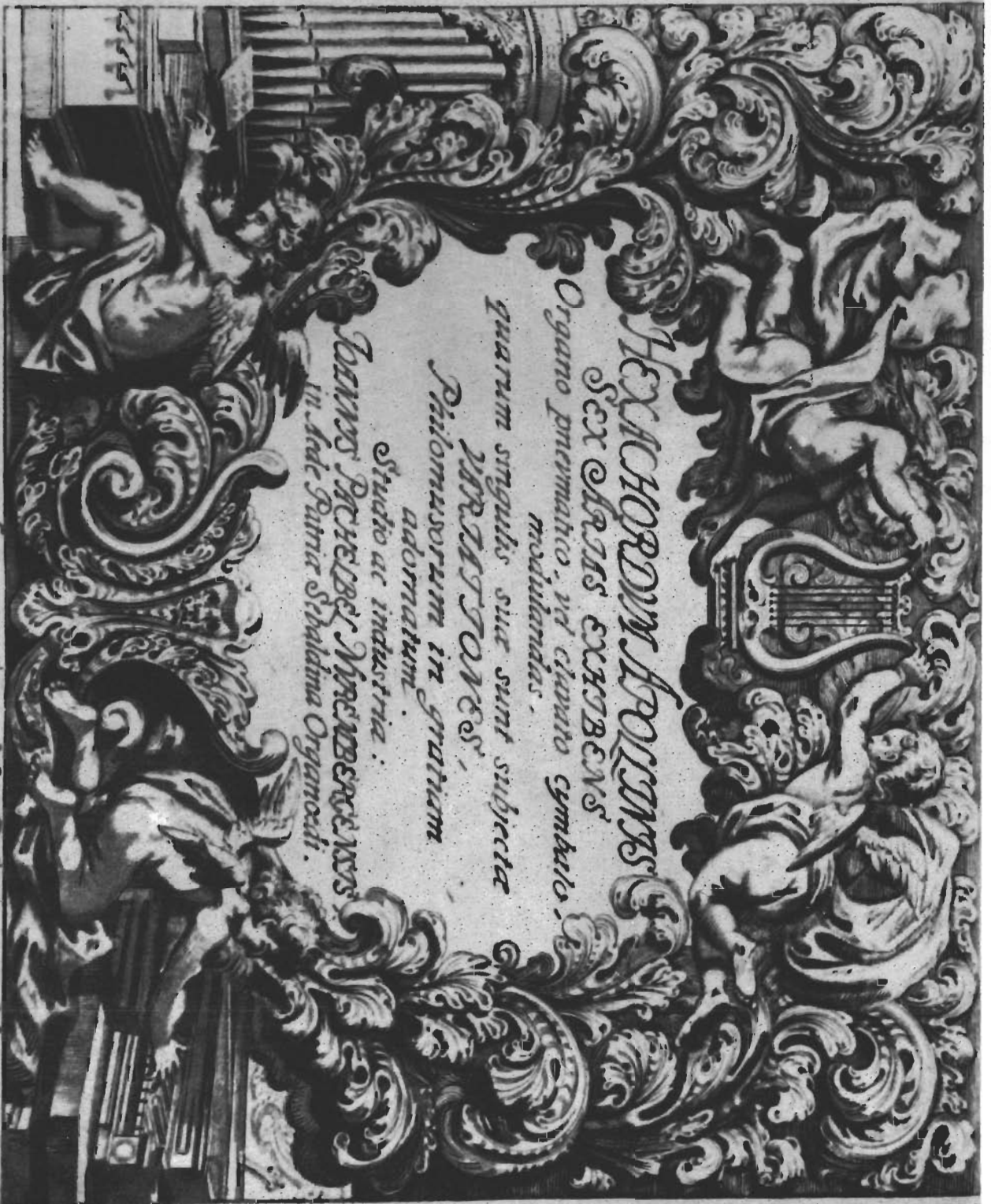
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English Translation by Laurence Swinyard

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HEXACHORDUM APOLLINIS

SEX ASTRAS EXAGGENS

Organo pneumatico, ut clavaro cymbalo, modulandus.

quarum singulis sue sunt subiecta

PHILANTHONES,
adornatum in gratiam

Studio ac industria:

JOHANNIS PACHELBEL MRENBURGENSIS
in sede Patria Sibaldina Organosoli.

1699

Simile Chord. & Astris singl. in Kinderges.

Zur Einführung

Von Hans Joachim Moser

Hexachordum Apollinis, wörtlich verdeutscht „Sechssait des Apoll“, bedeutet ein Musikwerk aus sechs Stücken oder in sechs Tonarten, was beides auf diese Veröffentlichung des großen Sebaldsorganisten aus dem letzten Jahr des siebenzehnten Säkulums (1699) zutrifft: sechs „Arien“ mit je fünf bis acht, meist aber sechs Veränderungen, in d-moll, e-moll, F-dur, g-dorisch, a-moll zeigen diatonisch aufsteigend die Quintenkette, und wenn man nun B-dur zur Vervollständigung des Hexachords erwartet, so zeigt zwar die letzte der sechs Variationsfolgen dessen Vorzeichnung, an Füllung jedoch als Schlusssteigerung mit der Höchstzahl der Partiten eine *Aria Sebaldina* in f-moll. Diese Themen, stets aus zwei in sich wiederholten Hälften bestehend, wie sie auch in Buxtehudes Cembalowerken (Hg. v. E. Bangert, Kopenhagen 1942) begegnen, verdienten wie Lullys *Airs* einmal eine Sonderuntersuchung ihrer Herkunft und Natur. Die in der Hs. B. B. 40021 polyphonierten alten Melodien um St. Sebald¹ und Pachelbels Thema stehen in keinem gegenseitigen Zusammenhang. Vergleicht man die ungefähr gleichaltrigen Variationsfolgen und Suiten Buxtehudes, Zachows, Kuhnaus mit denen Pachelbels, so überrtrifft er sie sämtlich als „Meister des schönsten Details“, so einfach, klangschön und elegant sind besonders seine Akkordiminationen durch Komplementrhythmen rannig-fachster Art durchgeformt, und höchstens die beiden J. K. F. Fischer können es dieserhalb mit ihrem süddeutschen Landsmann an Gesanglichkeit stellenweise aufnehmen. Erwas anders ergeben sich Wertvergleiche zwischen dem Meister der Lübecker Marienkirche und dem von St. Sebald hinsichtlich der Klavier-Ciacconen. Hier wird man beide für durchaus gleich erachten wollen — steht bei Buxtehude vielleicht Thematik und Verarbeitung der Ostinati in innerer idealer Balance, so überrascht bei Pachelbel, wieviel Geist er im Verlauf den etwas primitiveren Kerngedanken (etwas bei unserer Nr. 8) abgewinnt oder zusetzt, obwohl er auf das Wandern des Ostinato in die Oberstimme wie in des Norddeutschen Passacaglios ganz verzichtet. (Daß die Deutung beider Begriffe strittig ist, dürfte den Lesern bekannt sein.) Auf dem Gebiet der Orgelkomposition Pachelbels liegen die Verhältnisse zwischen beiden betreudeten Meistern noch wieder anders und verwickelter.

Gerade zur Einführung in Pachelbels Gesamtschaffen und Persönlichkeit erscheint vorliegender Band besonders geeignet und attraktiv. Die Familie Pachelbel, von der noch heute in Norddeutschland ein seither geddelter Zweig lebt, stammte aus Eger — im noch immer stattlichen Pachelbelhaus daselbst ist 1634 Wallenstein er-

¹ R. Gerber in Musikforschung II (1949) S. 107 ff. *Нынини санат плбс/Стре де регалі: данн вон Селтес дие Оде Регіае стрітис соболес* (1493), sapphisch: schließlich Rommings Schulhymnus von 1507.

Introduction

by Hans Joachim Moser

Hexachordum Apollinis, which may be roughly translated as “The six strings of Apollo,” signifies a musical work of six pieces or six keys, both of which are to be found in this publication of the work of the great organist of St. Sebaldus in the last year of the 17th century: six “Arias,” each with from five to eight, but for the most part six Variations, in D minor, E minor, F major, G Dorian, A minor, rising diatonically over a fifth. If one now expects B flat for the completion of the hexachord, the last of the six sets of Variations shows this key signature in the addition of the *Aria Sebaldina* in F minor as a final climax with the greatest number of Variations. These themes, always in two repeated sections, as met with also in Buxtehude’s cembalo works (E. Bangert, Copenhagen, 1942), deserve, like Lully’s *Airs*, an investigation of their origin and nature. The polyphonic melodies to St. Sebaldus (Hs. B. B. 40021) and Pachelbel’s themes stand in no contradictory relationship. If one compares the sets of variations and suites of almost the same period by Buxtehude, Zachow and Kuhnau with those of Pachelbel, he completely surpasses them as a “master of the most exquisite details,” so simply, melodiously and elegantly formed throughout, with the most varied complementary rhythms, are in particular his broken-chord-passages, and on that account the two J. K. F. Fischer’s at best could only compete here and there in melodiousness with their South German fellow-countryman.

Comparisons between the Master of the Lübeck Marienkirche and the Master of St. Sebaldus are somewhat different as far as the clavier Ciacconas are concerned. Here one would consider them throughout as equals—if perhaps with Buxtehude the thematic material and the working out of the Ostinati have a more intimate, more ideal balance, yet Pachelbel surprises by the amount of spirit he extracts from or infuses into the somewhat primitive fundamental ideas (somewhat in our No. 8), although he quite abandoned the transfer of the Ostinato to the upper part as in the North German Passacaglios. (The reader may know that the interpretation of the two conceptions is debatable.) In the field of organ composition the relationship between the two friends and Masters is yet again different and more complicated. The present volume appears particularly attractive and suitable as introduction to Pachelbel’s complete work and personality.

The Pachelbel family, of which a titled branch still exists in North Germany, originated in Eger—in the still stately Pachelbel house itself, Wallenstein was married in 1634. One of the sons of the family went to Nuremberg as a tin-smith, where in 1653 was born to him a son Johann. The latter attended the *Ägidienstule*, his first music instructor was the infant’s teacher Heinrich Schwemmer; contemporary with him were the Nuremberg musicians Konrad Höfler, Philipp and Johann

mordet worden. Ein Sohn dieser Familie zog als Flaschner nach Nürnberg, wo ihm 1653 der Sohn Johann geboren wurde. Dieser besuchte die Ägidienerschule, sein erster Musiklehrer war der Kindermannschüler Heinrich Schwemmer, gleichen Alters mit ihm waren die Nürnbergschen Musiker Konrad Höffler, Philipp und Johann Krieger. Zu Altdorf versah der Lateinschüler sein frühestes Organistenamt, dann kam er nach Regensburg auf das protestantische Gymnasium poeticum. Da diese Anstalt damals keinen bedeutenden Schulmusiker besaß, war es schon Anerkennung von Pachelbels musikalischen Gaben, daß man ihm Unterricht bei dem katholischen Oberbayern Kaspar Prentz, einem Schüler Kerlls, gestattete. 1668/69 wurde er über die Zahl als Alumne beschäftigt „in Ansehung seiner herrlichen Eigenschaften“. Nun ging Pachelbel als Hilfsorganist zu St. Stephan nach Wien, wo bald darauf J. K. Kerll sein Vorgesetzter wurde, auf den zuvor Carissimi und Frescobaldi eingewirkt hatten. Zwar war Pachelbel vier bis fünf Jahre Kerlls Adjunkt, ist aber kaum je sein Nachahmer gewesen — Kerlls Pomp ist eher auf Johanns Sohn Wilhelm Hieronymus übergesprungen, während der schlichte Vater eher auf Venedigs vor-malige Kanzenkunzt zurückgegriffen hat. Auch der Wiener Geiger Heinrich Schmelzer kann die nürnbergische Gesanglichkeit J. Pachelbels vermehrt haben, was des letzteren TrioSonaten der „Musikalischen Ergötzlichkeit“ von 1691 (BVK, hg. v. Fritz Zobeley) bestätigen. Im Jahre der Wiener Türkenbelagerung 1683 weilte Pachelbel bereits länger in Erfurt, wo die von den Türken eingeschleppte Pest ihm die thüringische Frau und den ältesten Sohn raubte — Trauer und Einsamkeit ließen ihn damals auf dem Cembalo sechs Sterbechoräle den Toten nachfantasieren. Zuvor noch hatte unser Johann kurz unter dem Nürnberger Landmann Daniel Eberlin in Eisenach gewirkt, der ihm einen warmen Empfehlungsbrief ausstellte, und sich mit dem Stadtpfeifer Ambrosius Bach, dem Vater Sebastians, befreundet. Als er dann zwölf Jahre an der Erfurter Predigerkirche amtierte (1678 bis 1690), gehörte zu seinen dortigen Schülern jener Joh. Christoph Bach III., der später dem verwaisten Brüdlein Joh. Sebastian sein sekretiertes Notenbuch wieder abnahm, das hauptsächlich Pachelbeliana enthalten haben wird — ist doch Pachelbel zu Eisenach, Erfurt und nochmals kurz in Gotha derjenige gewesen, der durch sein neuartiges Orgelschaffen den bis dahin fast allmächtigen Nachhall der Sweelinde-Scheidtschen Choralvariationskunst abgelöst und in N. Vetter und Butstedt eine bedeutende thüringische Schule aufgezogen hat. Daß er sich bei der Erfurter Anstellung verpflichten mußte, in einer jährlichen Orgelstunde vor der Gemeinde seine seither vernehrte Kunst und den gepflegten Zustand seines Instruments auszuweisen (zeitgemäßes Seitenstück zu den Hörstunden in Lübeck und Kopenhagen!), scheint seine „großen“ Choralvorspiele, aus Zeilenfughette und durchgeführtem Sopran-Cantus-firmus kombiniert, befördert zu haben. Jene Diskussion der Kirchenliedzeilen mittels imitatorischen Vorfelds und verbreiteter Kennzeile hat in Seb. Bach den lehrbegierigen Nachfolger gefunden, wie der Großmeister überhaupt in den Typen G. Böhm, Buxtehude und J. Pachelbels seine wesentlichsten Orgelleistungen gesehen hat. Diese zwölf Jahre des 25—37jährigen Pachelbel haben den

