ARIA

MIT 30 VERÄNDERUNGEN

(die Goldbergschen Variationen)

von

JOH. SEB. BACH

für

zwei Klaviere bearbeitet

von

JOSEF RHEINBERGER

revidiert von

MAX REGER

Preis für 2 Exemplare M 12.– nº

FR. KISTNER & C. F. W. SIEGEL, LEIPZIG

10724

Vorwort

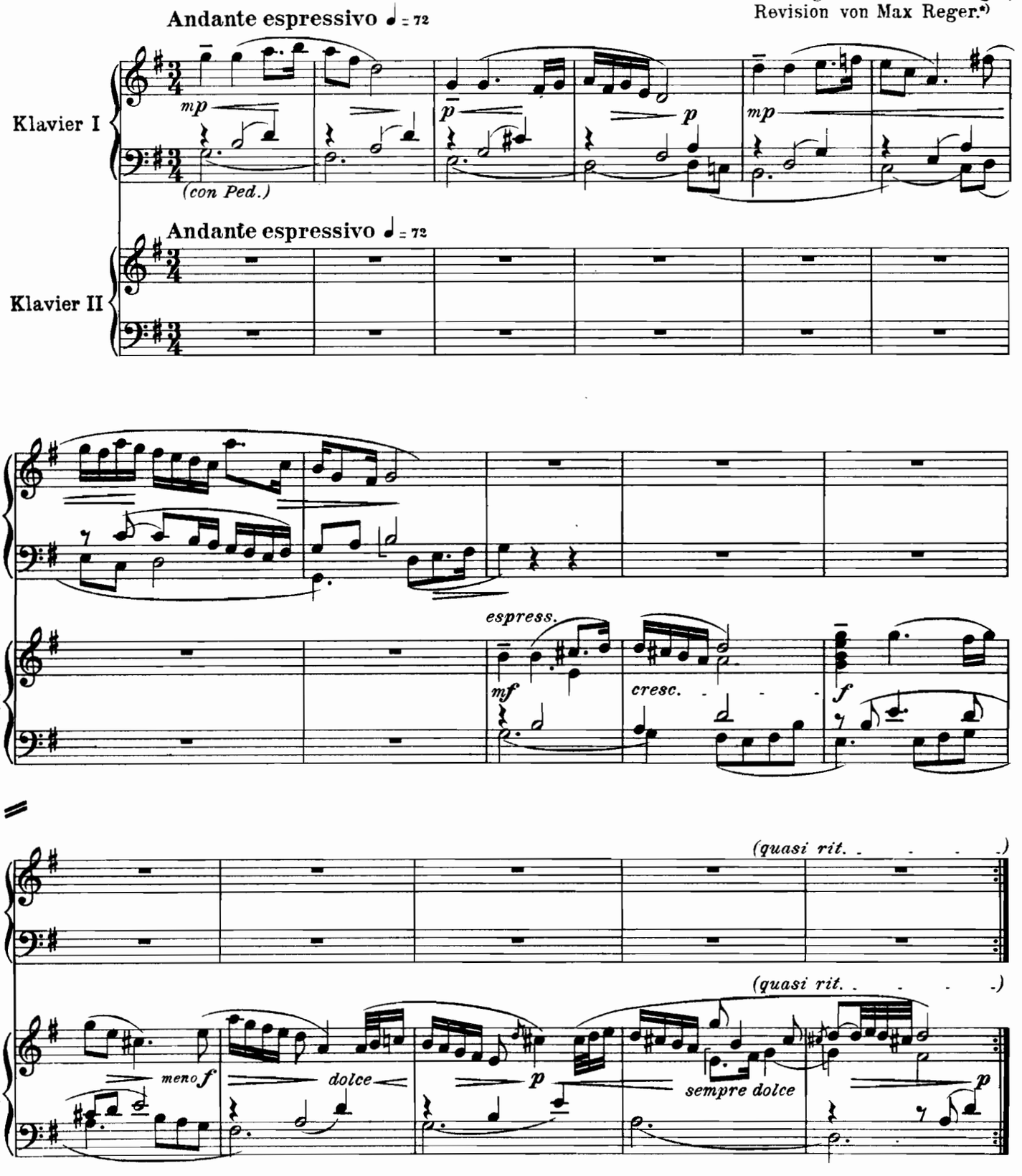
Zu dem Bedeutendsten, was J. S. Bach für Klavier geschrieben, zählen die „Goldbergschen Variationen"— Aria mit 30 Veränderungen. Wenn dieses großartige Werk bis auf den heutigen Tag mehr nur theoretisch gewürdigt als gespielt wurde, so hat dies seinen triftigen Grund in dem Umstande, daß es für ein Klavier mit zwei Manualen geschrieben ist— ein Instrument, das man längst nicht mehr kennt. Möge nun vorliegende pietätvolle Bearbeitung für zwei Klaviere dazu dienen, Musiker und Musikfreunde mit diesem Schatze echter Hausmusik bekannt und vertraut zu machen.