Krieger. The grammar-schoolboy obtained his first post as organist at Altdorf, after which he went to Regensburg to the Protestant Gymnasium poeticum (classical state-school). As this institution had at that time no school musician of importance, Pachelbel's musical gifts were acknowledged by sending him for instruction to the Catholic Kaspar Prentz of Upper Bavaria, a pupil of Kerll. In 1668/69 he was elected alumnus beyond the established numbers "in recognition of his brilliant ability." Pachelbel now went to Vienna as assistant organist at St. Stephan, where soon after, his superior became J. K. Kerll, who had formerly come under the influence of Carissimi and Frescobaldi. Pachelbel was certainly J. K. Kerll's assistant for four or five years, but scarcely became his imitator—Kerll's display was rather passed on to Johann's son Wilhelm Hieronymus, whereas the impretentious father harped back rather to the earlier Venetian art of the Canzona. The Viennese violinist Heinrich Schmelzer may also have contributed to the melodiousness of Pachelbel's Nuremberg period as substantiated in the TrioSonaten der "Musikalischen Ergötzlichkeit" of 1691 (BVK, edited by Fritz Zobeley).

At the time of the Turkish siege of Vienna in 1683, Pachelbel had already lived for some time in Erfurt, where the plague brought in by the Turks robbed him of his Thüringian wife and eldest son; sorrow and loneliness induced him to improvise on the cembalo six Sterbechoräle (Funeral chorales to the dead).

Still earlier, Johann had worked for a short time in Eisenach under Daniel Eberlin from Nuremberg, who sent him a warm letter of recommendation and introduced him to the town piper Ambrosius Bach, the father of Sebastian. Whilst for a period of some years he officiated at the Erfurt Predigerkirche (1678—1690), among his pupils there was that Joh. Christoph Bach III, who later gave to his little orphaned brother Joh. Sebastian his manuscript music book, which would principally have contained Pachelbeliana. Thus Pachelbel, in Eisenach, Erfurt and subsequently for a short time in Gotha, became the one who through his new style of organ composition replaced the hitherto almost all-powerful influence of the Sweelinde-Scheidt school of chorale variations and who established the beginnings of a Thüringian school in N. Vetter and Butstedt.

His great chorale preludes, combinations of linear fugettas and developed soprano-cantus firmus, would appear to have arisen from the fact that he was obliged by the terms of his Erfurt appointment to prove his increased skill and the good condition of his instrument by giving a yearly organ recital to the congregation (a seasonable counterpart to the auditions at Lübeck and Copenhagen!). That treatment of chorale melodies by means of imitation and extension of the original theme found an eager successor in J. S. Bach since the great master had found in general in the styles of G. Böhm, Buxtehude and J. Pachelbel his principal guidance in the field of organ composition.

In Pachelbel's twelve years from 25 to 37 years of age the brilliance of his genius shone out far and wide and enduringly. The noble simplicity of his cembalo suites

Glanz junger Meisterschaft weithin und nachhaltig ausgestrahlt. Die edle Simplizität seiner schon anno 1683 eingebundenen Cembalosuiten, die vor Werkmeister bereits 17 Tonarten verwenden, machen dieses Werk (dessen einziger Handschrift, im Besitz der Deutschen Staatsbibliothek Berlin, das Titelblatt fehlt) in mehrerer Hinsicht kennenswert. Zwischen Erfurt und Gotha hat er kurze Zeit dem Stuttgarter Hof gedient, und dort ist sein Sohn Karl Theodor 1690 geboren worden, der 1750 in Amerika starb und in den Anfängen der dortigen Musikgeschichte eine nicht unerhebliche Rolle gespielt hat.

Das Jahr 1695 schenkte Pachelbel die Heimkehr nach Nürnberg, und die ihm anlässlich der Berufung an Sankt Sebald in Neuauflage gewidmete Orgelpredigt Pastor Conrad Feuerleins soll uns noch in einem Orgelband beschäftigen. Die Betrachtung seines reichen Vokalschaffens für die Vaterstadt bleibe den BVK-Veröffentlichungen H. H. Eggebrechts überlassen, wohn chorische Magnificats gemäß der altentümlichen Liturgie Nürnbergs eine Vorzugsfunktion spielen. Uns aber berühren noch die organalen Magnificatversionen, die ebenfalls für Badts Fugengestalt wesentlich geworden sind. Das trifft ebenso auf die in der Erfurter wie Nürnberger Zeit gedruckten „Adt Choräle zum Präambulieren“, wie auf unser Hexachordum Apollinis zu, und es war wohlverdiemt, wenn seine Spätwerke noch 1754 im Orgelbuch des Andreas Bach reichlich begehen, ja, daß anfangs des 19. Jhdts. schon wieder Goethe und Zelter über Abschriften seiner Werke korrespondiert haben. Am 8. März 1706 verschied der Meister unter leisen Absingen seines Lieblingsliedes „Herr Jesu Christ, meins Lebens Licht“. Bis über Brahmsens Motetten hinaus hat seine erarbeitete Formenwelt weitergewirkt, und heute gehört ein dreistimmiger Instrumental-Kanon von ihm wieder zu den Vorzugsstücken unserer Hausmusik.

of 1683 which, before Werkmeister, already made use of 17 keys, make this work (the title page of which is missing in the original MS in the Deutsche Staatsbibliothek, Berlin), worth knowing on several counts.

Between Erfurt and Gotha he was for a short time in the service of the Stuttgart court and there, in 1690, was born his son Karl Theodor who died in America in 1750 and who played a not inconsiderable part in the beginnings of the musical history of that country.

In 1695 Pachelbel returned home to Nuremberg and the sermon dedicated to him by Pastor Conrad Feuerlein on the occasion of the appointment to St. Sebaldus should still engage our attention in a volume of the organ works. Concerning his rich production of vocal music for his native town, there remain the BVK publications of H. H. Eggebrecht, in which choral Magnificats conforming to the ancient Nuremberg liturgy play a prominent part. We are now concerned, however, with the organ Magnificat Versets, which were also important in the formation of Badts fugal style. The same holds good of the "Adt Choräle zum Präambulieren" printed in the Nuremberg period, and of our Hexachordum Apollinis, and it was well deserved that his later works should appear profusely in 1754 in the organ book of Andreas Bach, even as at the beginning of the 19th century. Goethe and Zelter were already again in correspondence over copies of his works.

On the 8th March, 1706, the master passed away to the quiet singing of his favourite hymn "Herr Jesu Christ, meins Lebens Licht". The influence of his work on form extended right up to the motets of Brahms, and today one of his three-part instrumental canons is one of our favourite pieces of domestic music.

Vorwort

Von Traugott Fedtke

Von den Tastenwerken Johann Pachelbel (1653–1706) gehört das „Hexachordium Apollinis“, das 1699 im Druck erschienen ist, zu denjenigen Werken, die zu Lebzeiten des Meisters nicht nur am bekanntesten wurden, sondern die auch den Ruf des Komponisten am stärksten untermauert haben. Dafür, daß Johann Pachelbel als Komponist einen bedeutenden Ruf hatte, spricht, daß ihn Johann Gottfried Walther in sein Lexikon von 1732, Mattheson in seine „Ehrenpforte“, Pachelbels Schüler Johann Heinrich Buttstedt in sein *Ur mi sol, re fa la* von 1717 und Ernst Ludwig Gerber in seine beiden Lexika aufnahmen. Letzterer nennt ihn 1790 „den berühmten und großen Organisten, der... die Kirchenmusik seiner Zeit vollkommener machte, die Ouvertürenart auf dem Klavier einführte, und so den guten Ton, den Froberger den Klavier-Kompositionen gegeben hatte, fortsetzte“. Obwohl das Hexachordium — wie aus dem Titelblatt eindeutig hervorgeht — ausdrücklich für Orgel oder Cembalo bestimmt ist, überwiegt in ihm das klavieristische Moment. Damit ist nun keineswegs gemeint, daß in ihm rein virtuose Elemente vorherrschen. Im Gegenteil: Es ist vornehmste Kammermusik, die die Form der Variation, in der das Hexachordium — ebenso wie die übrigen Werke dieses Bandes — geschrieben ist, mit meisterhafter musikalischer Architektur erfüllt.

Während noch in der ersten Hälfte des 17. Jahrhunderts, z. B. bei Scheidts „Tablatura nova“, die Unterscheidung zwischen Orgel- und reiner Claviermusik nicht so streng genommen wurde — wobei es Beispiele gibt, die der Orgel teilweise nur schwer Ausführbares, Unorgelmäßiges zumuten —, bildete sich in der zweiten Hälfte des 17. Jahrhunderts ein Klavierstil aus, der vornehmlich auf den Klanggehalt des Cembalos, besonders auf Akkordfigurationen, basierte. Die bereits von Samuel Scheidt bevorzugte Variationsform war hierfür ein sehr ausbaufähiges Fundament. Während noch bei Scheidt virginalistische Einflüsse Sweelinks und John Bulls erkennbar bleiben, die innerhalb der einzelnen Liedvariationen mehrere rhythmische Elemente zu einer Einheit zu binden bestrebt sind, gelang es Pachelbel, was vor ihm schon andere italienisch-süddeutsch beeinflusste Meister, wie z. B. Johann Jakob Froberger und Johann Caspar Kerll u. a. angebahnt hatten, diese einheitliche Form durch besondere Profilierung der Thematik, Reichtum an Fantasie und einheitliche Rhythmik zu erreichen. Dabei verschmilzt Pachelbel „den Strom südlicher Schönheit mit der Tiefe des deutschen Kunstempfindens“¹ und wird so zum wichtigsten stilistischen Bindeglied im Frankenraum zwischen den Großmeistern Schütz und Bach. Welche hohe Meinung der Meister dabei nicht nur von südlicher, sondern ebenso sehr

Preface

by Traugott Fedtke

Of the keyboard works of Johann Pachelbel (1653–1706), the “Hexachordium Apollinis” which appeared in print in 1699, belongs to those works which were not only the best-known during the master’s life-time, but which were also those upon which his reputation was most strongly founded. That Johann Pachelbel had considerable fame as a composer is evidenced by the fact that he was included in Johann Gottfried Walther’s Lexikon of 1732, Mattheson’s “Ehrenpforte,” his pupil Johann Heinrich Buttstedt’s “*Ur mi sol, re fa la*” of 1717, and Ernst Ludwig Gerber’s two Lexika. The latter in 1790, called him “The famous and great organist who... made more perfect the church music of his time, introduced the overture form to the keyboard and so continued the good influence which Froberger had already given to keyboard composition.” Although the “Hexachordium,” as follows unmistakably from the title page, is intended expressly for organ or cembalo, the clavier style predominates. But this in no way means that purely virtuosic elements predominate. On the contrary, it is pre-eminently chamber music which, in masterly musical architectonic fashion, develops the variation form in which the “Hexachordium,” like the remaining works of this volume, is written. Whilst in the first half of the 17th century, as for example in Scheidt’s “*Tablatura nova*,” the distinction between organ and pure clavier music was not so strict—consequently there are examples of music which are inorganic and difficult to perform on the organ—there came into existence in the second half of that century a keyboard style which was based principally on the tonal characteristics of the cembalo, particularly in chordal figuration. The variation form already preferred by Samuel Scheidt was very suitable as a basis for this. Whereas in Scheidt there are recognisable virginalistic influences of Sweelink and John Bull, which within the individual variations of the melody endeavour to unite several rhythmical elements, with Pachelbel this unification of form is achieved by special outlining of the thematic material, a wealth of fantasy and a unified rhythm, the ground for which had already been prepared before him by older masters influenced by the Italian and South German schools, such as Johann Jakob Froberger and Johann Caspar Kerll. Thus Pachelbel “diverted the tide of southern beauty to flood the channels of German artistic feeling”¹ and so became the most important stylistic connecting link in Middle Germany between the great masters Schütz and Bach.

The high opinion which the master had not only of southern but also of North German art, is shown in the simultaneous dedication of the “Hexachordium” to

¹ Siehe: Philipp Spitta „Johann Sebastian Bach“, I. Band, S. 109, Verlag Breitkopf & Härtel, Leipzig, 1896.

¹ See Philipp Spitta “Johann Sebastian Bach,” Vol. I, p. 109, Novello and Co. Ltd. London, 1896.

von norddeutscher Kunst hatte, beweist die gleichzeitige Widmung des „Hexachordum“ an Ferdinand Tobias Richter (1649–1711) in Wien und Dietrich Buxtehude (1637–1707) in Lübeck in der Absicht, ihnen seinen 13-jährigen Sohn Wilhelm Hieronymus zur Ausbildung zu senden. Ob dieser Plan realisiert worden ist, läßt sich allerdings nicht belegen. Die Veröffentlichung des „Hexachordum“ 1699 ist dabei sicher nicht zuletzt als Unterrichts- und Studienmaterial für seinen großen und bedeutungsvollen Nürnberger Schülerkreis bestimmt gewesen. Es mögen hier deshalb Titel und Vorrede des „Hexachordum“ folgen.

Ferdinand Tobias Richter (1649–1711) in Vienna and Dietrich Buxtehude (1637–1707) in Lübeck, and the plan to send to them for instruction his 13-year old son Wilhelm Hieronymus. There is, to be sure, no proof that this plan was realized. The publication of the "Hexachordum" in 1699 moreover, was certainly not intended ultimately as instructional and study material for his large and important circle of pupils in Nuremberg. The title and preface of the "Hexachordum" which follow bear witness to this:

Denen
WolEdlen / und Vortrefflichen
Herren /

Herrn Ferdinand Tobias
Richter /

Ihrer Röm. Kayserl. Majest. best-meritirten Hof- und
Cammer-Organisten

Und

Herrn Dierr. Buxtehude /

Der Haupt-Kirche zu St. Marien / in Lübeck / best-meritir-
tem Organisten und Directori Musices.

Beeden Weltberühmten Musicis

Meinen Hochgeehrtesten Herren und Hochwerthesten Gönnern.

WolEdle und Vortreffliche

Hochgeehrteste Herren und Hochwertheste Gönnere!

Daß unter denen Preißwürdigsten Künsten / welche die Herzen und Gemüther der Sterblichen / wie durch die angenehmste Bezauberung / einnehmen und bewegen können / die Music die fürtrefflichste sey / wissen diejenigen am besten / so derselben geneigte Ohren verliehen / und dabey erfahren haben / was für sonderbare Reegungen Sie verursache / auch wie ihrer Bottmässigkeit / unsere Begierden unterthan / ja Liebe / Haß / Freude und Leyd / Hoffen und Gedult unter ihrem Fähnlein gleichsam zu Felde liegen: Und beglauben ihrer viele / daß sie / als ein in dem ewigen Hote beliebtes Werk / von den Engeln / die das τρισάγρον, oder Dreymal-Heilig dem Höchststen zu Ehren / singen / ihren Ursprung genommen / auch daß die himmlischen Körper / mit ihren wundersamen Bewegungen / eine liebliche Harmonie oder Zusammenstimmung zu erregen / pflegen / dergleichen dann die Welt-Weise Pythagoras und Plato / wie auch Apollonius Thyanäus gehört zu haben / bezeugen. Und hat es das unbetrübliche Ansehen / daß die ewige Him-
mels-Freund selbst nicht füglich als durch die Music (welche das Gemüth / das edelste und fast Göttlichste

Theil des Menschen / meistert und beherrscht) abgebildet werden könne / ja daß sie die rechte Krone und der herrlichste Thron aller andern Künsten / seye / weil auch nach ihr die Singenden / Musen genennet / und ihr Fürst Apollo erkennet werde.

Sie / Hochwertheste Herren und von mir Hochgeachtete Gönner / werden hiervon auch wol den besten Ausschlag geben können / als deren Ruhm-würdigste Begierde / nebenst mehrern andern herrlichen Virtuosen / diese edle Kunst zu dieser unser Zeit / da fast alle andere Künste Wolkem an gestiegen / auf den höchsten Gipffel der Vollkommenheit zu versetzen / Welbekannt ist / auch deren Selbsteyne stattliche und niemals genugsam gelobte Unterfahrungen / Proben und Erfindungen / allen und jeden Liebhabern / mit derselben erstaunender Verwunderung / vor Augen liegen.

Zu Denenselben nun hab ich / als ein / von Kindes-Beinen an / dieser Göttlichen Kunst eiferigst-Beflissener / in Hervorhebung dieses meines geringfügigen Werckleins / meine einige Zuflucht nehmen / und Ihnen / als vielgütigsten Beförderern und Beschützern derselben / solches wolmeinend widmen wollen / mich versichert haltend / daß diese Beytragung meiner wenigen Quintlein von Ihnen nicht allein nicht verschmähet; sondern auch wider alle Mißgönstige den allersichersten Zufluchts-Ort erlagen werde. Ich gestehet gar gerne / daß vor Sie und andere weltberühmte Virtuosen etwas wichtigeres und Curieuses / Dero nach accuratern Sachen strebende Gemüther und Ohren zu belustigen / hätte sollen beygebracht werden / indem aber / Dero höchstgeachtete / mit der vollkommensten Freundlichkeit vereinbarte Kunst-Gewogenheit mir mehr als zu wolbekannt / so hab ich es hiernit getrost zu wagen mich erkinnet / und dabey die schuldigste Ansuchung vor meinen anitzo dreyzehnjährigen Sohn thun wollen / wo der allerhöchste denselben bey Fristung seiner künftigen Lebens-Jahre so glückseeelig würde seyn lassen / vor Ihnen dormaltins demütiget zu erscheinen / und die gebührende Reverenz abzustatten / Sie alsdann großgünstig geruhem wollen / Ihn geneigtwillig aufzunehmen / und nur einige wenige Tröpflein von Dero reichlichst hervor / springenden / Kunst-Quelle auf ihn fließen zu lassen / wofür Ihnen er sein dankbares Gemüch lebenslang zu erweisen / sich höchst-verbündlich erkennen wird. Hiernit / Hochwertheste Herren und Gönner empfehle Sie dem allwaltenden Macht Schutz des Allerhöchsten / zu Dero beharrlichsten Günstigewohnheit aber / mich / Lebenslang verbleibend

Meiner Hochgeehrtesten Herren und Hochwehrtesten
Gönner

Geschrieben in Nürnberg
den 20. Nov. 1699

Dienstverpflichtetest
Johann Pachelbel / S. Sebald
Organ.

Außer den Arien des „Hexachordum“ ist noch eine Reihe einzelner Arien des Meisters überliefert, von denen die in unseren Band aufgenommene Arietta in F zu den bedeutendsten zu zählen ist. Auch sie verwendet die schon im „Hexachordum“ benutzte Variationstechnik mit vornehmlich auf das Cembalo modifizierten Varianten. Lediglich in Variation 5 erinnert das Hinabsteigen des Themas zur Mittelsstimme an die Form der Choralvariation und an Pachelbels Hauptinstrument, die Orgel. Die beiden großen Ciacommen in C und D, die abschließend in diesen Band aufgenommen wurden, weisen ihrer musikalischen Struktur nach mehr auf das Gebiet der

In addition to the arias in the "Hexachordum" there are also a series of separate arias by the master, of which the most important is the Arietta in F included in this volume. This also makes use of the same variations technique employed in the "Hexachordum," with variants particularly adapted to the cembalo. Only in the transfer of the theme to the middle voice in Variation 5 are we reminded of the chorale-variation form and of Pachelbel's main instrument, the organ. The two great Ciacommas in C and D which are included at the end of this volume show in their musical structure more of organ style than of the clavien, although they may

Orgel als auf das des Klavieres hin, wenigleicht auch sie auf dem Cembalo vorzüglich realisierbar sind. Wenn in ihnen gelegentlich der harmonische Boden verlassen wird, das Thema in wechselndem Rhythmus variiert wird und auch in der Mitte der Variationen erneut fast unverändert auftritt, gelegentlich dann aber wieder durch virtuose Passagen verdeckt nur noch zu erahnen ist, so sind dieses Erscheinungen, die in der italienisch-süddeutschen Kunstmusik häufiger auftreten.

Die von Max Seiffert im Denkmälerband² bereits 1901 edierten Werke wurden für unsere Ausgabe laut dem im Anhang beigefügten Quellenbericht völlig neu durchgesehen, wobei sich eine große Anzahl von Abänderungen als notwendig ergab. 1901 war die Aufführungspraxis der Barockmusik noch stark auf das Pianoforte zugeschnitten. Hieraus werden hinzugefügte Bindebögen und rein pianistisch ausgeführte (hinzugefügte) Variationen z. B. bei den Ciaconnen neben anderen nicht dem Original entsprechendes Abänderungen verständlich, die in unsere Ausgabe nicht übernommen werden konnten, da diese den reinen Urtext bringt.

Zur Neuausgabe

1. Änderungen und erforderliche Berichtigungen im Notentext sind aus dem Revisionbericht zu ersehen.
2. Zum Zweck der thematisch klaren Gliederung wurden dem Notentext kleine Phrasierungsstriche eingefügt, die ein leichtes, amnendes Abheben bedeuten.
3. Über dem Notentext wurde in [] stehend für die einzelnen Variationen jeweils eine Einrichtung für Cembalo zugesetzt, die an einem Neupert-Cembalo, Modell „Bach“, erprobt wurde (Dispositionen im I. Manual: 16' + 8' + Laute zum 16', im II. Manual: 8' + 4' + Laute zum 8', Manualkoppel). Wiemir Herr Kommerzienrat Julius Neupert, Nürnberg, auf meine diesbezügliche Anfrage liebenswürdigerweise mitteilte, läßt sich Genaueres über das von Johann Pachelbel benutzte Cembalo nicht mehr ermitteln. Obwohl in damaliger Zeit einmanualige Cembali in der Mehrzahl waren, muß doch angenommen werden, daß Pachelbel auf das zweimannualige Cembalo schon als Organist besonderen Wert gelegt und ein solches auch besessen haben wird. Immerhin waren solche zweimannualigen Instrumente bereits seit dem 16. Jahrhundert bekannt.
4. Im Anhang ist außerdem — gemäß der Anweisung auf dem Titelblatt des „Hexachordum“ — eine Registrieranweisung für Orgelpositiv beigegeben. Für die Erprobung dieser Registrierung wurde ein in meinem Besitz befindliches — klanglich hervorragend schönes — Orgelpositiv aus dem Jahre 1650 benutzt, dessen Erbauer nicht bekannt ist. Da es sich bei den Stücken dieses Bandes um rein manualiter ausführbare Tastenwerke handelt, die außerdem in das Gebiet der konzertanten

be excellently realized on the cembalo. If the harmonic foundation is occasionally abandoned, the theme varied by change of rhythm and in the middle of the series of variations re-presented almost without alteration, and occasionally however is only to be discovered ornamented with virtuoso passages, these are characteristics frequently met with in the Italo-South German musical art.

For our edition the works already edited by Max Seiffert in the Denkmälerband in 1901² were completely re-examined according to the Source Report contained in the appendix, and this revealed the necessity for a great many alterations. In 1901 the performing practice of baroque music was still strongly patterned on the pianoforte. This makes comprehensible the addition of slurs and of purely pianistic variations, e. g. in the Ciaconnas amongst others, alterations not corresponding to the original which could not be included in our edition which presents only the original text.