München im Mai 1883 *Josef Rheinberger*

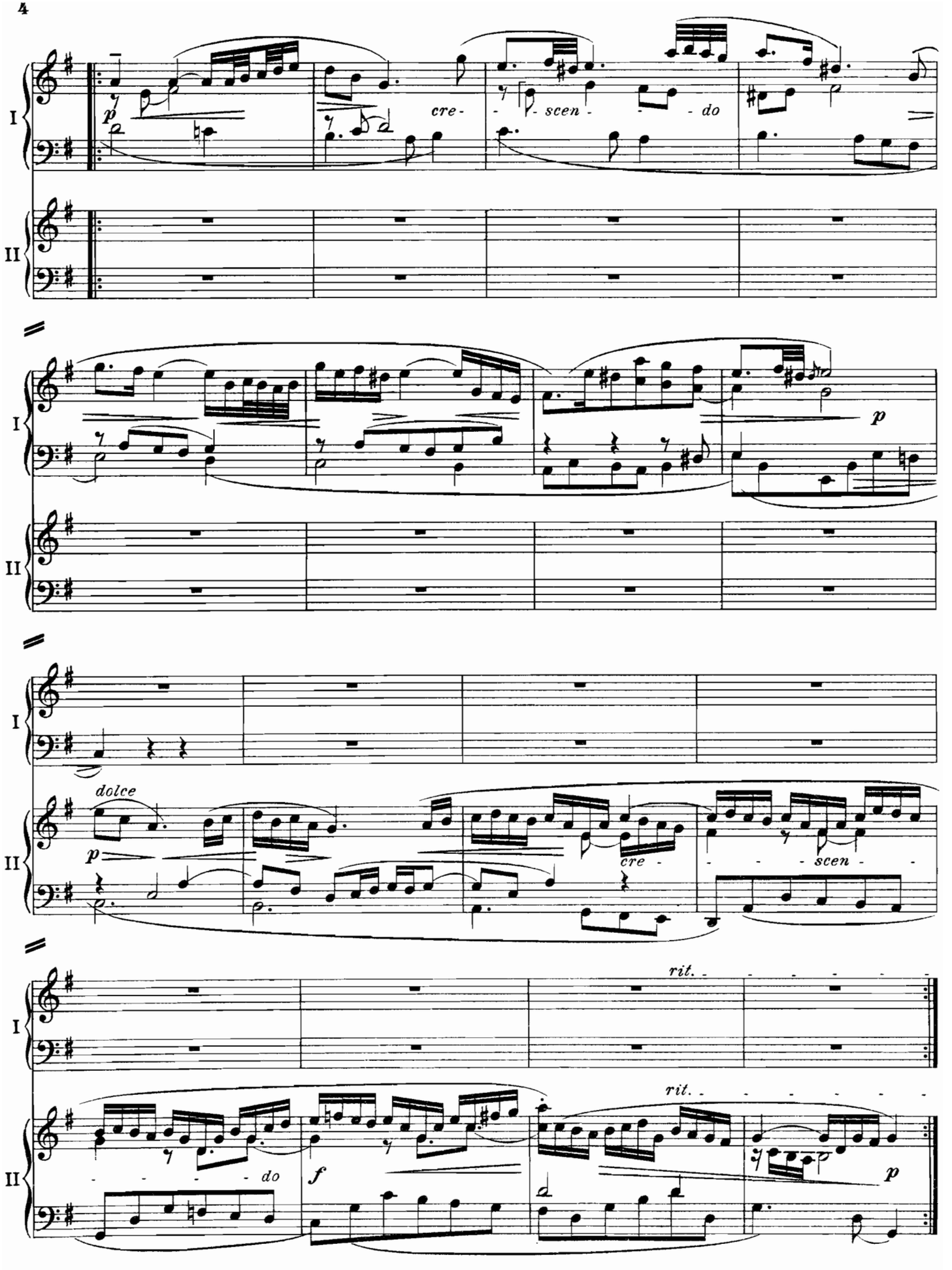
Aufführungsrecht vorbehalten

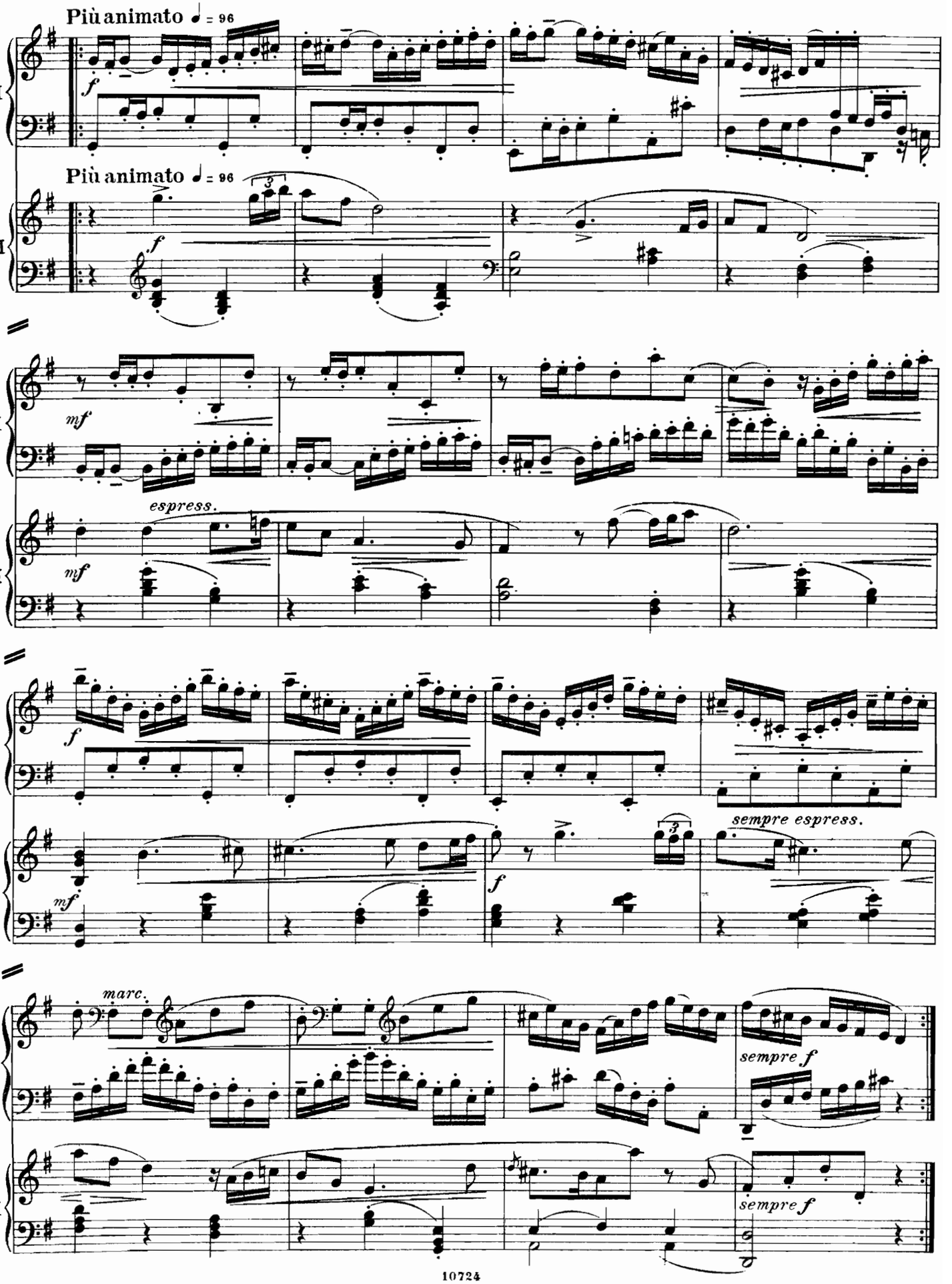
ARIA

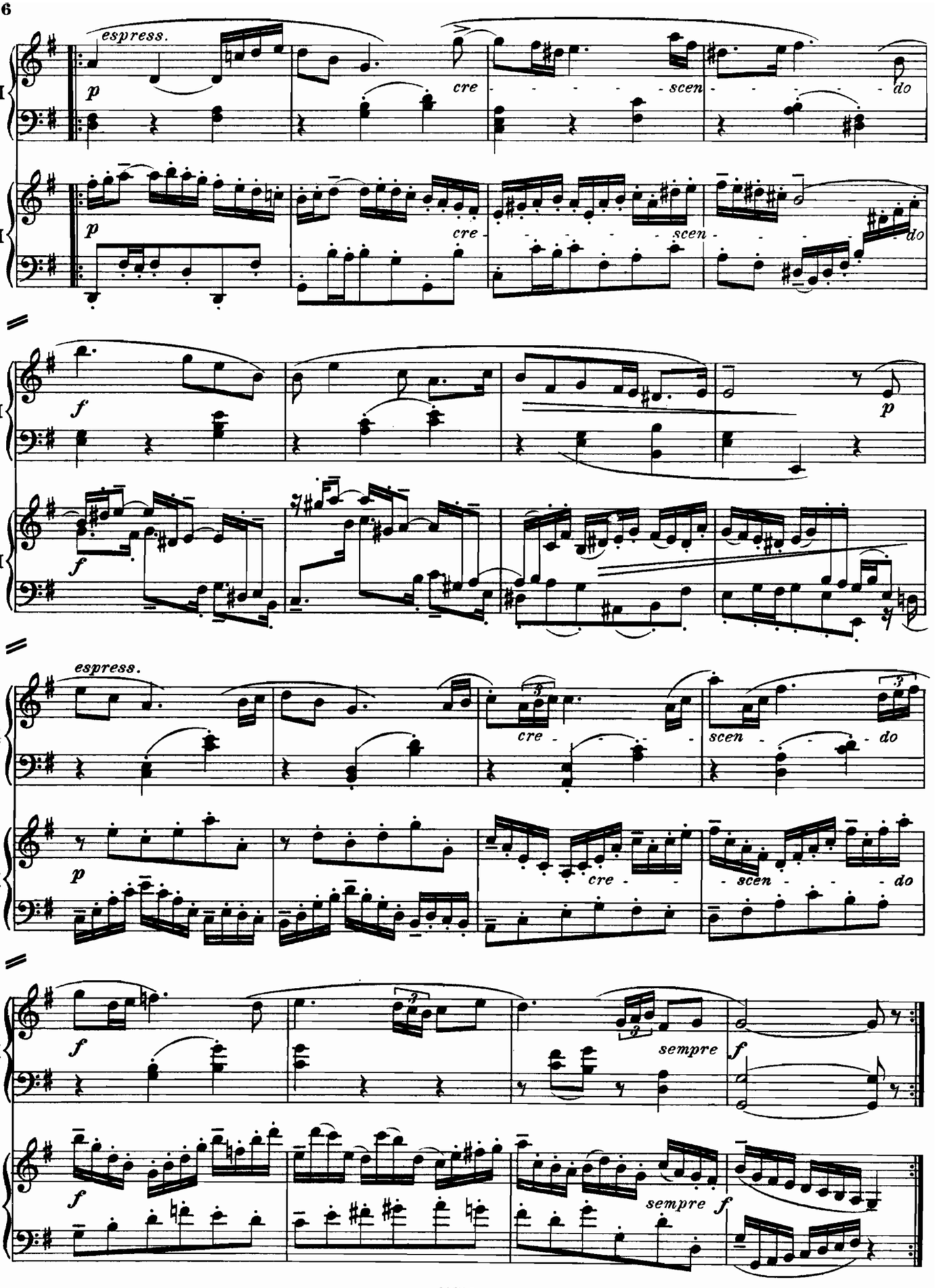
Joh. Seb. Bach
Bearbeitung von Jos. Rheinberger,
Revision von Max Reger.*)



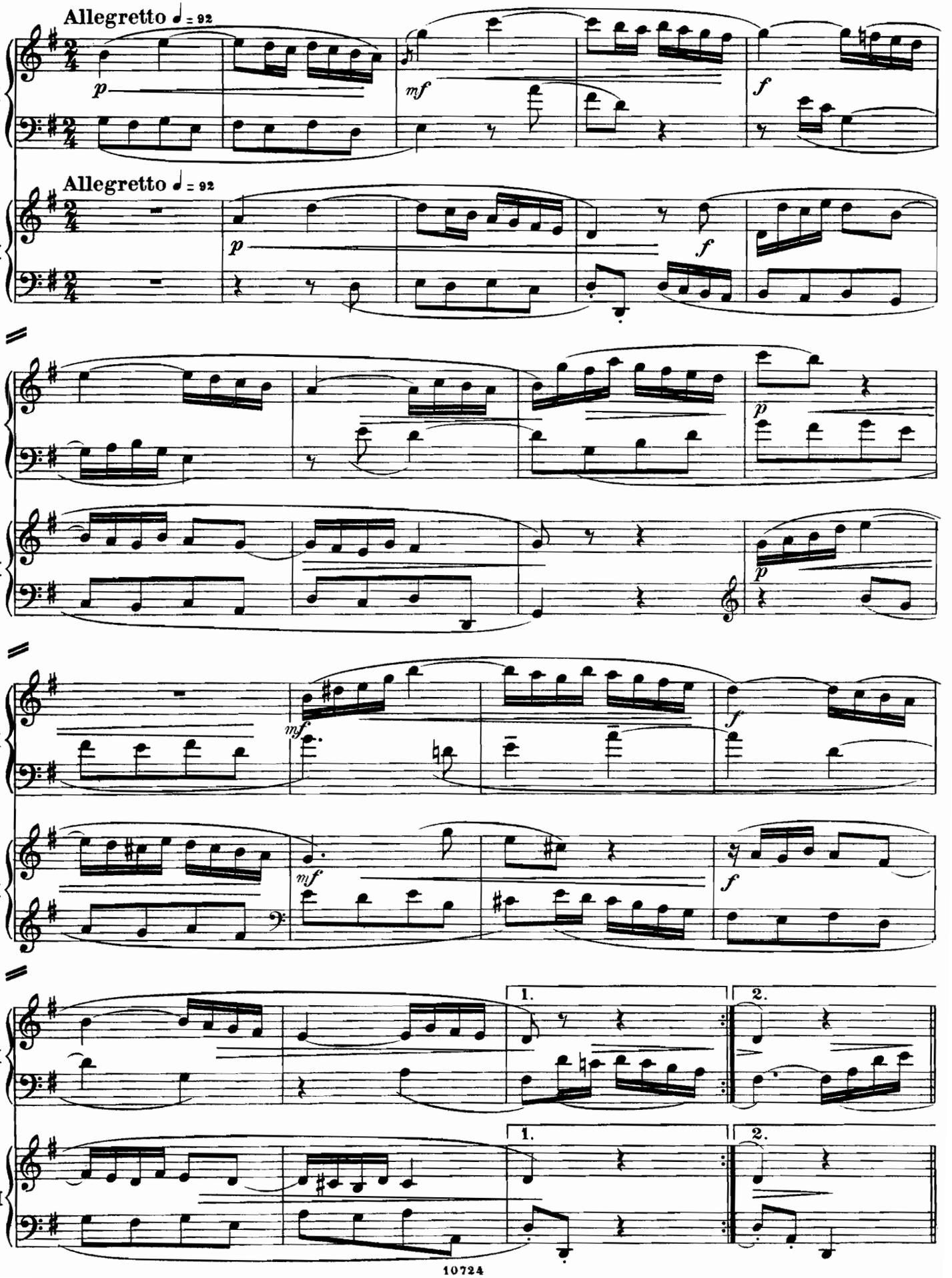
Leipzig, Fr. Kistner
*) Copyright 1915 by Fr. Kistner

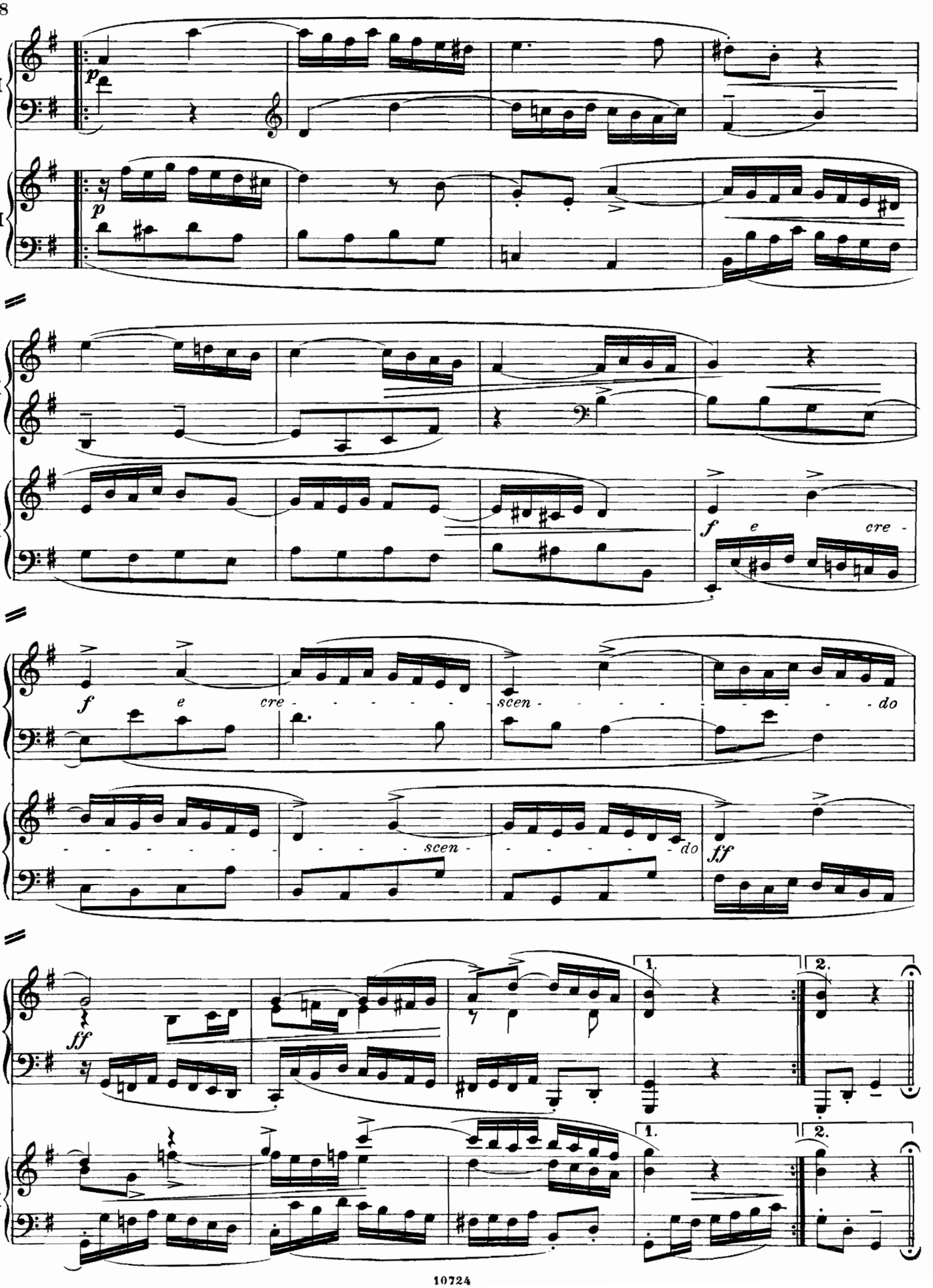

I
II
p
cre - scen - do
p
dolce
p
cre - scen -
rit.
do
f
rit.
p


Più animato ♩ = 96
I
f
Più animato ♩ = 96
II
f
mf
espress.
mf
f
mf
sempre espress.
f
marc.
sempre f
sempre f