Notes to the new edition

1. Alterations and necessary corrections to the notation are listed in the Critical Report.
2. To make the thematic construction clear, small phrasing marks have been added to the text, which indicate a slight cessation of sound—a "breathing" place.
3. For individual variations there is added over the text in brackets an adaptation for cembalo which has been tested on a Neupert cembalo, "Bach" model. (Manual I: 16' + 8' + Lite to 16', Manual II: 8' + 4' + Lite to 8', manual coupling.) Herr Julius Neupert of Nuremberg, in reply to my enquiry concerning this question, kindly informed me that accurate information concerning the cembalo used by Pachelbel is not available. Although at that time one-manual cembalos were the most numerous, it must be accepted that Pachelbel as an organist particularly valued the two-manual cembalo and would have possessed such an instrument. Such two-manual instruments had already been known since the 16th century.
4. In accordance with the title page of "Hexachordum" there will also be found in the appendix a scheme of registration for positive organ. This registration was tested on a positive organ in my possession, of remarkably beautiful tonal quality, the builder of which is unknown. Since the pieces in this volume are purely keyboard works playable on manuals only, and fall also into the cate-

² Siehe: Denkmäler der Tonkunst in Bayern, II. Folge, Bd. 1, Verlag Breitkopf & Härtel, Leipzig, 1901.

² See Denkmäler der Tonkunst in Bayern, II Folge, Bd. 1, Verlag Breitkopf and Härtel, Leipzig, 1901.

— nicht kirchlich, bzw. liturgisch gebundenen — Orgelmusik fallen³, erschien gerade die Einrichtung für Orgelpositiv besonders naheliegend. Im Zeitalter des Barock dienten diese Positive nicht nur kirchlichen, sondern in bevorzugtem Maße auch hausmusikalischen Zwecken, ebenso wie auch in der Gegenwart das Positiv für das häusliche Musizieren wieder bevorzugt Verwendung findet. Wenn bei der Einrichtung für Orgelpositiv von der — auch bei meinem eigenen Instrument vor-handenen — zusätzlichen Variationsmöglichkeit der Klaviaturteilung kein Gebrauch gemacht wurde, so allein deshalb, weil bei den heutigen Instrumenten — wie auch früher — diese Teilung sehr unterschiedlich angebracht ist. Der klanglich interessierte Spieler wird sich jedoch durch Hinzunahme dieses weiteren Hilfs-mittels mühelos zusätzliche Registermöglichkeiten schaffen können.

5. Daß die Arien des „Hexachordum“ (man denke nur allein an die „Aria Sebaldina“), vor allem aber die beiden großen Ciacomnen — im kirchlichen Raum auf einer großen Orgel gespielt — in besonderem Maße die starke schöpferische Substanz der Komposition ausstrahlen, ist durch das Wesen der Barock-Musik bedingt, die noch keine Trennung zwischen rein kirchlicher und weltlicher Tonkunst kennt.

6. Besonderen Dank möchte ich an dieser Stelle der Musikabteilung der Staatsbibliothek Berlin, der Universitätsbibliothek Tübingen und der Westdeutschen Bibliothek Marburg für die Genehmigung zur Herstellung der erforderlichen Fotokopien aussprechen.

Möge die Neuansgabe dieses Bandes mit Variationswerken des großen Nürnberger Meisters, dessen überragende Größe bei aller inneren Schlichtheit und Gemüts-tiefe in seiner Orgelmusik — als Wegbereiter J. S. Bads — längst Allgemeingut geworden ist, dazu beitragen, nun auch seine Klaviermusik dem häuslichen Musizieren in stärkerem Maße als bisher zu erschließen.

Berlin, im Herbst 1957

gory of concert—not sacred liturgical music³, their adaptation to a positive organ seemed particularly appropriate. In the early baroque period the positive organ served not only the purposes of church music, but also considerably in domestic music, just as today it is once again finding favor for home music-making. If in this adaptation for positive organ no use is made of the additional possibilities of variation offered by the divided keyboard (also available in my instrument), it is only because in the modern instruments as well as in those of older times, this division is very diversely employed. The player interested, will, however, be able to create additional possibilities in registration without trouble by the addition of this further aid.

5. That the vigorous creative substance of the compositions shines forth in remarkable degree from the arias of the “Hexachordum” (and not only from the “Aria Sebaldina”) and above all from the two Ciacomnas, when played in a sacred building on a large organ, is due to the nature of baroque music which knew no distinction between sacred and secular music.

6. I should like to express here special thanks to the Staatsbibliothek, Berlin, the Universitätsbibliothek, Tübingen, and the Westdeutsche Bibliothek Marburg, for permission for the production of the necessary photo-copies.

May the new edition of this volume of Variations by the great Nuremberg master, whose surpassing greatness in the simplicity and depth of feeling in his organ music—as a forerunner of J. S. Bach—has long been generally recognised, help to make his clavier music also more accessible to domestic music-makers.

Berlin, Autumn 1957

³ Zur Konzertanten Orgelmusik verpflichtete ihn sein Erfurter Anstellungsvertrag.

³ His contract of appointment to Erfurt bound him to concert organ music.

1. Aria Prima

[I:8', II:8'+4']

Johann Pachelbel (1653-1706)

Variatio 1

Variatio 2

Musical score for Variatio 2, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various accidentals such as flats, sharps, and naturals. The piece concludes with a fermata over a final chord.

Variatio 3

Musical score for Variatio 3, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various accidentals such as flats, sharps, and naturals. The piece concludes with a fermata over a final chord.

Musical score for Variatio 2, consisting of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various accidentals such as flats, sharps, and naturals. The piece concludes with a fermata over a final chord.

Variatio 4

[I: +16', -8', + Laute, + Mlk, II: -8']

Variatio 5

[I: -16', +8', - Laute II: -4']

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a complex, rhythmic style with many sixteenth and thirty-second notes. There are several accidentals, including sharps and naturals. A double bar line is present in the middle of the system.

The second system of musical notation continues the piece. It features two staves with complex rhythmic patterns and accidentals. A double bar line is present in the middle of the system.

Variatio 6
[III: +4']

The third system of musical notation includes a first ending bracket labeled 'I' in the upper staff. The music continues with complex rhythmic patterns and accidentals. A double bar line is present in the middle of the system.

The fourth system of musical notation concludes the piece. It features two staves with complex rhythmic patterns and accidentals. A double bar line is present in the middle of the system.

2. Aria Secunda

[I:8', II:8']

The first system of the musical score for 'Aria Secunda' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major (one sharp) and 3/4 time. The music begins with a half rest in the upper staff and a half note G in the lower staff. The upper staff contains a melodic line with various ornaments and trills, marked with 'tr'. The lower staff provides a harmonic accompaniment with chords and single notes. A repeat sign is present at the end of the system.

The second system continues the musical score. It features similar notation to the first system, with a melodic line in the upper staff and accompaniment in the lower staff. The upper staff includes several trills and ornaments, some marked with 'tr'. The lower staff continues with harmonic support. The system concludes with a repeat sign.

Variatio 1

The first system of 'Variatio 1' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is D major (one sharp) and the time signature is 3/4. The music starts with a half rest in the upper staff and a half note G in the lower staff. The upper staff features a melodic line with trills and ornaments, marked with 'tr'. The lower staff provides accompaniment. A first ending bracket labeled 'I' is shown at the end of the system.

The second system of 'Variatio 1' continues the musical score. It maintains the same notation as the first system, with a melodic line in the upper staff and accompaniment in the lower staff. The upper staff includes trills and ornaments, marked with 'tr'. The lower staff continues with harmonic support. The system concludes with a repeat sign.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major, indicated by two sharps (F# and C#). The music is written in a complex, rhythmic style with many sixteenth and thirty-second notes. The upper staff begins with a series of eighth notes, followed by a more intricate pattern of sixteenth and thirty-second notes. The lower staff provides a rhythmic accompaniment with a mix of eighth and sixteenth notes. The system concludes with a double bar line and repeat dots.

Variatio 2
[II: +4']

The second system continues the musical piece. It features the same two-staff structure. The upper staff has a prominent melodic line with many slurs and ties, indicating a continuous flow of notes. The lower staff continues with its rhythmic accompaniment. The key signature remains D major. The system ends with a double bar line and repeat dots.

The third system of the score shows further development of the complex rhythmic patterns. The upper staff continues with its intricate melodic line, while the lower staff maintains the accompaniment. The notation includes various accidentals and dynamic markings. The system concludes with a double bar line and repeat dots.

The fourth and final system of the score on this page. It continues the complex rhythmic patterns. The upper staff features a melodic line that ends with a fermata over a final note. The lower staff concludes with a few final notes. The system ends with a double bar line and repeat dots.

Variatio 3

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major (one sharp) and common time (C). The music features a complex, rhythmic melody in the upper staff, often with beamed eighth and sixteenth notes. The lower staff provides a harmonic accompaniment with chords and moving lines. A first ending bracket is present in the upper staff, and a dynamic marking of *pp* (pianissimo) is visible in the lower staff.

The second system continues the musical development. It features similar rhythmic complexity and melodic lines. A dynamic marking of *pp* is present in the lower staff. The system concludes with a double bar line and repeat dots, indicating the end of a phrase.

The third system shows further development of the musical themes. The upper staff continues with intricate melodic patterns, while the lower staff provides a dense harmonic texture. A dynamic marking of *pp* is present in the lower staff.

The fourth system concludes the piece. It features a variety of rhythmic and melodic motifs, including some longer note values and rests. The system ends with a double bar line and repeat dots. A dynamic marking of *pp* is present in the lower staff.

Variatio 4
[+ML]

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a half note G4, followed by a series of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. A first ending bracket labeled 'I' encompasses the first six notes. The lower staff is in bass clef with the same key signature and time signature, starting with a half note G3, followed by eighth notes: F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2.

The second system continues the piece. The upper staff features a dynamic marking of *mf* (mezzo-forte) above the first measure. The notation includes a series of eighth notes and sixteenth notes, with a repeat sign and first/second endings. The lower staff continues with eighth and sixteenth notes, including a measure with a first ending bracket.

The third system shows further development of the rhythmic patterns. The upper staff includes a measure with a first ending bracket. The lower staff continues with complex rhythmic figures, including sixteenth and thirty-second notes, and various accidentals.

The fourth and final system concludes the piece. It features intricate rhythmic patterns in both staves, including sixteenth and thirty-second notes. The system ends with a final cadence in both staves, marked with a double bar line and repeat dots.

Variatio 5

[II: + Laute]

First system of musical notation for Variatio 5. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has one sharp (F#) and the time signature is common time (C). The music features a complex texture with many sixteenth and thirty-second notes. A dynamic marking *tr.* is present at the end of the system.

Second system of musical notation for Variatio 5. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has one sharp (F#) and the time signature is common time (C). The music continues with complex rhythmic patterns. There are several dynamic markings *(b)* throughout the system.

Third system of musical notation for Variatio 5. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has one sharp (F#) and the time signature is common time (C). The music continues with complex rhythmic patterns. There are several dynamic markings *tr.* throughout the system.

3. Aria Tertia

[I: 8', II: 8', + Mk]

Musical score for 3. Aria Tertia. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has one sharp (F#) and the time signature is common time (C). The music features a complex texture with many sixteenth and thirty-second notes. There are several dynamic markings *tr.* and a first ending bracket labeled *1.)* at the end of the system.

1) siehe Revisionsbericht

Variatio 2

[II: -4']

Musical score for Variatio 2, measures 1-12. The score is written for two staves: a treble clef staff on top and a bass clef staff on the bottom. The time signature is common time (C). The key signature has one flat (B-flat). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. A second ending bracket labeled 'II' spans measures 10-12.

Musical score for Variatio 2, measures 13-24. The score continues from the previous system. It maintains the same two-staff format, common time, and one flat key signature. The rhythmic complexity continues with various note values and rests. A second ending bracket labeled 'II' spans measures 22-24.

Variatio 3

[II: +4']

Musical score for Variatio 3, measures 1-12. The score is written for two staves: a treble clef staff on top and a bass clef staff on the bottom. The time signature is common time (C). The key signature has one flat (B-flat). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. A second ending bracket labeled 'II' spans measures 10-12. There are some markings like 'dr' and '(tr)' above notes.

Musical score for Variatio 3, measures 13-24. The score continues from the previous system. It maintains the same two-staff format, common time, and one flat key signature. The rhythmic complexity continues with various note values and rests. A second ending bracket labeled 'II' spans measures 22-24. There are some markings like 'dr' and '(tr)' above notes.