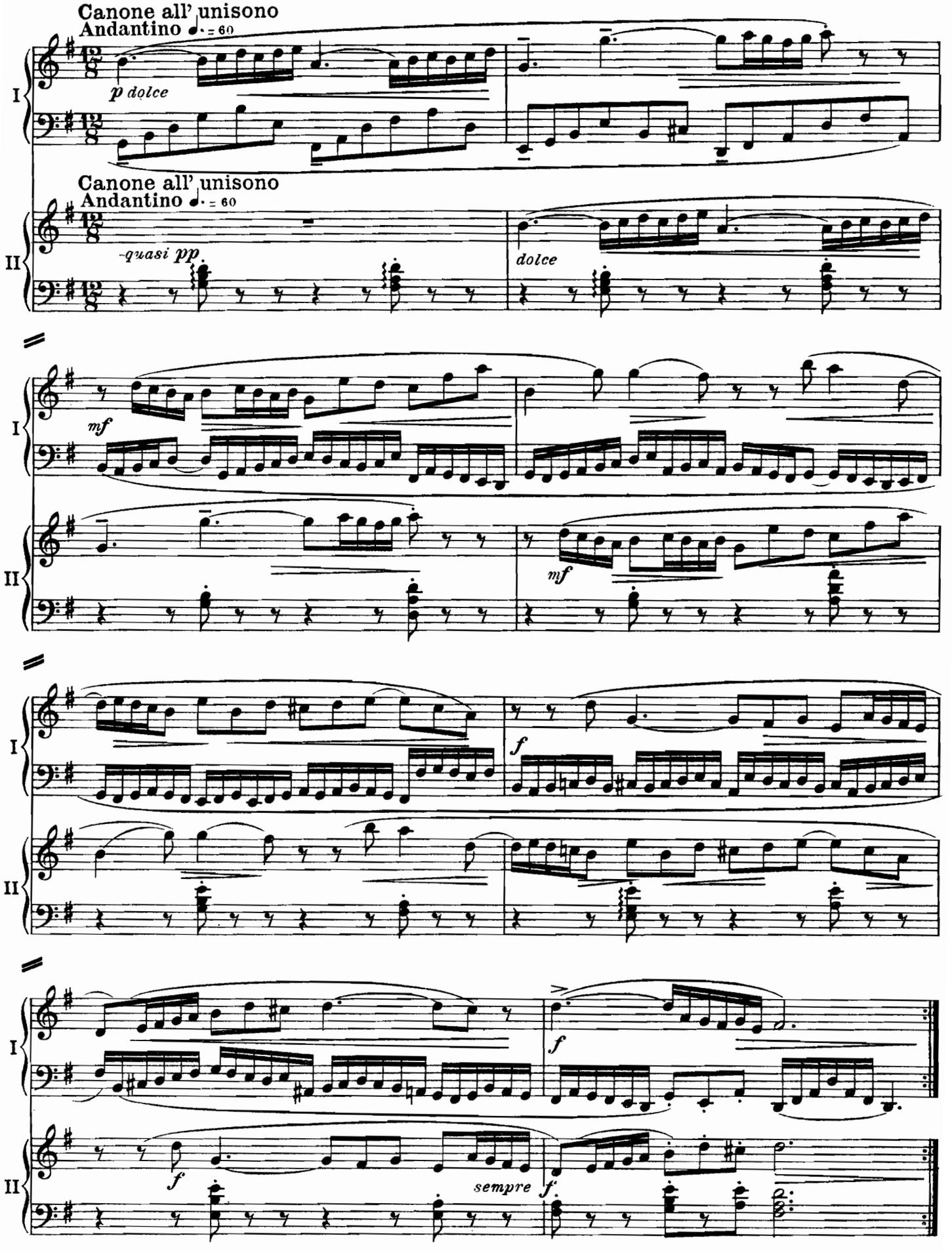

espress.
p
cre
scen
do
I
II
f
p
espress.
cre
scen
do
sempre
f

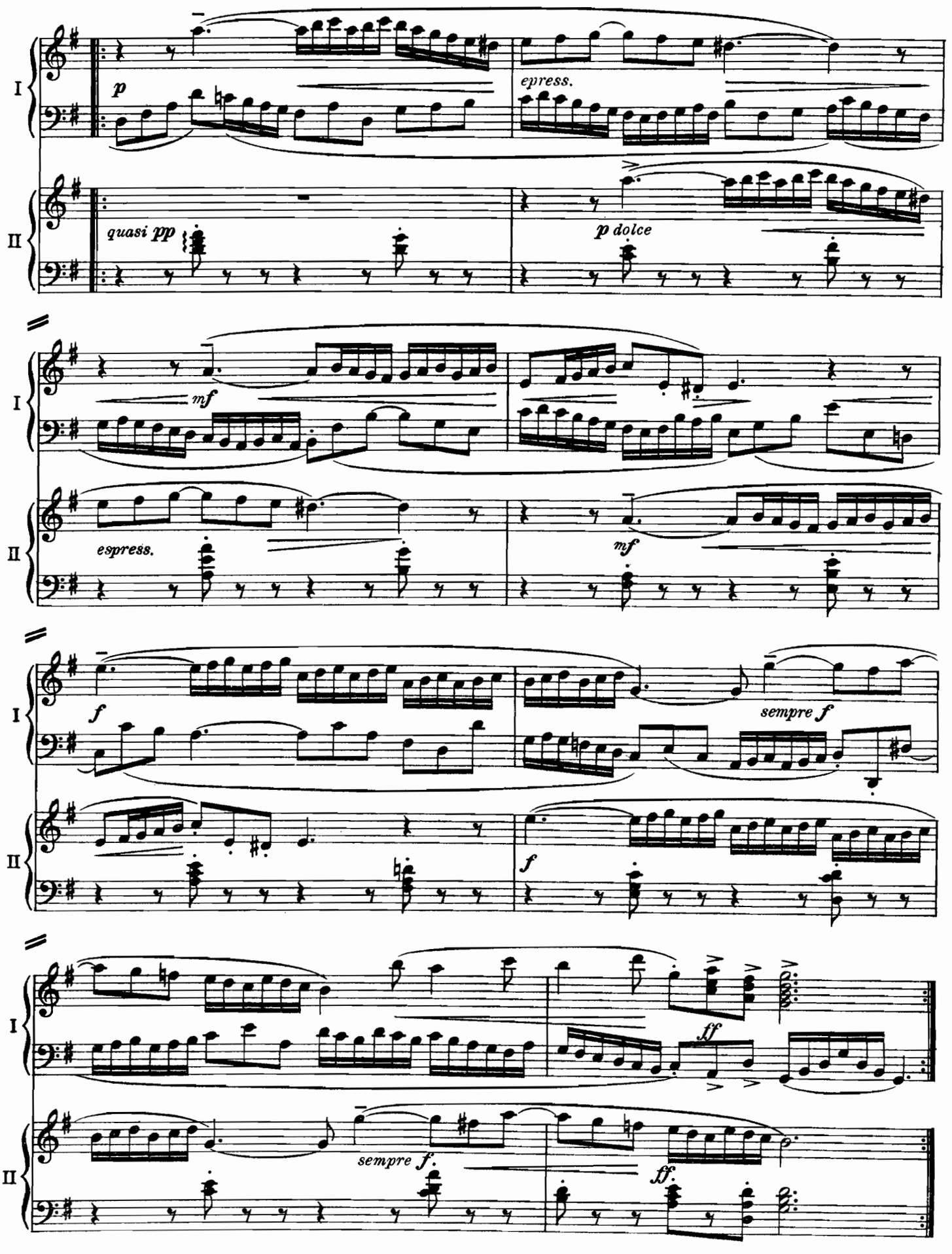
2. Veränderung



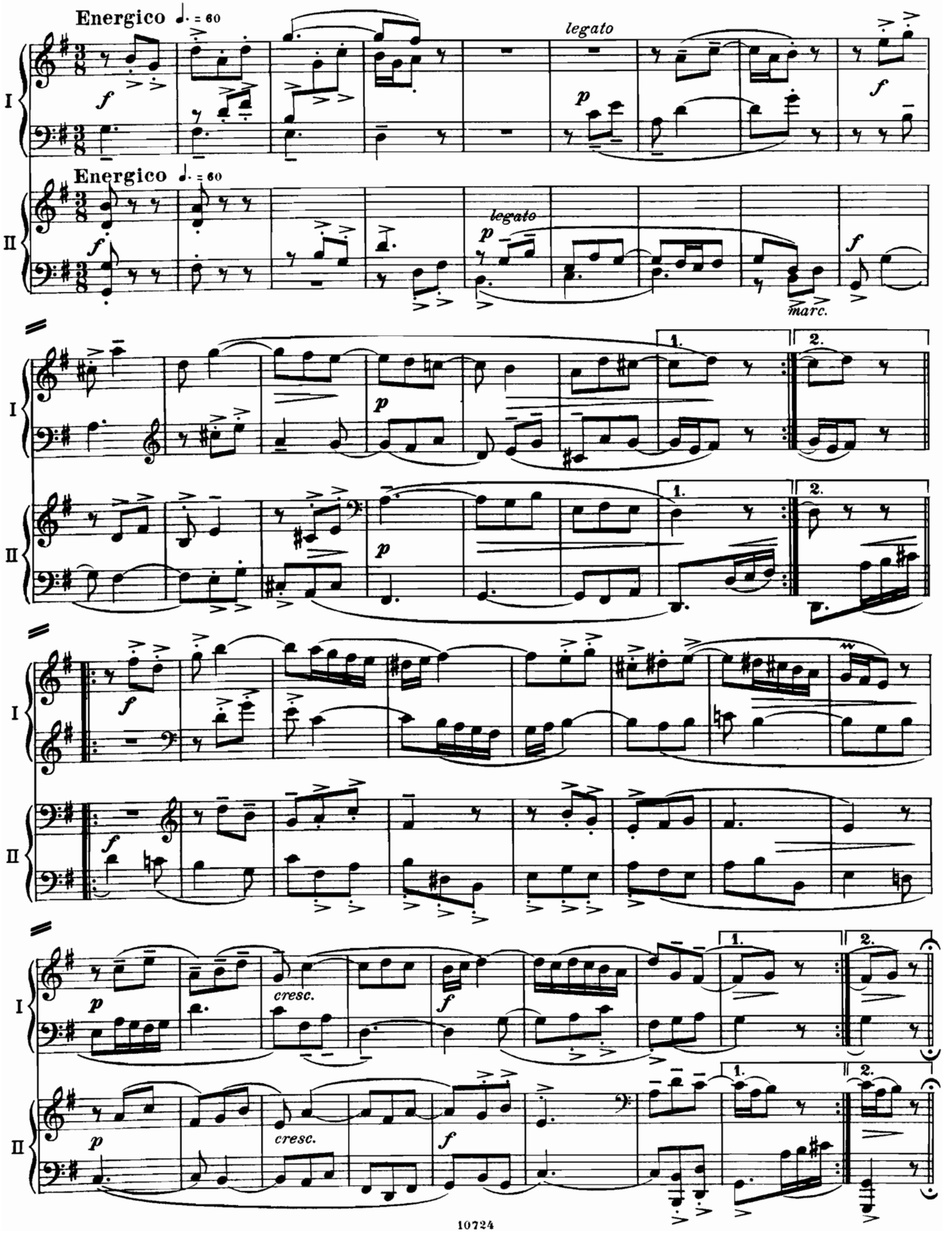

I
II
p
f
e
cre -
scen -
do
ff
1.
2.

3. Veränderung

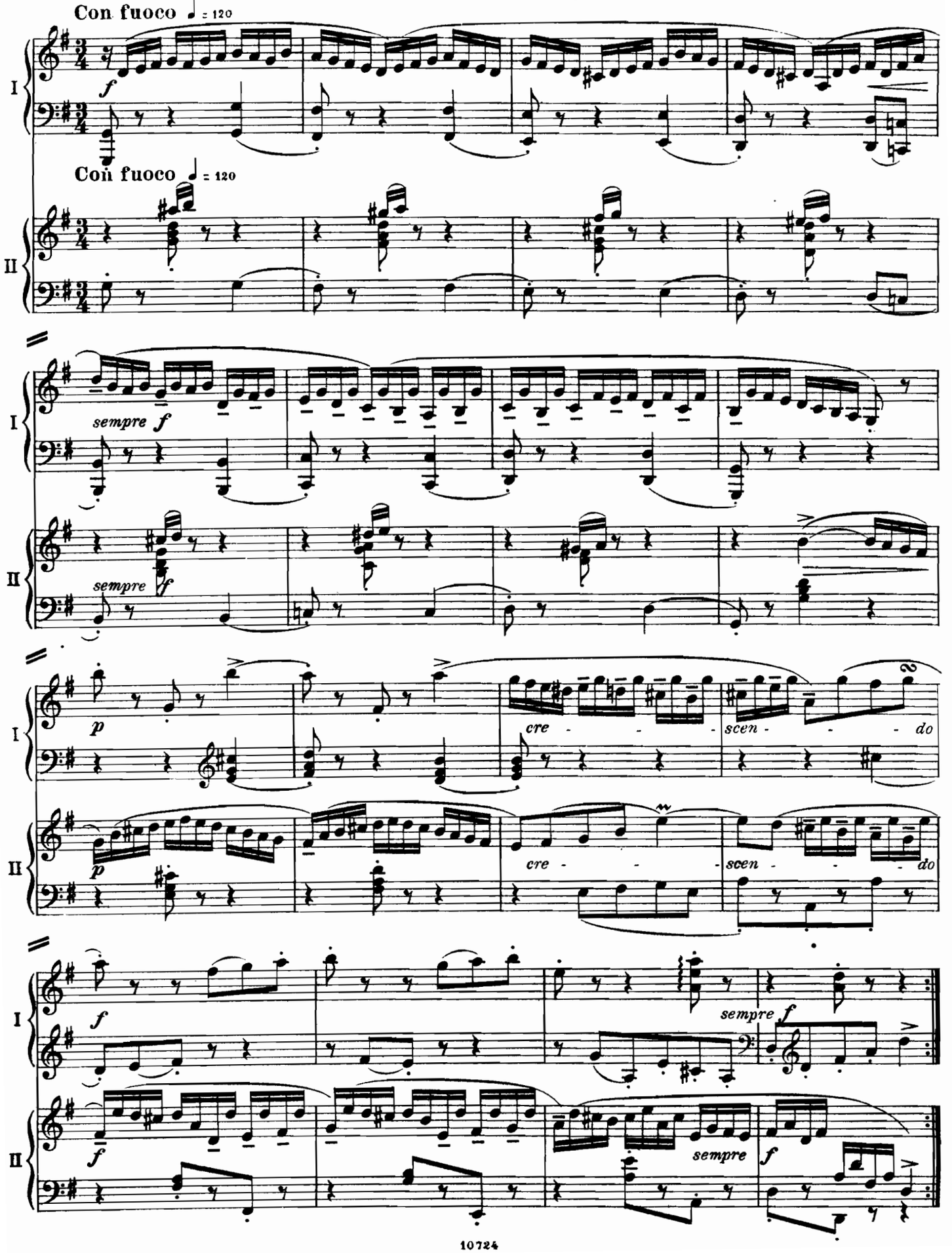


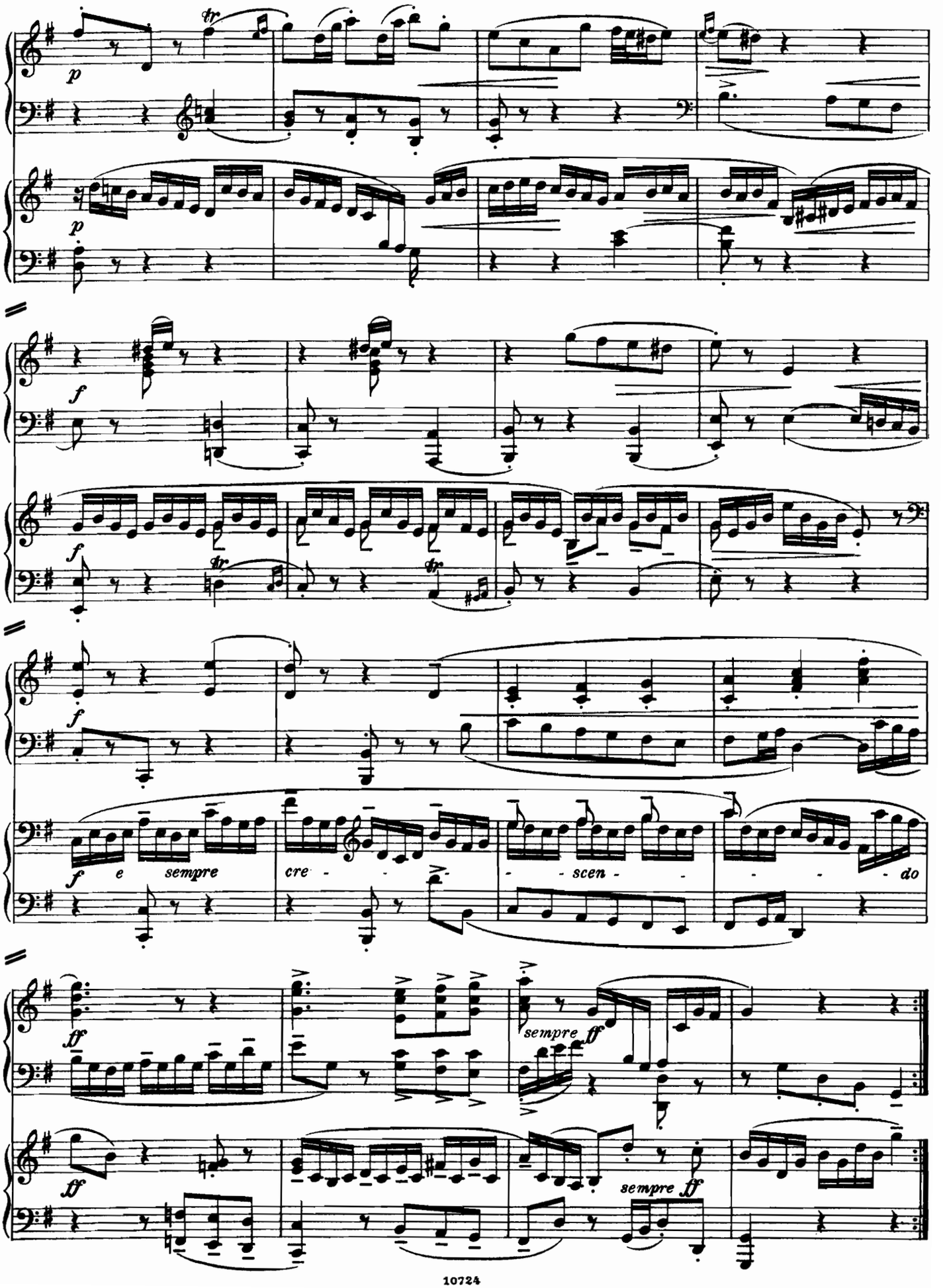

I
II
p
epress.
quasi pp
p dolce
mf
espress.
mf
f
sempre f
f
ff
sempre f.
ff.

4. Veränderung

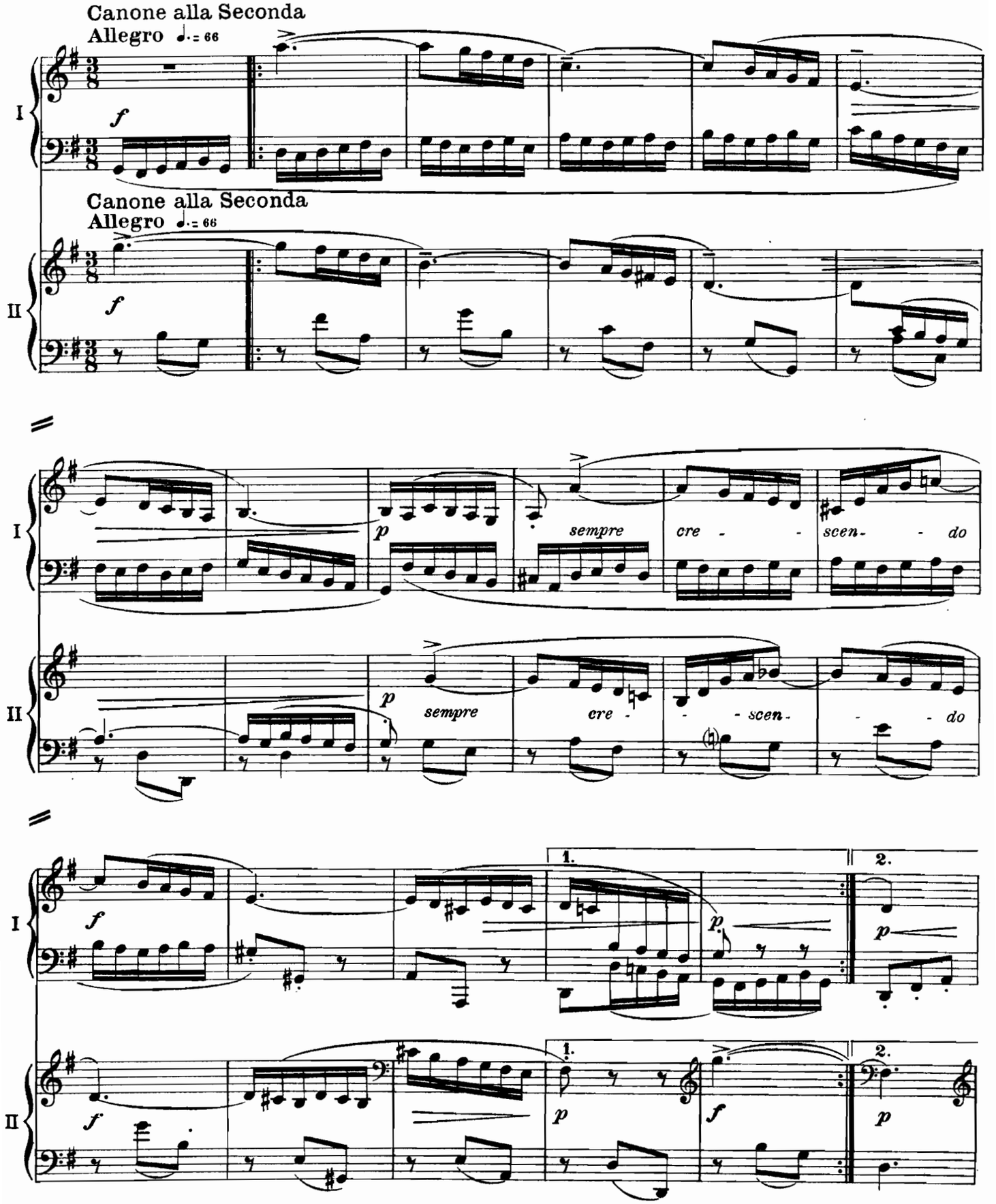


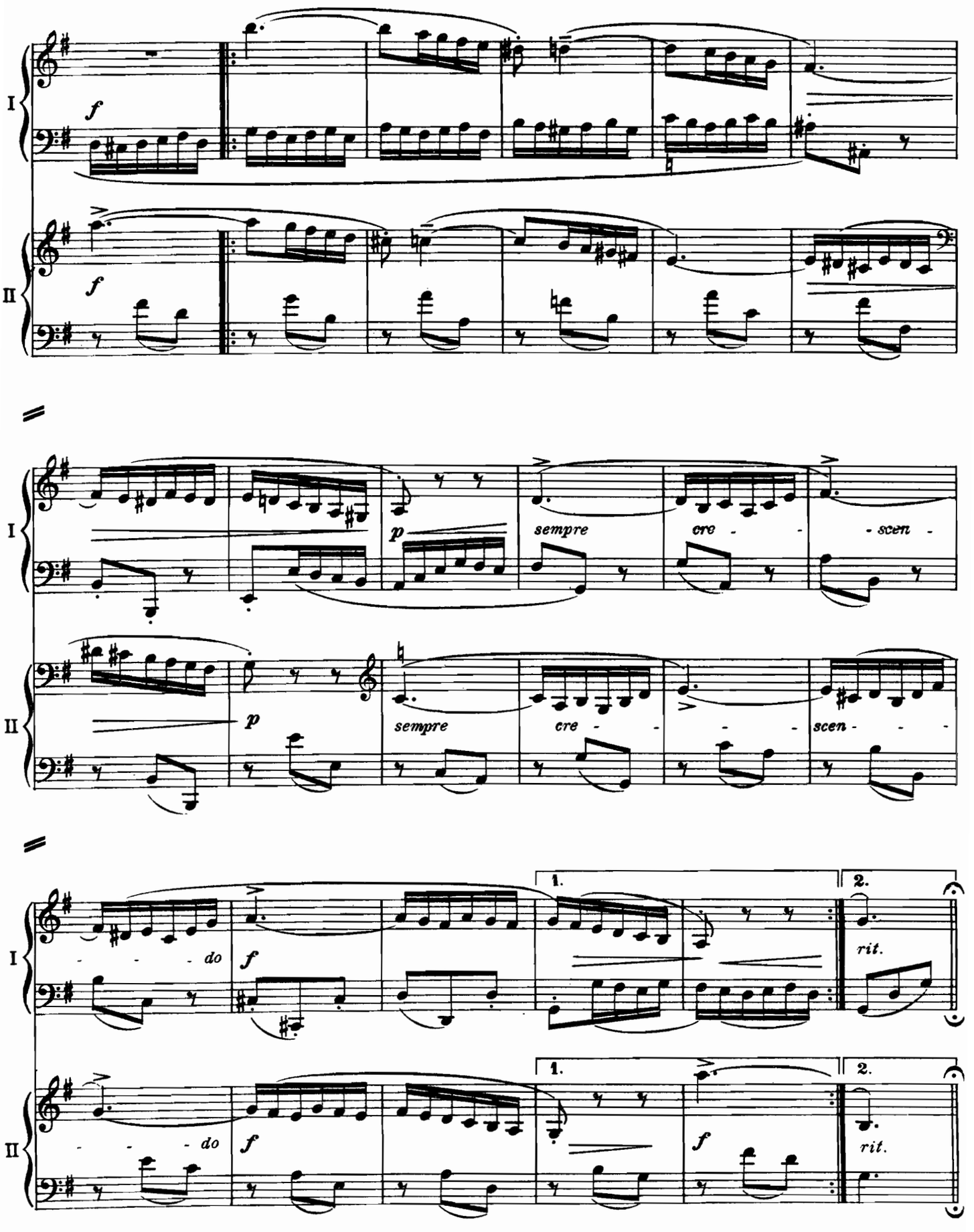
5. Veränderung



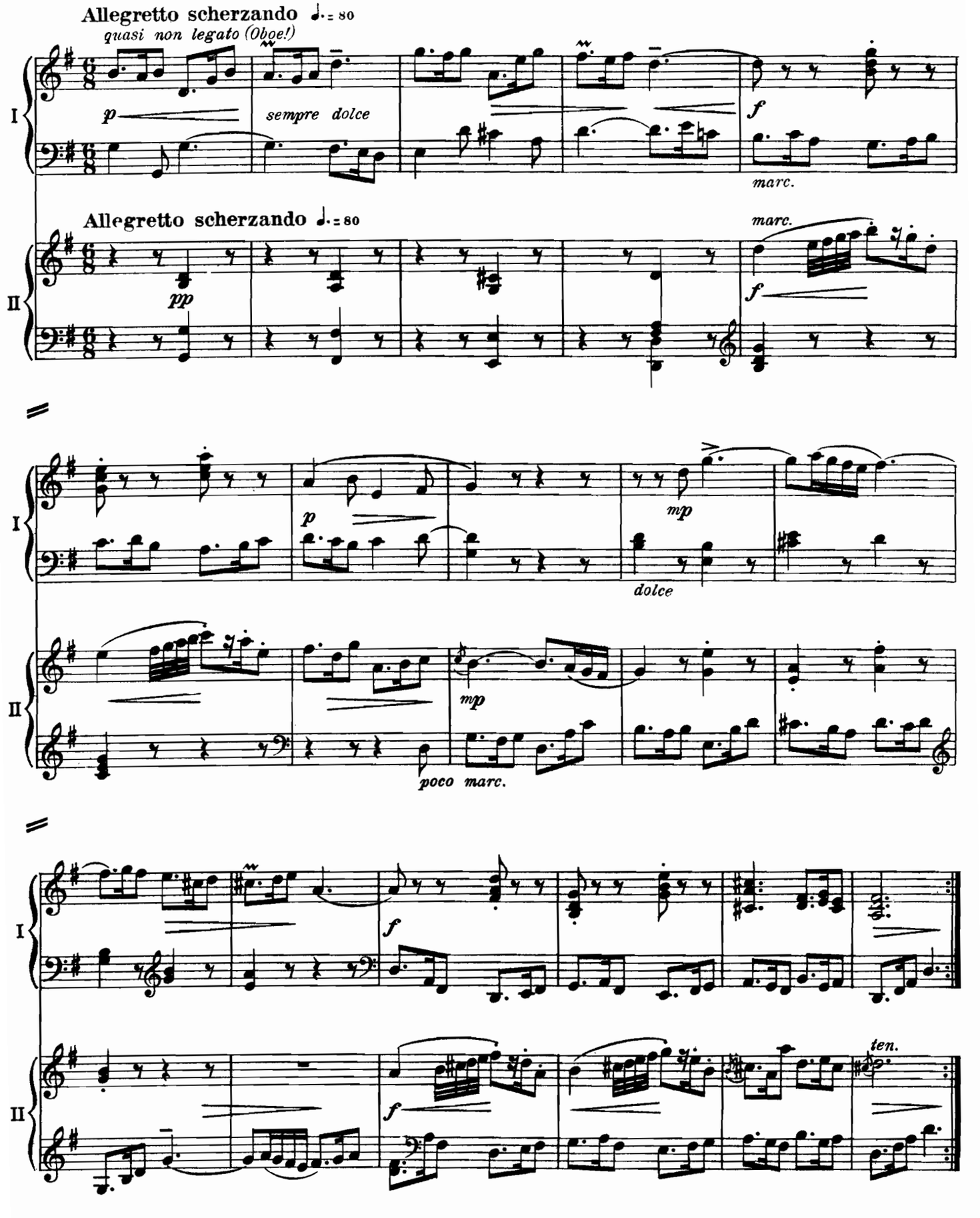

I
II
p
tr
f
e
sempre
cre - - - scen - - - do
ff
sempre ff

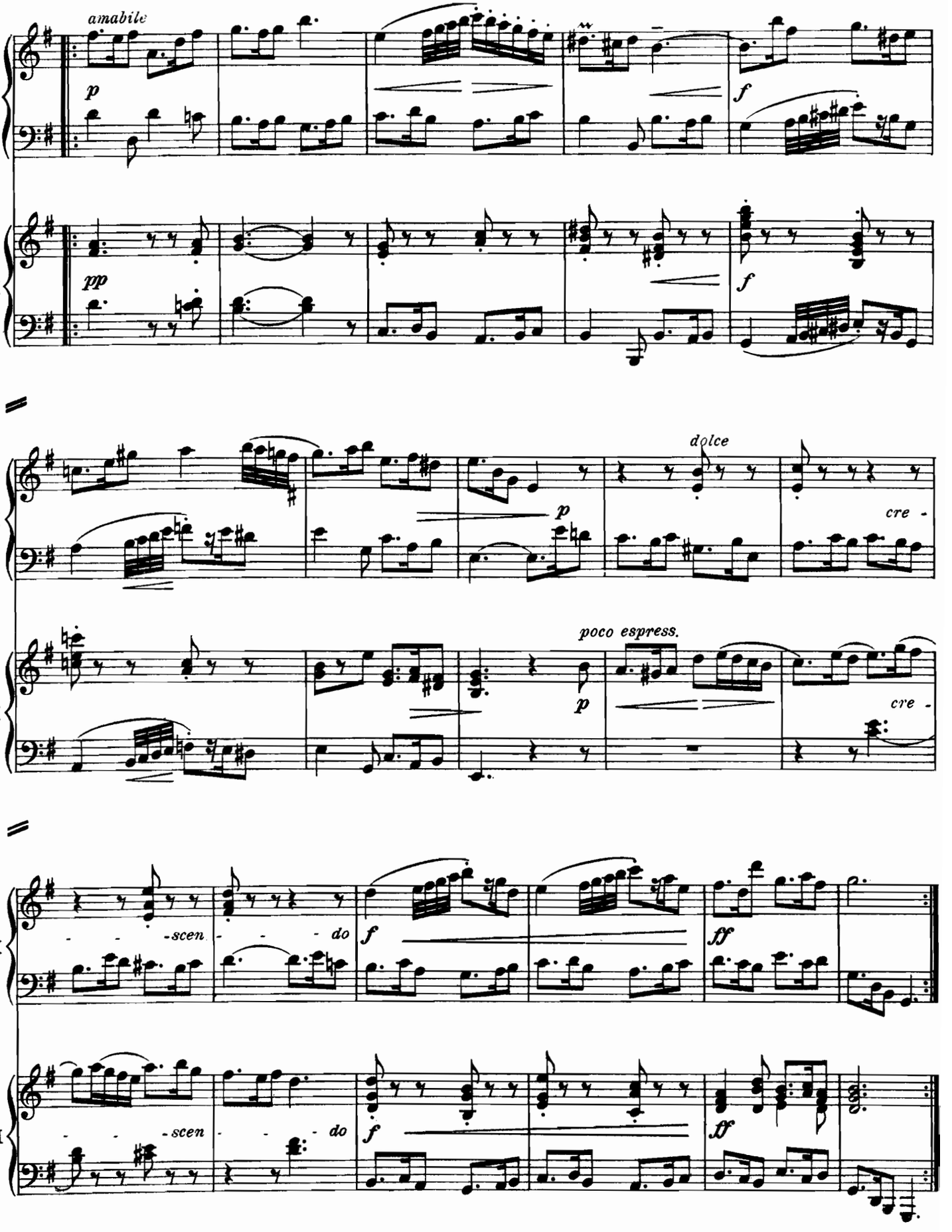
6. Veränderung



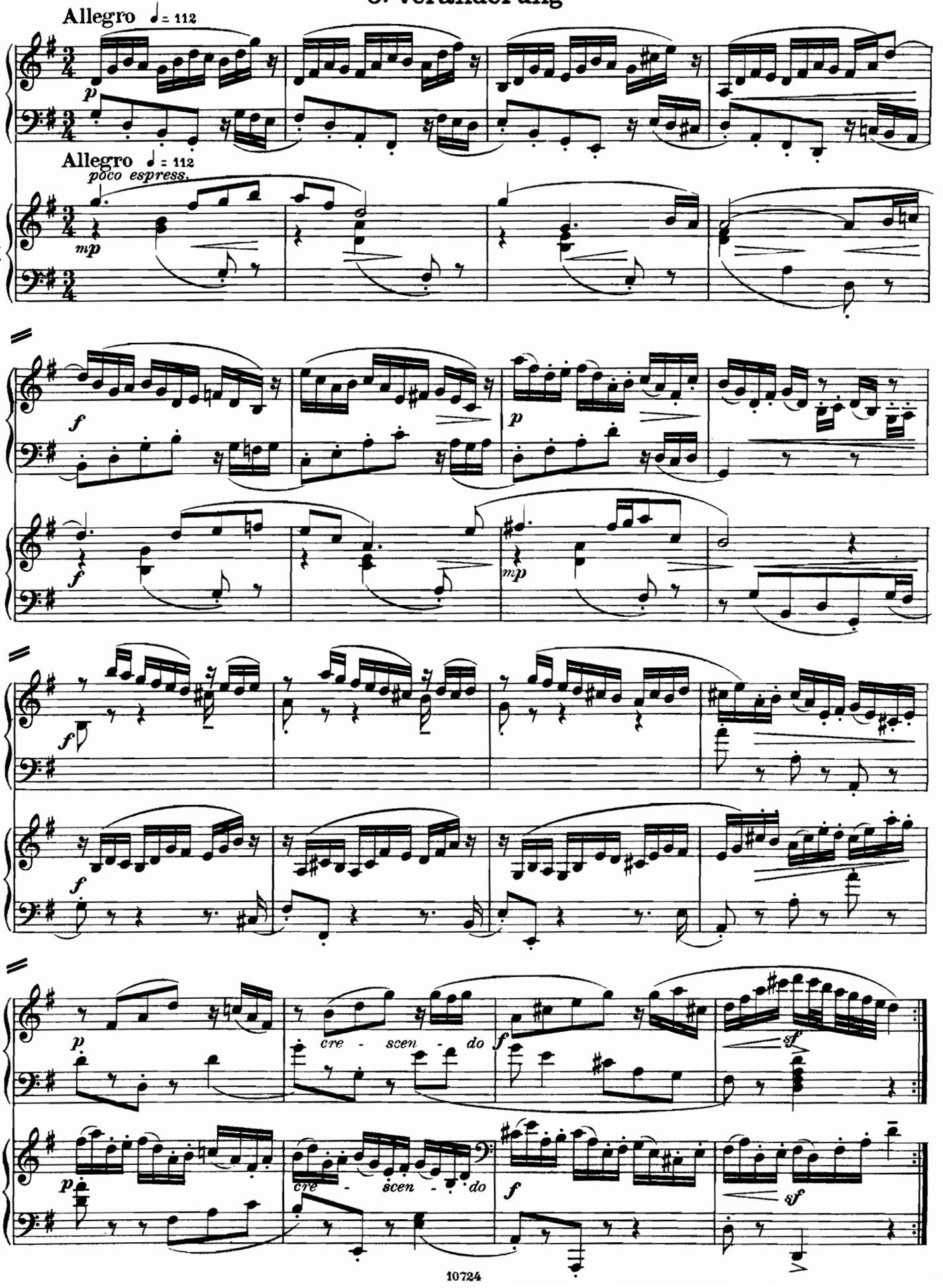

I
II
f
p
sempre
cre - - scen -
- - do
1.
2.
rit.