Variatio 4
[+ Mk]

Variatio 5
[I: +16', -8', II: -8']

Variatio 6

[I: 16', +8', II: +8']

The first system of the musical score for Variatio 6 consists of two staves. The upper staff is in treble clef with a common time signature (C) and a key signature of one flat (B-flat). The lower staff is in bass clef with a common time signature (C) and a key signature of one flat (B-flat). A bracket labeled 'I' spans the first measure of both staves. The music features a complex, rhythmic pattern with many beamed notes and rests.

The second system of the musical score for Variatio 6 consists of two staves. The upper staff is in treble clef with a common time signature (C) and a key signature of one flat (B-flat). The lower staff is in bass clef with a common time signature (C) and a key signature of one flat (B-flat). The music continues with the same complex, rhythmic pattern as the first system.

The third system of the musical score for Variatio 6 consists of two staves. The upper staff is in treble clef with a common time signature (C) and a key signature of one flat (B-flat). The lower staff is in bass clef with a common time signature (C) and a key signature of one flat (B-flat). The music continues with the same complex, rhythmic pattern as the previous systems.

4. Aria Quarta

[I: +8', II: +8', +4', + Laute]

The musical score for 4. Aria Quarta consists of two staves. The upper staff is in treble clef with a common time signature (C) and a key signature of one flat (B-flat). The lower staff is in bass clef with a common time signature (C) and a key signature of one flat (B-flat). The music features a complex, rhythmic pattern with many beamed notes and rests. A bracket labeled 'II' spans the first measure of both staves. The score includes various musical notations such as slurs, accents, and dynamic markings.

The first system of the musical score consists of two staves, treble and bass. The treble staff begins with a series of eighth and sixteenth notes, followed by a melodic line with slurs and accents. The bass staff provides a rhythmic accompaniment with eighth notes and rests. Dynamic markings such as *for.* and *ff.* are present throughout the system.

Variatio 1
[II: -4', -Laute]

The second system continues the musical development. The treble staff features a melodic line with a prominent slur and a dynamic marking of *for.* The bass staff maintains its rhythmic accompaniment. A first ending bracket labeled '1' is visible at the beginning of the system.

The third system shows further melodic and rhythmic complexity. The treble staff has a melodic line with slurs and accents, while the bass staff continues with eighth-note accompaniment. Dynamic markings like *for.* and *ff.* are used.

The fourth system concludes the piece. The treble staff features a final melodic flourish with a slur and a dynamic marking of *for.* The bass staff continues with eighth-note accompaniment. The system ends with a double bar line and repeat dots.

Variatio 2

First system of musical notation for Variatio 2. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The time signature is common time (C). The notation includes various rhythmic values, slurs, and dynamic markings such as *dr*. A section marked with a Roman numeral 'II' is indicated by a brace.

Second system of musical notation for Variatio 2. It continues the grand staff notation from the first system, featuring similar rhythmic patterns and dynamic markings like *dr*. The notation includes slurs and various note values.

Variatio 3

[II:4, +Mk]

First system of musical notation for Variatio 3. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The time signature is common time (C). The notation includes various rhythmic values, slurs, and dynamic markings such as *dr*. A section marked with a Roman numeral 'I' is indicated by a brace.

Second system of musical notation for Variatio 3. It continues the grand staff notation from the first system, featuring similar rhythmic patterns and dynamic markings like *dr*. The notation includes slurs and various note values. A section marked with a Roman numeral '3.' is indicated by a brace.

2.) } siehe Revisionsbericht
3.) }

First system of musical notation, featuring two staves. The upper staff contains a melodic line with various ornaments and slurs, including a trill-like figure. The lower staff provides a harmonic accompaniment with chords and moving lines.

Variatio 4
[- Mk]

Second system of musical notation, continuing the two-staff format. The upper staff shows a melodic line with a trill-like figure and a fermata. The lower staff continues the accompaniment.

Third system of musical notation, continuing the two-staff format. The upper staff features a melodic line with a trill-like figure and a fermata. The lower staff continues the accompaniment.

Fourth system of musical notation, continuing the two-staff format. The upper staff features a melodic line with a trill-like figure and a fermata. The lower staff continues the accompaniment.

Variatio 5
[I: + 16', + Mk]

Musical score for Variatio 5, measures 1-16. The score is written for two staves (treble and bass clef) in 12/8 time. It features a complex rhythmic pattern with many sixteenth notes and rests. A first ending bracket labeled 'I' spans measures 1-16. A circled '4' is present above the first measure.

Musical score for Variatio 5, measures 17-32. The score continues with the same complex rhythmic pattern. A circled '4' is present above the first measure of this system.

Musical score for Variatio 5, measures 33-48. The score continues with the same complex rhythmic pattern. A circled '4' is present above the first measure of this system.

Variatio 6
[I: - 16', II: - 4']

Musical score for Variatio 6, measures 1-16. The score is written for two staves (treble and bass clef) in common time (C). It features a complex rhythmic pattern with many sixteenth notes and rests. A first ending bracket labeled 'I' spans measures 1-16. A circled '4' is present above the first measure.

[I:8', II:8'+4', + Mk]

5. Aria Quinta

Variatio 1

Musical score for Variatio 1, measures 1-4. The score is written for treble and bass staves. It begins with a treble clef and a 3/4 time signature. The first measure contains a half note G4 and a quarter note F#4 in the treble, and a half note E3 and a quarter note D3 in the bass. A first ending bracket labeled 'I' spans measures 1 and 2. Measure 2 contains a half note G4 and a quarter note F#4 in the treble, and a half note E3 and a quarter note D3 in the bass. Measure 3 contains a half note G4 and a quarter note F#4 in the treble, and a half note E3 and a quarter note D3 in the bass. Measure 4 contains a half note G4 and a quarter note F#4 in the treble, and a half note E3 and a quarter note D3 in the bass. Dynamic markings include *dr.* in measure 2 and *dr.* in measure 4.

Musical score for Variatio 1, measures 5-8. The score is written for treble and bass staves. It begins with a treble clef and a 3/4 time signature. The first measure contains a half note G4 and a quarter note F#4 in the treble, and a half note E3 and a quarter note D3 in the bass. A first ending bracket labeled 'I' spans measures 5 and 6. Measure 6 contains a half note G4 and a quarter note F#4 in the treble, and a half note E3 and a quarter note D3 in the bass. Measure 7 contains a half note G4 and a quarter note F#4 in the treble, and a half note E3 and a quarter note D3 in the bass. Measure 8 contains a half note G4 and a quarter note F#4 in the treble, and a half note E3 and a quarter note D3 in the bass. Dynamic markings include *dr.* in measure 5 and *dr.* in measure 8.

Musical score for Variatio 1, measures 9-12. The score is written for treble and bass staves. It begins with a treble clef and a 3/4 time signature. The first measure contains a half note G4 and a quarter note F#4 in the treble, and a half note E3 and a quarter note D3 in the bass. A first ending bracket labeled 'I' spans measures 9 and 10. Measure 10 contains a half note G4 and a quarter note F#4 in the treble, and a half note E3 and a quarter note D3 in the bass. Measure 11 contains a half note G4 and a quarter note F#4 in the treble, and a half note E3 and a quarter note D3 in the bass. Measure 12 contains a half note G4 and a quarter note F#4 in the treble, and a half note E3 and a quarter note D3 in the bass. Dynamic markings include *dr.* in measure 9 and *dr.* in measure 12.

Variatio 2

[II:~4']

Musical score for Variatio 2, measures 1-4. The score is written for treble and bass staves. It begins with a treble clef and a 3/4 time signature. The first measure contains a half note G4 and a quarter note F#4 in the treble, and a half note E3 and a quarter note D3 in the bass. A first ending bracket labeled 'I' spans measures 1 and 2. Measure 2 contains a half note G4 and a quarter note F#4 in the treble, and a half note E3 and a quarter note D3 in the bass. Measure 3 contains a half note G4 and a quarter note F#4 in the treble, and a half note E3 and a quarter note D3 in the bass. Measure 4 contains a half note G4 and a quarter note F#4 in the treble, and a half note E3 and a quarter note D3 in the bass. Dynamic markings include *dr.* in measure 2 and *dr.* in measure 4.

The first system of the musical score consists of two staves, treble and bass. The treble staff contains a complex rhythmic pattern with many sixteenth and thirty-second notes, along with various accidentals. The bass staff provides a more melodic accompaniment with longer note values and some rests. The system concludes with a fermata over the final notes of both staves.

Variatio 3

[I: +16/-8, II: -8/+4]

The second system continues the musical notation. It features a first ending bracket labeled 'I' that spans across both staves, indicating a repeat or a specific performance instruction. The rhythmic complexity continues in the treble staff, while the bass staff maintains its accompaniment role. The system ends with a fermata.

The third system of the score shows further development of the musical themes. A measure in the bass staff is marked with a '5.' below it, possibly indicating a measure number or a specific fingering. The notation remains dense with rhythmic details and accidentals. The system concludes with a fermata.

The fourth and final system of the score on this page. It continues the intricate rhythmic patterns of the previous systems. The treble staff is particularly active with rapid passages. The system concludes with a fermata over the final notes of both staves.

Variatio 4

[I:-16,+8, II:+8,-4']

Musical score for Variatio 4, measures 1-16. The score is written for two staves (treble and bass clef) with a brace on the left. It features a complex rhythmic pattern with many sixteenth notes and some beamed eighth notes. There are several accidentals, including sharps and naturals. A first ending bracket labeled 'I' spans measures 1-16. A repeat sign is at the end of the piece.

6.)

Musical score for Variatio 4, measures 17-32. The score continues from the previous system. It features a complex rhythmic pattern with many sixteenth notes and some beamed eighth notes. There are several accidentals, including sharps and naturals. A first ending bracket labeled 'I' spans measures 17-32. A repeat sign is at the end of the piece.

Variatio 5

[II:+4,+MK]

7.)

Musical score for Variatio 5, measures 1-16. The score is written for two staves (treble and bass clef) with a brace on the left. It features a complex rhythmic pattern with many sixteenth notes and some beamed eighth notes. There are several accidentals, including sharps and naturals. A first ending bracket labeled 'I' spans measures 1-16. A repeat sign is at the end of the piece.

8.)

Musical score for Variatio 5, measures 17-32. The score continues from the previous system. It features a complex rhythmic pattern with many sixteenth notes and some beamed eighth notes. There are several accidentals, including sharps and naturals. A first ending bracket labeled 'I' spans measures 17-32. A repeat sign is at the end of the piece.

6.)
7.)
8.) } siehe Revisionsbericht

9.) *dr.*

1. 2.

Variatio 6

[I.+16']

I

10.)

6. Aria Sexta

Aria Sebaldina

[I:8,II:8']

The first system of the musical score for 'Aria Sebaldina' consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has two flats (Bb and Eb), and the time signature is 3/4. The music begins with a first ending bracket labeled 'I' that spans across both staves. The melody in the treble staff features a series of eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. A dynamic marking 'dr' is present above the treble staff.

The second system continues the musical score. It features two staves with the same key signature and time signature. A first ending bracket labeled '11.)' is positioned above the treble staff. The melody continues with various rhythmic patterns, including eighth and sixteenth notes. A dynamic marking 'dr' is visible above the treble staff. The system concludes with a fermata over the final note of the treble staff.

Variatio 1

The third system of the musical score is labeled 'Variatio 1'. It consists of two staves with the same key signature and time signature. A second ending bracket labeled 'II' is located below the treble staff. The music continues with a similar melodic and harmonic style. Dynamic markings '11.)', '12.)', '13.)', and '14.)' are placed above the treble staff at various points. The system ends with a fermata over the final note of the treble staff.

11.)
12.)
13.)
14.) } siehe Revisionsbericht

Musical score system 1, measures 14-15. Treble clef, bass clef, key signature of two flats, 4/4 time. Measure 14 starts with a repeat sign and a fermata. Measure 15 contains a complex rhythmic pattern with slurs and accents.

Musical score system 2, measures 16-17. Treble clef, bass clef, key signature of two flats, 4/4 time. Measure 16 begins with a fermata and a dynamic marking 'for'. Measure 17 continues the melodic line with slurs.

Musical score system 3, measures 18-19. Treble clef, bass clef, key signature of two flats, 4/4 time. Measure 18 starts with a fermata and a dynamic marking 'for'. Measure 19 features a complex rhythmic pattern with slurs and accents.

Musical score system 4, measures 20-21. Treble clef, bass clef, key signature of two flats, 4/4 time. Measure 20 contains a complex rhythmic pattern with slurs and accents. Measure 21 ends with a fermata and a dynamic marking 'for'.