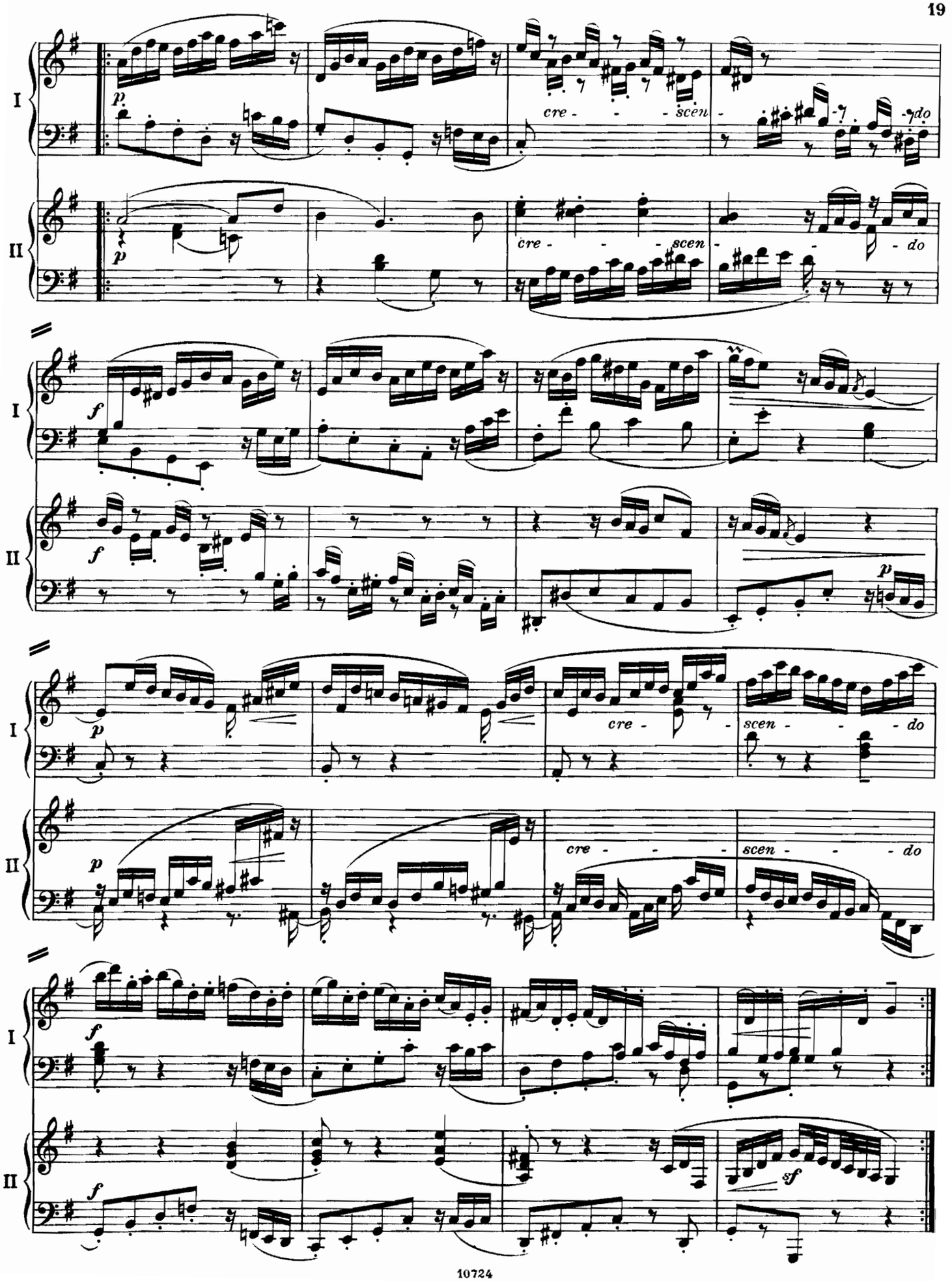
7. Veränderung



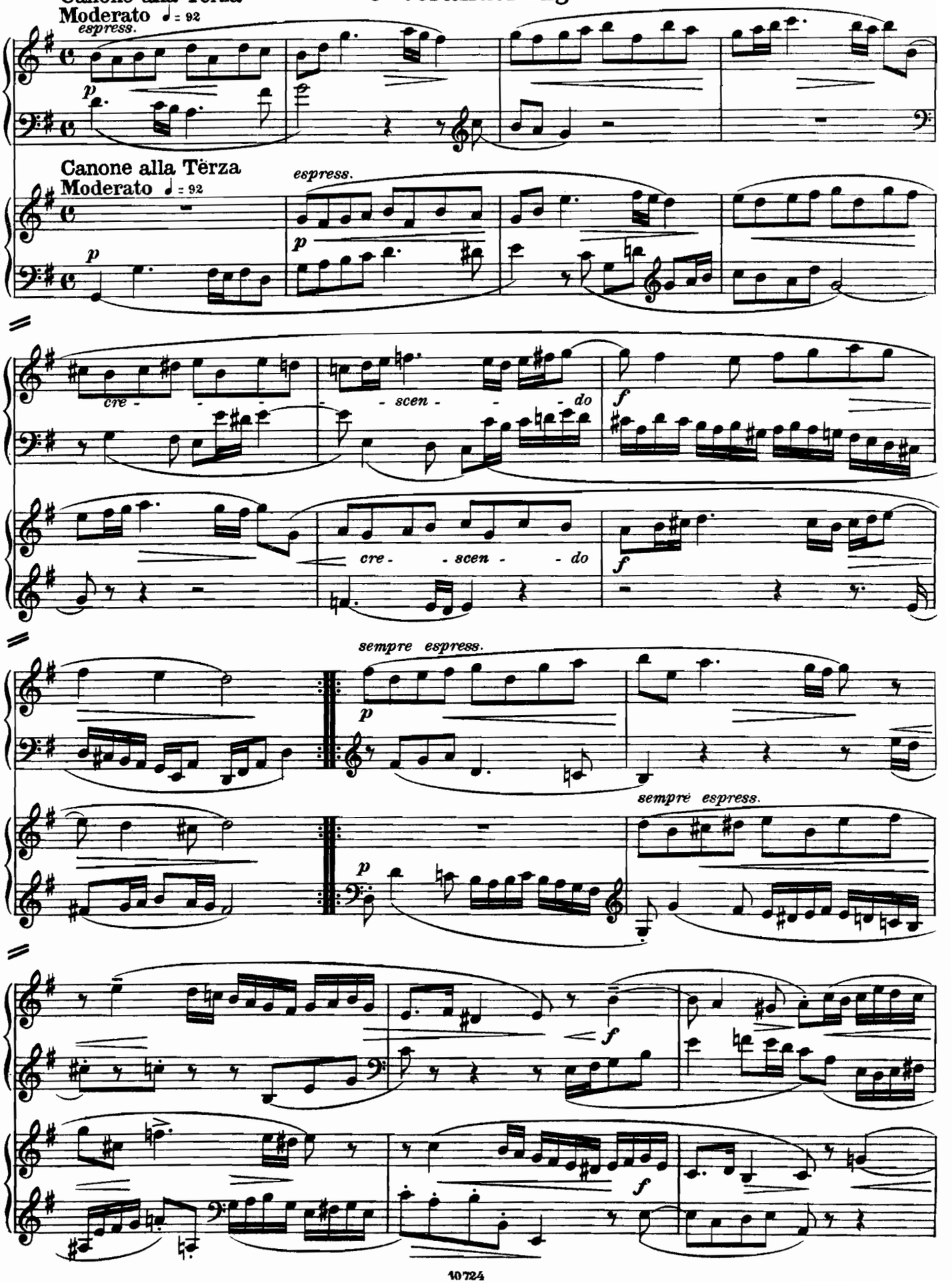

amabile
p
pp
f
f
I
II
dolce
p
cre -
poco espress.
p
cre -
-scen- - - do
f
ff
-scen- - - do
f
ff

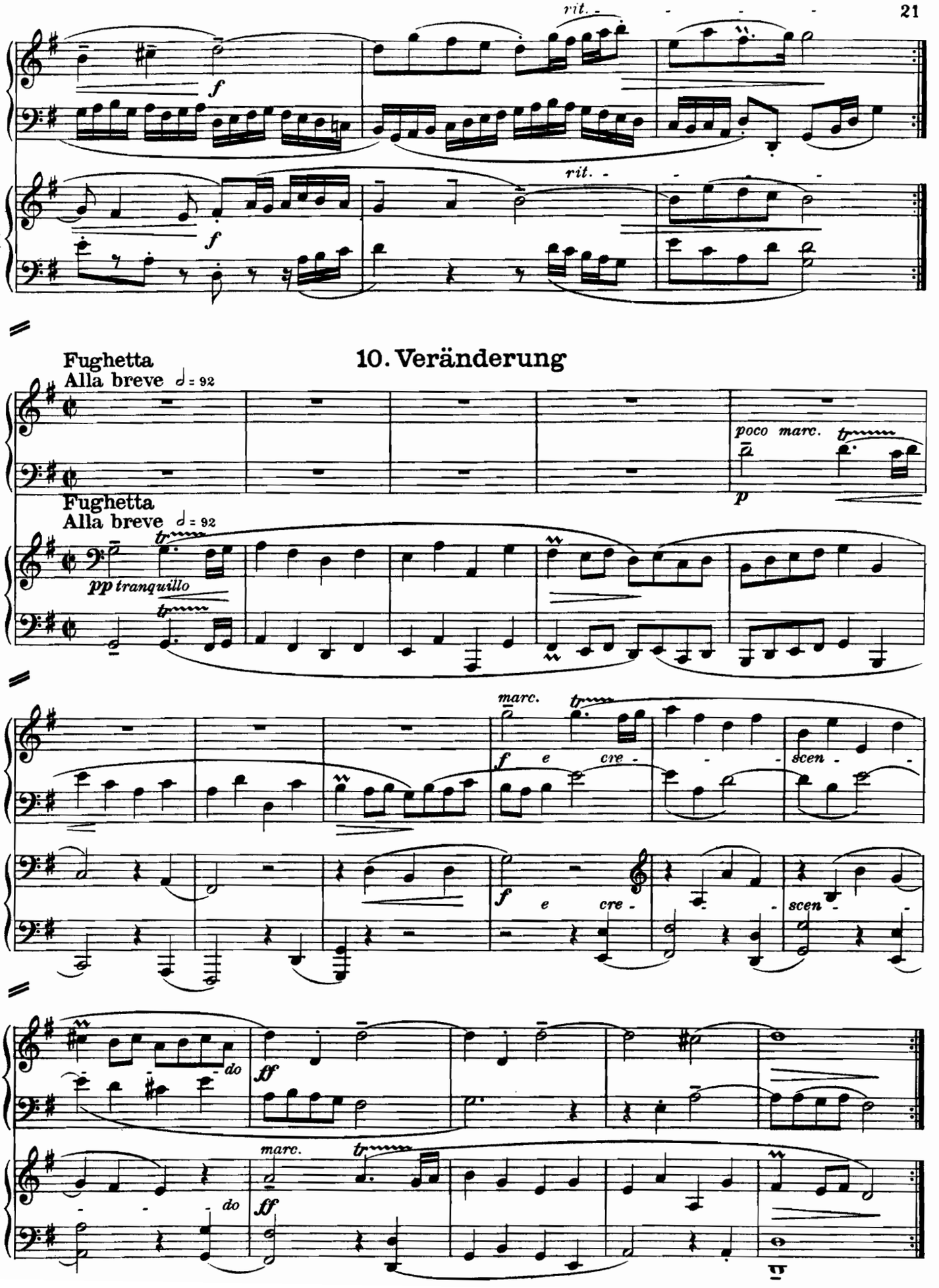
8. Veränderung

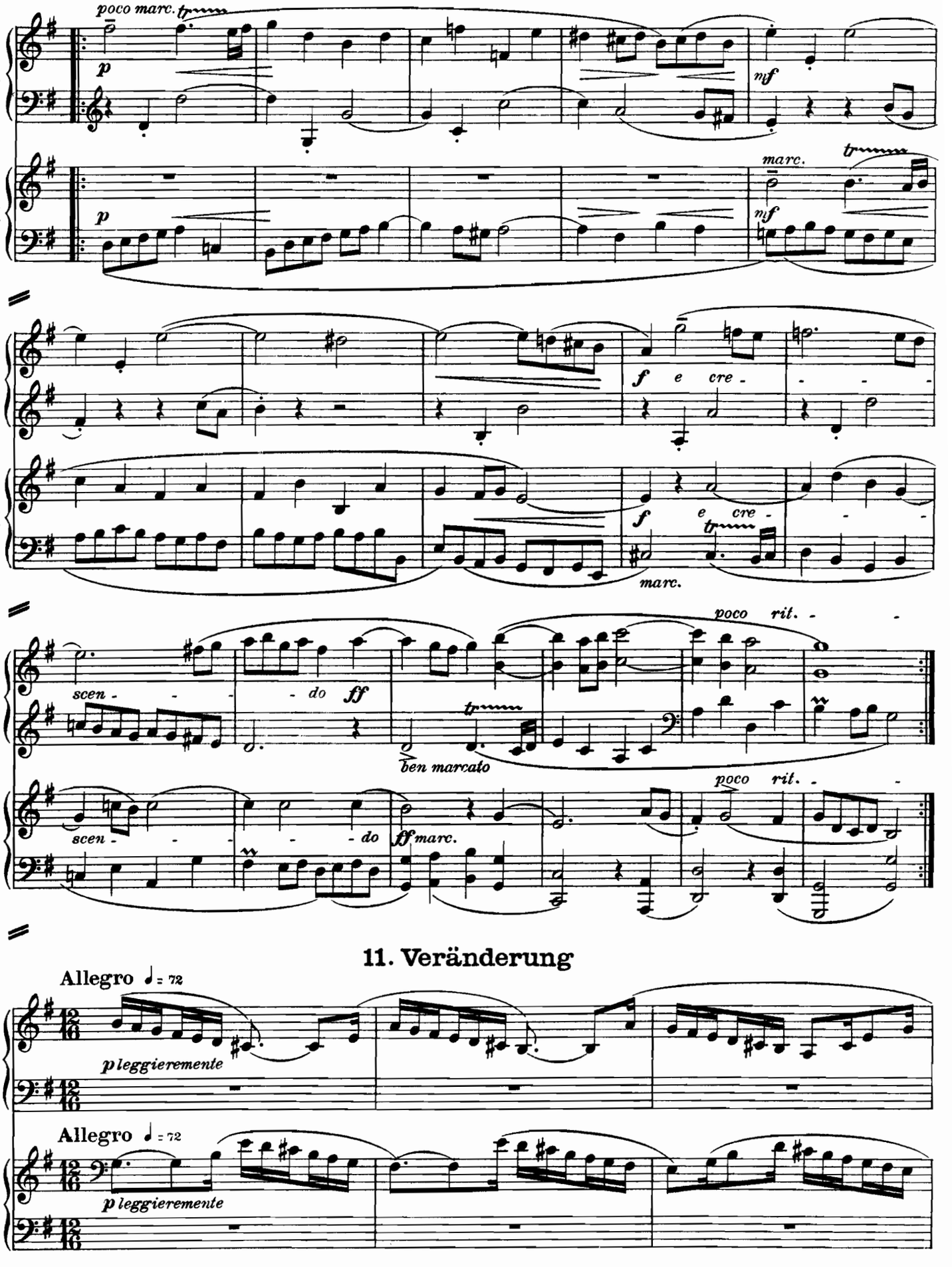



I
II
p
cre - - scen - do
f
sf

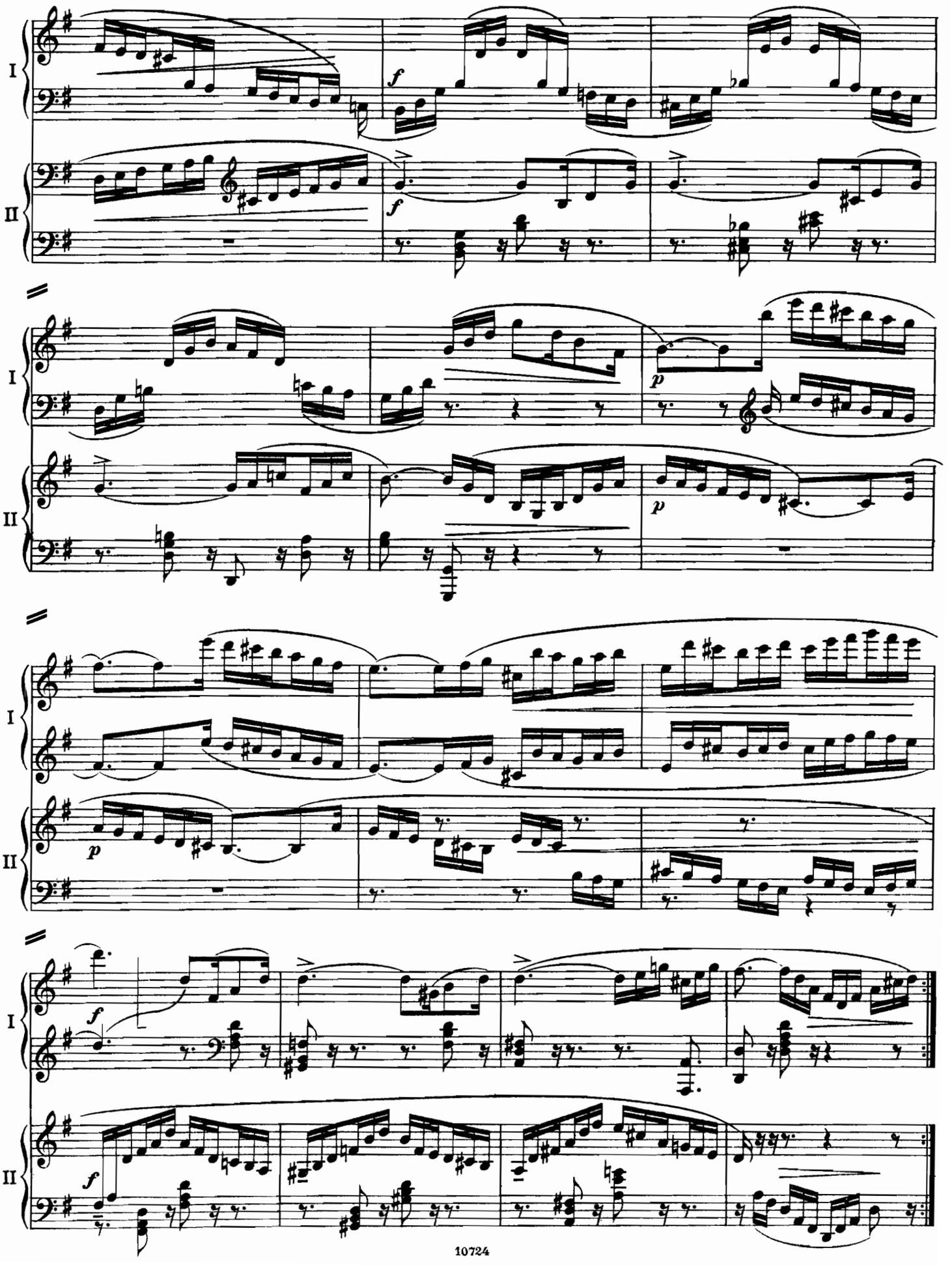
9. Veränderung

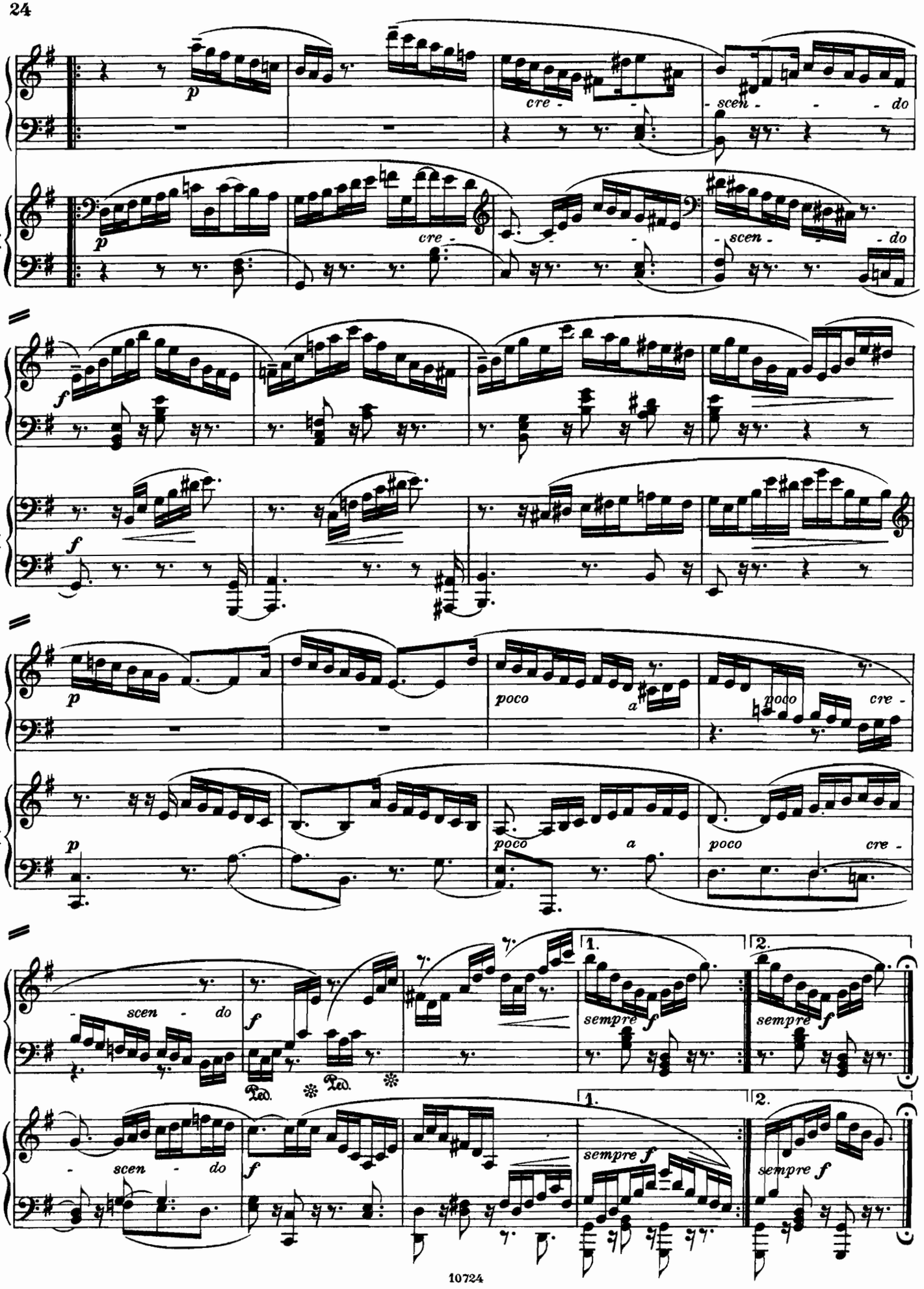



rit.
f
rit.
f
10. Veränderung
Fughetta
Alla breve ♩ = 92
poco marc.
p
Fughetta
Alla breve ♩ = 92
pp tranquillo