Variatio 2

[II:++4']

15.)
16.)
17.)
18.)
} siehe Revisionsbericht

Variatio 3

Musical score for Variatio 3, measures 1-8. The score is written for two staves (treble and bass clef) in 3/4 time. The key signature has two flats (B-flat and E-flat). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The first four measures are marked with a first ending bracket and repeat sign. The last four measures are marked with a second ending bracket and repeat sign.

Musical score for Variatio 3, measures 9-16. The score continues with two staves in 3/4 time. The key signature remains two flats. The music is highly rhythmic, with frequent sixteenth and thirty-second notes. The first four measures are marked with a first ending bracket and repeat sign. The last four measures are marked with a second ending bracket and repeat sign.

Variatio 4
[II: 4'+Laute]

Musical score for Variatio 4, measures 1-8. The score is written for two staves (treble and bass clef) in 3/4 time. The key signature has two flats (B-flat and E-flat). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. The first four measures are marked with a first ending bracket and repeat sign. The last four measures are marked with a second ending bracket and repeat sign.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a 3/4 time signature. It includes various note values, rests, and dynamic markings such as *for*.

Variatio 5
[II.: -Laute]

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. A double bar line with the Roman numeral 'II' is present. The notation includes various note values, rests, and dynamic markings such as *for*.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. A measure number '19.' is indicated. The notation includes various note values, rests, and dynamic markings such as *for*.

Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The notation includes various note values, rests, and dynamic markings such as *for*.

[19.] siehe Revisionsbericht

Variatio 6

[II: 4; MK]

Musical score for Variatio 6, measures 1-4. The score is written for two staves (treble and bass clef) in a 4/4 time signature. The key signature has two flats (B-flat and E-flat). The first measure contains a complex chordal texture with many notes. The second measure features a melodic line in the treble clef with eighth notes and a bass line with quarter notes. The third and fourth measures continue the melodic and harmonic development.

Musical score for Variatio 6, measures 5-8. The score continues from the previous system. Measures 5 and 6 show a melodic line in the treble clef with eighth notes and a bass line with quarter notes. Measure 7 features a melodic line in the treble clef with eighth notes and a bass line with quarter notes. Measure 8 concludes the system with a melodic line in the treble clef and a bass line with quarter notes.

Musical score for Variatio 6, measures 9-12. The score continues from the previous system. Measures 9 and 10 show a melodic line in the treble clef with eighth notes and a bass line with quarter notes. Measure 11 features a melodic line in the treble clef with eighth notes and a bass line with quarter notes. Measure 12 concludes the system with a melodic line in the treble clef and a bass line with quarter notes.

Variatio 7

[I: 16]

Musical score for Variatio 7, measures 1-4. The score is written for two staves (treble and bass clef) in a 4/4 time signature. The key signature has two flats (B-flat and E-flat). The first measure contains a complex chordal texture with many notes. The second measure features a melodic line in the treble clef with eighth notes and a bass line with quarter notes. The third and fourth measures continue the melodic and harmonic development.

Variatio 8

[I.:16']

FINIS

7. Arietta

[Thema]
[I:+8', II:+8', +4']

Musical score for the Theme of Arietta, measures 1-8. The score is written for piano in G major and 3/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The time signature is 3/4. The music begins with a treble clef and a common time signature (C). The first measure is marked with a Roman numeral II. The piece concludes with a double bar line and repeat dots.

Musical score for the Theme of Arietta, measures 9-16. The score continues from the previous system. It features a treble clef staff and a bass clef staff. The key signature remains G major. The music includes various rhythmic patterns and rests, ending with a double bar line and repeat dots.

Variatio 1

Musical score for Variatio 1 of Arietta, measures 17-24. The score is written for piano in G major and 3/4 time. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The time signature is 3/4. The music begins with a treble clef and a common time signature (C). The first measure is marked with a Roman numeral I. The piece concludes with a double bar line and repeat dots.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat (B-flat major or D minor). The music is written in a complex, rhythmic style with many sixteenth and thirty-second notes. There are several accidentals, including sharps and naturals, and some notes are marked with a 'y' symbol. The system concludes with a double bar line and a fermata over the final notes.

Variatio 2

The second system continues the musical piece. It features the same two-staff structure (treble and bass clefs) and key signature. The rhythmic complexity is maintained with dense passages of sixteenth and thirty-second notes. The system ends with a double bar line and a fermata.

The third system continues the piece. The notation remains consistent with the previous systems, showing intricate rhythmic patterns in both staves. The system concludes with a double bar line and a fermata.

The fourth and final system of the page continues the musical piece. It features the same two-staff structure and key signature. The music concludes with a double bar line and a fermata over the final notes.

Variatio 3

[I:-16', -8', +Mk]

Musical score for Variatio 3, measures 1-16. The score is written for two staves (treble and bass clefs) in common time (C). The key signature has one flat (B-flat). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. There are two dynamic markings 'ff' (fortissimo) at the beginning of the first and eighth measures. The piece concludes with a fermata over the final note.

Musical score for Variatio 3, measures 17-32. The score continues from the previous system. It features similar rhythmic complexity with sixteenth and thirty-second notes. There are several accidentals, including a sharp sign (#) in the bass clef at measure 20. The piece ends with a fermata.

Variatio 4

[I:-16', +8', II:-4, -Mk]

Musical score for Variatio 4, measures 1-16. The score is written for two staves (treble and bass clefs) in common time (C). The key signature has one flat (B-flat). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. There are two dynamic markings 'ff' (fortissimo) at the beginning of the first and eighth measures. The piece concludes with a fermata over the final note.

Musical score for Variatio 4, measures 17-32. The score continues from the previous system. It features similar rhythmic complexity with sixteenth and thirty-second notes. There are several accidentals, including a sharp sign (#) in the bass clef at measure 20. The piece ends with a fermata.

Variatio 5
[II:-8,+4,+Mk]

Musical score for Variatio 5, measures 1-21. The score is written for two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The time signature is common time (C). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. A first ending bracket labeled 'I' spans measures 1-4. A fermata is placed over the final note of measure 21 in both staves.

Variatio 6

Musical score for Variatio 6, measures 1-21. The score is written for two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The time signature is common time (C). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. A first ending bracket labeled 'I' spans measures 1-4. A fermata is placed over the final note of measure 21 in both staves. The number '21.)' is written at the end of the score.

Musical score for Variatio 6, measures 22-42. The score is written for two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The time signature is common time (C). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. A fermata is placed over the final note of measure 42 in both staves.

21.) siehe Revisionsbericht

Variatio 7

[II:8; -f]

Musical score for Variatio 7, measures 1-16. The score is written for two staves (treble and bass clef) in 12/16 time. It features a complex rhythmic pattern with many sixteenth and thirty-second notes. A dynamic marking of *f* is present. A repeat sign with a first ending bracket is shown at the end of the first system.

22.)

Musical score for Variatio 7, measures 17-32. This system continues the piece and includes a second ending bracket. A dynamic marking of *f* is present. The notation is dense with sixteenth and thirty-second notes.

Variatio 8

[I:16; -8; II:4; +Mk]

Musical score for Variatio 8, measures 1-16. The score is written for two staves (treble and bass clef) in 12/16 time. It features a complex rhythmic pattern with many sixteenth and thirty-second notes. A dynamic marking of *f* is present. A repeat sign with a first ending bracket is shown at the end of the first system.

Musical score for Variatio 8, measures 17-32. This system continues the piece and includes a second ending bracket. A dynamic marking of *f* is present. The notation is dense with sixteenth and thirty-second notes.

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The time signature is 18/8. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. There are several accidentals, including a sharp sign (#) and a flat sign (b). The system ends with a fermata over the final note.

Variatio 9
[I:+87]

The second system continues the musical score. It begins with a treble clef and a bass clef. The key signature remains one flat. The time signature is 18/8. The notation is dense with sixteenth and thirty-second notes. There are several accidentals, including a sharp sign (#) and a flat sign (b). The system ends with a fermata over the final note.

The third system continues the musical score. It begins with a treble clef and a bass clef. The key signature remains one flat. The time signature is 18/8. The notation is dense with sixteenth and thirty-second notes. There are several accidentals, including a sharp sign (#) and a flat sign (b). The system ends with a fermata over the final note.

The fourth system continues the musical score. It begins with a treble clef and a bass clef. The key signature remains one flat. The time signature is 18/8. The notation is dense with sixteenth and thirty-second notes. There are several accidentals, including a sharp sign (#) and a flat sign (b). The system ends with a fermata over the final note.

8. Ciacona

[Thema]

[I: +8', II: +8']

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The main theme is marked with a first ending bracket labeled 'I' and a second ending bracket labeled 'II'. The notation includes various rhythmic values and rests.

Variatio 1

Variatio 2

[II: +4']

The second system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. This section is labeled 'Variatio 2' and includes the instruction '[II: +4']'. The notation features a variety of rhythmic patterns and rests.

Variatio 3

The third system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. This section is labeled 'Variatio 3'. The notation includes various rhythmic values and rests, with some notes marked with a sharp sign.

Variatio 4
[+Mk]

Variatio 5
[I:+16,-8', II:-8', -Mk]

Variatio 6

[II:+8']

Musical score for Variatio 6, measures 1-12. The score is written for two staves (treble and bass clef). It features a complex rhythmic pattern with many sixteenth and thirty-second notes. There are two repeat signs with first and second endings. The first ending is marked with a '1' and the second with a '2'. The piece concludes with a double bar line and repeat dots.

Variatio 7

[+Mk]

Musical score for Variatio 7, measures 1-12. The score is written for two staves (treble and bass clef). It features a complex rhythmic pattern with many sixteenth and thirty-second notes. There are two repeat signs with first and second endings. The first ending is marked with a '1' and the second with a '2'. The piece concludes with a double bar line and repeat dots.

24.)

Musical score for Variatio 7, measures 13-24. The score is written for two staves (treble and bass clef). It features a complex rhythmic pattern with many sixteenth and thirty-second notes. There are two repeat signs with first and second endings. The first ending is marked with a '1' and the second with a '2'. The piece concludes with a double bar line and repeat dots.

Variatio 8

[II:-4', +Laute, -Mk]

Musical score for Variatio 8, measures 1-12. The score is written for two staves (treble and bass clef). It features a complex rhythmic pattern with many sixteenth and thirty-second notes. There are two repeat signs with first and second endings. The first ending is marked with a '1' and the second with a '2'. The piece concludes with a double bar line and repeat dots.

Variatio 9

[I:-16,+8,II:-Laute,+Mk]

Variatio 10

[II:+4]

Variatio 11

[-Mk]

Variatio 12

25) siehe Revisionsbericht 26.)

Variatio 13
[1. Mk.]

Variatio 14
[II: -8']

Variatio 15
[II: +8']

Variatio 16 [-Mk]

273) 274) 275) 276) 277) 278) 279) 280) 281) 282)

Variatio 17 [-Mk]

283) 284) 285) 286) 287) 288) 289) 290) 291) 292)

Variatio 18 [+Mk]

293) 294) 295) 296) 297) 298) 299) 300) 301) 302)

Variatio 19 [-Mk]

303) 304) 305) 306) 307) 308) 309) 310) 311) 312)

Variatio 20

29) 313) 314) 315) 316) 317) 318) 319) 320) 321) 322)

Variatio 21 [+Mk]

323) 324) 325) 326) 327) 328) 329) 330) 331) 332)

Variatio 21 [+Mk]

333) 334) 335) 336) 337) 338) 339) 340) 341) 342)

27) }
 28) }
 29) } siehe Revisionsbericht
 30) }

Variatio 22
[I: 16']

Musical score for Variatio 22, measures 31-32. The score is written for treble and bass staves. Measure 31 is marked with a '31)' above the treble staff. The music consists of intricate rhythmic patterns with various accidentals, including flats and naturals.

Variatio 23
[I: 8', II: 4', - Mk.]

Musical score for Variatio 23, measures 19-20. The score is written for treble and bass staves. Measure 19 is marked with a '19)' above the treble staff. The music consists of intricate rhythmic patterns with various accidentals, including flats and naturals.

Variatio 24
[I: 16', +8', II: + Laute]

Musical score for Variatio 24, measures 12-13. The score is written for treble and bass staves. Measure 12 is marked with a '12)' above the treble staff. The music consists of intricate rhythmic patterns with various accidentals, including flats and naturals.

Thema
32.)

Musical score for Thema, measures 32-33. The score is written for treble and bass staves. Measure 32 is marked with a '32.)' above the treble staff. The music consists of intricate rhythmic patterns with various accidentals, including flats and naturals.

31.) } siehe Revisionsbericht
32.) }

9. Ciacona

[Thema]
[I: +16', +8; II+8', +4, +Mk]

The musical score for the Theme of Ciacona consists of two staves, treble and bass clef, in a key signature of two sharps (F# and C#). The piece begins with a first ending bracket labeled 'I' over a series of notes. The melody is primarily in the treble clef, with the bass clef providing harmonic support. There are several trills marked with 'tr'. The piece concludes with a double bar line and repeat dots.

Variatio 1
[I: -16']

Variatio 1 of Ciacona is written for two staves in the same key signature as the theme. It begins with a first ending bracket labeled 'I'. The melody is more active than the theme, with frequent sixteenth-note passages. The bass clef part is mostly sustained notes. The piece ends with a double bar line and repeat dots.

Variatio 2
[-Mk]

Variatio 2 of Ciacona is written for two staves in the same key signature. It starts with a first ending bracket labeled 'I' and a second ending bracket labeled 'II' with a 'Mk' (Mordent) marking. The melody is characterized by a mix of eighth and sixteenth notes. The bass clef part features a steady accompaniment of eighth notes. The piece concludes with a double bar line and repeat dots.

The final section of Ciacona is written for two staves in the same key signature. It begins with a first ending bracket labeled 'I'. The melody is highly rhythmic, featuring many sixteenth-note runs. The bass clef part provides a consistent accompaniment. The piece ends with a double bar line and repeat dots.

Variatio 3

Musical score for Variatio 3. The score is written for a treble and bass clef system. The key signature is two sharps (F# and C#), and the time signature is 3/8. The piece begins with a double bar line and repeat signs. The right hand (treble clef) plays a melodic line with eighth and sixteenth notes, while the left hand (bass clef) provides a harmonic accompaniment with chords and single notes. The score concludes with a final double bar line and repeat signs.

Variatio 4

Musical score for Variatio 4. The score is written for a treble and bass clef system. The key signature is two sharps (F# and C#), and the time signature is 3/8. The piece begins with a double bar line and repeat signs. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, and the left hand (bass clef) provides a harmonic accompaniment. A first ending bracket is present in the right hand, leading to a repeat sign. The score concludes with a final double bar line and repeat signs.

Variatio 5
[+Mk]

Musical score for Variatio 5. The score is written for a treble and bass clef system. The key signature is two sharps (F# and C#), and the time signature is 3/8. The piece begins with a double bar line and repeat signs. The right hand (treble clef) plays a melodic line with eighth and sixteenth notes, and the left hand (bass clef) provides a harmonic accompaniment. The score concludes with a final double bar line and repeat signs.

Variatio 6
[-MK]

Variatio 7
[II:-4]

Variatio 8
[I: + 16', + Mk.]

The first system of Variatio 8 consists of two staves. The upper staff is a treble clef with a key signature of two sharps (F# and C#) and a common time signature. It contains a melodic line with eighth and sixteenth notes, including some beamed sixteenth notes. The lower staff is a bass clef with the same key signature and time signature, containing a bass line with eighth and sixteenth notes. A first ending bracket labeled 'I' spans the final two measures of the system.

Variatio 9
[II: + Laute]

The first system of Variatio 9 consists of two staves. The upper staff is a treble clef with a key signature of two sharps (F# and C#) and a common time signature. It contains a melodic line with eighth and sixteenth notes, including some beamed sixteenth notes. The lower staff is a bass clef with the same key signature and time signature, containing a bass line with eighth and sixteenth notes. A second ending bracket labeled 'II' spans the final two measures of the system.

Variatio 10
[II:- Laute]

First system of musical notation, featuring two staves (treble and bass clefs) with a key signature of two sharps (F# and C#). The music consists of a complex, multi-measure passage with various rhythmic values and accidentals. A fermata is placed over the first few notes of the upper staff.

Second system of musical notation, continuing the piece with two staves. The notation includes intricate rhythmic patterns and accidentals, with a fermata over the initial notes of the upper staff.

Third system of musical notation, showing further development of the musical theme. It features complex rhythmic structures and accidentals, with a fermata over the beginning of the upper staff.

Fourth system of musical notation, concluding the piece with two staves. The notation is highly detailed with complex rhythmic and melodic lines, and a fermata over the start of the upper staff.

Variatio II

Musical score for Variatio II, consisting of two systems of two staves each. The first system includes a first ending bracket labeled 'I'. The key signature is one sharp (F#) and the time signature is 4/4. The music features a melodic line in the upper staff and a supporting bass line in the lower staff.

Variatio 12
[II: +4']

Musical score for Variatio 12, consisting of two systems of two staves each. The first system includes a first ending bracket labeled 'I'. The key signature is one sharp (F#) and the time signature is 4/4. The second system includes a measure marked '33.)'. The music features a melodic line in the upper staff and a supporting bass line in the lower staff.

ANHANG

Disposition des Orgel-Positivs aus dem Jahre 1650
 Erbauer unbekannt
 Restaurierung und Instandsetzung durch die Orgelbauanstalt
 W. Sauer, Frankfurt/Oder, 1949/50

Hoelzern Gedackt 8'
 Rohrflöet 4'
 Principal 2'
 Sifflöet 1'
 Cymbel 1fach 1/6'
 Tremulant

Tonkanzellen-Schleiflade
 Schleifen geteilt in Baß- und Diskantseite
 Baß: C, D bis cis, Diskant: d' bis c'''
 Winddruck: 45 mm WS.

APPENDIX

Specification of Positive Organ of 1650
 builder unknown
 restored and repaired by
 W. Sauer, Frankfurt/Oder, 1949/50

Hoelzern Gedackt 8'
 Rohrflöet 4'
 Principal 2'
 Sifflöet 1'
 Cymbel 1 rank 1/6'
 Tremulant

Tonkanzellenschleiflade
 Slides chest divided on bass and treble sides
 Bass: C, D to c' ♯; Treble: d' to c'''
 Wind pressure 1 3/4 inches (approx.)

Johann Pachelbel: Variationswerke
Registrieravorschlag für ein Orgel-Positiv aus dem Jahre 1650

(Die dem Notentext beigegefügte Manualverteilung bezieht sich nur auf das Cembalo)

1. Aria Prima

- (J = 76) Aria: + Hoelzern Gedackt 8', + Rohrflöet 4'
- (J = 84) Variatio 1: — Rohrflöet 4', + Principal 2'
- (J = 69) Variatio 2: — Hoelzern Gedackt 8', + Rohrflöet 4'
- (J = 92) Variatio 3: — Principal 2', + Sifflöet 1'
- (J = 72) Variatio 4: + Hoelzern Gedackt 8', — Rohrflöet 4', + Cymbel 1fach
- (J = 88) Variatio 5: + Rohrflöet 4', + Principal 2', — Sifflöet 1', — Cymbel 1fach
- (J = 72) Variatio 6: — Principal 2'

2. Aria Secunda

- (J = 69) Aria: + Rohrflöet 4'
- (J = 76) Variatio 1: + Hoelzern Gedackt 8'
- (J = 84) Variatio 2: + Principal 2'
- (J = 76) Variatio 3: — Rohrflöet 4'
- (J = 66) Variatio 4: + Cymbel 1fach
- (J = 69) Variatio 5: + Sifflöet 1', — Cymbel 1fach

Johann Pachelbel: Variations
Registration for the Positive Organ of 1650

(The manual allocations added in the text refer only to the cembalo)

3. Aria Tertia

- (J = 66) Aria: + Hoelzern Gedackt 8', + Rohrflöet 4', + Principal 2'
- (J = 63) Variatio 1: + Sifflöet 1', + Cymbel 1fach
- (J = 66) Variatio 2: — Principal 2', — Sifflöet 1', — Cymbel 1fach
- (J = 72) Variatio 3: — Rohrflöet 4', + Principal 2'
- (J = 69) Variatio 4: + Sifflöet 1'
- (J = 84) Variatio 5: — Principal 2'
- (J = 69) Variatio 6: — Hoelzern Gedackt 8', + Rohrflöet 4', + Cymbel 1fach

4. Aria Quarta

- (J = 72) Aria: + Hoelzern Gedackt 8'
- (J = 66) Variatio 1: + Principal 2'
- (J = 63) Variatio 2: + Rohrflöet 4', — Principal 2'
- (J = 72) Variatio 3: + Principal 2'
- (J = 80) Variatio 4: + Sifflöet 1'
- (J = 84) Variatio 5: + Cymbel 1fach
- (J = 72) Variatio 6: — Rohrflöet 4', — Sifflöet 1', — Cymbel 1fach

5. Aria Quinta

- (J = 60) Aria: + Hoelzern Gedackt 8', + Rohrflöet 4'
 (J = 56) Variatio 1: — Rohrflöet 4', + Principal 2'
 (J = 66) Variatio 2: + Rohrflöet 4', — Principal 2', + Siffloet 1'
 (J = 88) Variatio 3: + Cymbel 1fach
 (J = 69) Variatio 4: + Principal 2', — Siffloet 1', — Cymbel 1fach
 (J = 72) Variatio 5: — Rohrflöet 4', + Siffloet 1'
 (J = 69) Variatio 6: — Principal 2', + Cymbel 1fach

6. Aria Sexta

- (J = 63) Aria Sebaldina: + Hoelzern Gedackt 8'
 (J = 69) Variatio 1: + Rohrflöet 4'
 (J = 76) Variatio 2: — Rohrflöet 4', + Principal 2'
 (J = 63) Variatio 3: — Principal 2', + Tremulant
 (J = 72) Variatio 4: + Rohrflöet 4', — Tremulant
 (J = 66) Variatio 5: — Rohrflöet 4', + Principal 2', + Cymbel 1fach
 (J = 72) Variatio 6: — Principal 2', + Siffloet 1', — Cymbel 1fach
 (J = 69) Variatio 7: — Siffloet 1'
 (J = 63) Variatio 8: + Principal 2'

7. Arietta in F

- (J = 72) Thema: + Hoelzern Gedackt 8', + Rohrflöet 4', + Principal 2'
 (J = 80) Variatio 1: — Principal 2'
 (J = 69) Variatio 2: — Rohrflöet 4', + Principal 2'
 (J = 80) Variatio 3: + Rohrflöet 4'
 (J = 72) Variatio 4: — Rohrflöet 4', + Siffloet 1'
 (J = 66) Variatio 5: — Siffloet 1'
 (J = 76) Variatio 6: + Rohrflöet 4'
 (J = 72) Variatio 7: — Rohrflöet 4', — Principal 2', + Siffloet 1'
 (J = 63) Variatio 8: + Principal 2' — Siffloet 1', + Cymbel 1fach
 (J = 58) Variatio 9: + Rohrflöet 4', + Siffloet 1'

8. Ciacona in C

- (J = 66) Thema: + Hoelzern Gedackt 8'
 Variatio 1: + Rohrflöet 4'
 Variatio 2: + Principal 2'
 Variatio 3: — Principal 2', + Siffloet 1'
 Variatio 4: + Principal 2'

- Variatio 5: — Principal 2', + Cymbel 1fach
 Variatio 6: + Principal 2', — Siffloet 1', — Cymbel 1fach
 Variatio 7: + Cymbel 1fach
 Variatio 8: — Rohrflöet 4', — Principal 2', — Cymbel 1fach,
 + Tremulant
 Variatio 9: + Rohrflöet 4', + Siffloet 1', — Tremulant
 Variatio 10: + Principal 2'
 Variatio 11: — Principal 2' — Siffloet 1'
 Variatio 12: + Siffloet 1'
 Variatio 13: + Principal 2'
 Variatio 14: — Rohrflöet 4', — Principal 2'
 Variatio 15: + Cymbel 1fach
 Variatio 16: — Siffloet 1', — Cymbel 1fach
 Variatio 17: + Rohrflöet 4'
 Variatio 18: + Principal 2'
 Variatio 19: + Siffloet 1'
 Variatio 20: + Cymbel 1fach
 Variatio 21: — Siffloet 1', — Cymbel 1fach
 Variatio 22: + Cymbel 1fach
 Variatio 23: — Principal 2', — Cymbel 1fach
 Variatio 24: — Rohrflöet 4', + Tremulant
 Thema — Tremulant

9. Ciacona in D

- (J = 63) Thema: + Hoelzern Gedackt 8', + Rohrflöet 4', + Principal 2',
 + Siffloet 1', + Cymbel 1fach
 Variatio 1: — Siffloet 1', — Cymbel 1fach
 Variatio 2: — Rohrflöet 4'
 Variatio 3: + Rohrflöet 4'
 Variatio 4: + Cymbel 1fach
 Variatio 5: — Principal 2', — Cymbel 1fach
 Variatio 6: — Rohrflöet 4', + Principal 2'
 Variatio 7: + Rohrflöet 4'
 Variatio 8: + Siffloet 1', + Cymbel 1fach
 Variatio 9: — Principal 2', — Cymbel 1fach
 Variatio 10: — Rohrflöet 4'
 Variatio 11: + Rohrflöet 4', + Principal 2', — Siffloet 1'
 Variatio 12: + Siffloet 1', + Cymbel 1fach

QUELLEN - UND REVISIONSBERICHT

1. Hexachordum Apollinis 1699

Quelle: a) Mus. ant. pract. P 50, ursprünglich Staatsbibliothek Berlin, z. Z. Universitätsbibliothek Tübingen.
 Druck (Kupferstich) bei Cornelius Nikolaus Schurtz, Nürnberg 1699

b) Mus. ms. 16490/5 (Drei Arien): Aria quarta, Aria quinta, Aria sexta in einer Handschrift vermutlich aus dem Anfang des 19. Jahrhunderts, ursprünglich Staatsbibliothek Berlin, z. Z. Westdeutsche Bibliothek, Marburg/Lahn.

1. Aria Tertia, Thema, Takt 3: Die letzte Sechzehntelnote in der Oberstimme ist als d'' notiert. Sie wurde in f'' geändert, um die andernfalls entstehenden Quin-
temparallelen in den Außensimmen zu vermeiden.
2. Aria Quarta, Variatio 3, Takt 3: Die zweite Viertelnote im Alt wurde nach
Quelle b) von g' in f' berichtigt.
3. Aria Quarta, Variatio 3, Takt 5: Die vierte Sechzehntelnote der Oberstimme
wurde von a' in es' berichtigt.
4. Aria Quinta, Variatio 1, Takt 7: Die dritte Viertelnote im Baß wird von Quelle
a) und b) als e notiert. Um Quintenparallelen zu vermeiden, wurde sie in d
geändert.
5. Aria Quinta, Variatio 3, Takt 5: Quelle b) notiert im Baß die zweite Sechzehntel-
note des vierten Viertels als d.
6. Aria Quinta, Variatio 4, Takt 5: Quelle b) notiert im Alt als dritte Viertelnote
e'.
7. Aria Quinta, Variatio 5, Takt 1: Quelle b) beginnt die Oberstimme mit den
Sechzehntelnoten d'', c'', h'.
8. Aria Quinta, Variatio 5, Takt 3: Quelle b) notiert die dritte und vierte Sech-
zehntelnote des zweiten Viertels in der Oberstimme als a'' und g''.
9. Aria Quinta, Variatio 5, Takt 6: Quelle b) notiert als zweite, dritte und vierte
Sechzehntelnoten des dritten Viertels in der Oberstimme d'', c'', h'.
10. Aria Quinta, Variatio 6, Takt 6: Quelle b) notiert als zweite Sechzehntelnote
des ersten Viertels im Baß fis.
11. Aria Sexta, Thema, Takt 9: Die beiden Oberstimmen folgen in diesem Takt der
Quelle b), die hier lebendiger erscheint.
12. Aria Sexta, Thema, Takt 10: Quelle b) notiert als zweite, dritte und vierte Sech-
zehntelnoten im zweiten Viertel der Oberstimme c'', b', a', denen dann als
Viertelnote im dritten Viertel as' folgt.

SOURCES AND CRITICAL REPORT

1. Hexachordum Apollinis 1699

Sources: a) Mus. ant. pract. P 50, originally Staatsbibliothek Berlin, at the present
time Universitätsbibliothek, Tübingen.
 Printed (engraved on copper) by Cornelius Nikolaus Schurtz, Nurem-
 berg, 1699.

b) Mus. ms. 16490/5 (Three arias): Aria quarta, Aria quinta, Aria sexta,
 in a handwriting probably dating from the 19th century, originally
 Staatsbibliothek, Berlin, at the present time Westdeutsche Bibliothek,
 Marburg/Lahn.

1. Aria Tertia, Theme, Bar 3: The last semi-quaver in the upper part is noted as
d'. It has been altered to f' in order to avoid the parallel fifths in the outer
parts.
2. Aria Quarta, Variatio 3, Bar 3: The second crotchet in the alto line corrected
from g' to f according to source b).
3. Aria Quarta, Variatio 3, Bar 5: The fourth semi-quaver in the upper part
corrected from a' to e' b).
4. Aria Quinta, Variatio 1, Bar 7: The third crotchet in the bass was noted
as e in source a) and b). Altered to d to avoid parallel fifths.
5. Aria Quinta, Variatio 3, Bar 5: In source b) the second semi-quaver of the
fourth beat in the bass is noted as d.
6. Aria Quinta, Variatio 4, Bar 5: Third crotchet in the alto noted as e' in
source b).
7. Aria Quinta, Variatio 5, Bar 1: In source b) the upper part begins with the
semi-quavers d'', c'', b'.
8. Aria Quinta, Variatio 5, Bar 3: The third and fourth semi-quavers of the
second beat in the upper part noted in source b) as a'' and g''.
9. Aria Quinta, Variatio 5, Bar 6: The second, third and fourth semi-quavers of
the third beat in the upper part noted as d'', c'', b' in source b).
10. Aria Quinta, Variatio 6, Bar 6: The second semi-quaver of the first beat in
the bass noted as f # in source b).
11. Aria Sexta, Theme, Bar 9: In this bar the two upper parts follow source b)
which here seems more lively.
12. Aria Sexta, Theme, Bar 10: Second, third and fourth semi-quavers of second
beat in the upper part noted in source b) as c'', b', a', followed by crotchet a b
in third beat.

13. *Aria Sexta*, Variatio 1, Takt 3: Quelle b) notiert als dritte Sechzehntelnote des zweiten Viertels der Oberstimme es".
14. *Aria Sexta*, Variatio 1, Takt 4: Quelle b) notiert als erste Sechzehntelnote des ersten Viertels der Oberstimme g".
15. *Aria Sexta*, Variatio 1, Takt 11: Quelle b) notiert als vierte Sechzehntelnote des zweiten Viertels der Oberstimme f".
16. *Aria Sexta*, Variatio 2, Takt 1: Quelle b) notiert als Viertelnote im zweiten Viertel der Oberstimme des".
17. *Aria Sexta*, Variatio 2, Takt 3: Quelle b) notiert als erste Achtelnote im dritten Viertel der Oberstimme des".
18. *Aria Sexta*, Variatio 2, Takt 10: Quelle b) notiert als Sechzehntel im zweiten Viertel der Oberstimme b', e", d", e".
19. *Aria Sexta*, Variatio 5, Takt 7: Quelle a) notiert als erstes Viertel im Baß d. während Quelle b) dafür richtig des angibt.
20. *Aria Sexta*, Variatio 8, Takt 7: Quelle a) notiert als erstes Viertel im Baß d. während Quelle b) dafür richtig des angibt.

II. Arietta F-dur

Quelle: Mus. ms. 40268 (frühere Signatur 7365), ursprünglich Staatsbibliothek Berlin, z. Z. Westdeutsche Bibliothek, Marburg/Lahn.

21. Variatio 6, Takt 4: Als erste Sechzehntelnote im ersten Viertel steht hier fälschlich e".
22. Variatio 7, Takt 8: Die Noten a als Achtel und g als Sechzehntel fehlen im dritten Viertel. Sie wurden hinzugefügt.

III. Ciaconna in C

Quelle: Mus. ms. 40268 (frühere Signatur 7365), ursprünglich Staatsbibliothek Berlin, z. Z. Westdeutsche Bibliothek, Marburg/Lahn.

23. Variatio 3, Takt 4: Die vierte Achtelnote im Baß ist fälschlich als A notiert, sie wurde in G berichtigt.
24. Variatio 7, Takt 4: Im Baß des Manuskriptes fehlen versehentlich die letzten vier Viertelnoten g-G, c, C, die daher ergänzt wurden.
25. Variatio 10, Takt 6: Die Oberstimme in der zweiten Takthälfte ist f' als punktierte Viertelnote im Manuskript. Zwecks besserer Stimmführung wurde diese Note in e' als Viertel- und d' als Achtelnote geändert.
26. Variatio 11, Takt 4: Im Baß des Manuskriptes fehlt die dritte Viertelnote c, die ergänzt wurde.

13. *Aria Sexta*, Variatio 1, Bar 3: The third semi-quaver of the second beat in the upper part noted as e" b in source b).
14. *Aria Sexta*, Variatio 1, Bar 4: The first semi-quaver of the first beat in the upper part noted as g' in source b).
15. *Aria Sexta*, Variatio 1, Bar 11: The fourth semi-quaver of the second beat in the upper part noted as f' in source b).
16. *Aria Sexta*, Variatio 2, Bar 1: The crotchet of the second beat in the upper part noted as d" b in source b).
17. *Aria Sexta*, Variatio 2, Bar 3: The first quaver of the third beat in the upper part noted as d" b in source b).
18. *Aria Sexta*, Variatio 2, Bar 10: b', e", d", e" noted in source b) as semi-quavers in the second beat of the upper part.
19. *Aria Sexta*, Variatio 5, Bar 7: First crotchet in bass noted as d in source a) whereas source b) correctly gives d b.
20. *Aria Sexta*, Variatio 8, Bar 7: First crotchet in bass noted as d in source a) whereas source b) correctly gives d b.

II. Arietta F major

Source: Mus. ms. 40268 (formerly Signatur 7365), originally Staatsbibliothek Berlin, at the present time Westdeutsche Bibliothek, Marburg/Lahn.

21. Variatio 6, Bar 4: First semi-quaver in first beat incorrectly noted as e'.
22. Variatio 7, Bar 8: Quaver a and semi-quaver g missing in fourth beat. They have been added.

III. Ciaconna in C

Source: Mus. ms. 40268 (formerly Signatur 7365), originally Staatsbibliothek Berlin, at the present time Westdeutsche Bibliothek, Marburg/Lahn.

23. Variatio 3, Bar 4: The fourth quaver in bass wrongly noted as A, and corrected to G.
24. Variatio 7, Bar 4: The last four crotchets g-G, c, C of the bass inadvertently omitted in the MS and therefore added.
25. Variatio 10, Bar 6: In the second half of the bar the upper part is given in the MS as dotted crotchet f'. To improve progression of parts it has been altered to crotchet e' and the d' to a quaver.
26. Variatio 11, Bar 4: The third crotchet c in the bass missing in the MS and added.

27. Variatio 16, Takt 4: Im Alt wurde als zweite Viertelnote h hinzugefügt.
 28. Variatio 18, Takt 4: Im Baß ist die erste Viertelnote als c' notiert, die in g be-
 richtigigt wurde.
 29. Variatio 19, Takt 3: Bei der halben Note c' im Alt wurde ein fehlender Punkt
 ergänzt.
 30. Variatio 21, Takt 3: Die zweite Viertelnote im Alt wurde von c' in e' geändert.
 31. Variatio 22, Takt 4: Im Alt ist d' als halbe Note notiert, die in h geändert
 wurde.
 32. Nach Variatio 24 wurde das Thema in seiner Originalgestalt angefügt, um nach
 der aufgelockerten Variatio 24 zu einem besseren Abschluß zu gelangen.

IV. Ciaconna in D

- Quelle: Mus. ms. 16 490 (frühere Signatur Ms 520), ursprünglich Staatsbibliothek
 Berlin, z. Z. Westdeutsche Bibliothek, Marburg/Lahn.
 33. Variatio 12, Takt 7: Dem ersten Akkord wurde die halbe Note d' hinzugefügt,
 um Oktavparallelen von Takt 6 zu 7 zu vermeiden.

27. Variatio 16, Bar 4: Second crotchet b added in alto line.
 28. Variatio 18, Bar 4: The first crotchet in the bass noted as c' and corrected to g.
 29. Variatio 19, Bar 3: Missing dot added to the minim c' in alto line.
 30. Variatio 21, Bar 3: The second crotchet in the alto line altered from c' to e'.
 31. Variatio 22, Bar 4: d' minim noted in the alto line and altered to b.
 32. Variatio 24. The theme in its original form has been added in order to provide
 a better ending after the somewhat loose Variatio 24.

IV. Ciaconna in D

- Source: Mus. ms. 16 490 (formerly Signatur Ms 520), originally Staatsbibliothek
 Berlin, at the present time Westdeutsche Bibliothek, Marburg/Lahn.
 33. Variatio 12, Bar 7: Minim d' added to the first chord, in order to avoid parallel
 octaves between bars 6 and 7.