marc.
f e cre -
scen -
f e cre -
scen -
do
ff
marc.
do
ff
I
II



11. Veränderung


I
II
f
f
p
p
f
f


I
II
p
cre -
scen - do
f
poco
a
sempre f
1.
2.
Ped.

12. Veränderung

Canone alla Quarta
Andante ♩ = 84

p espressivo

Canone alla Quarta
Andante ♩ = 84

espress.

p dolce

p

p

f

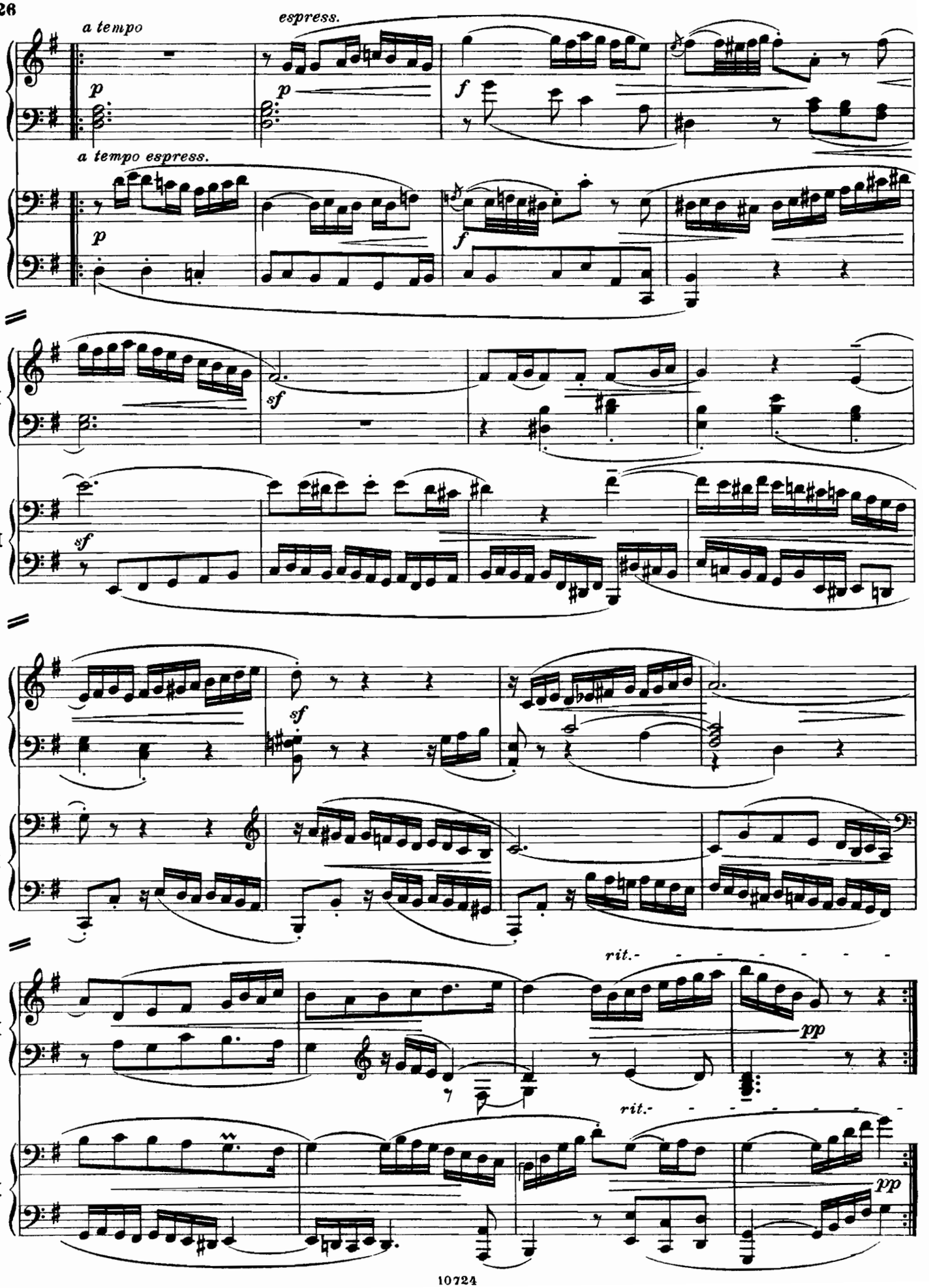
f

sf

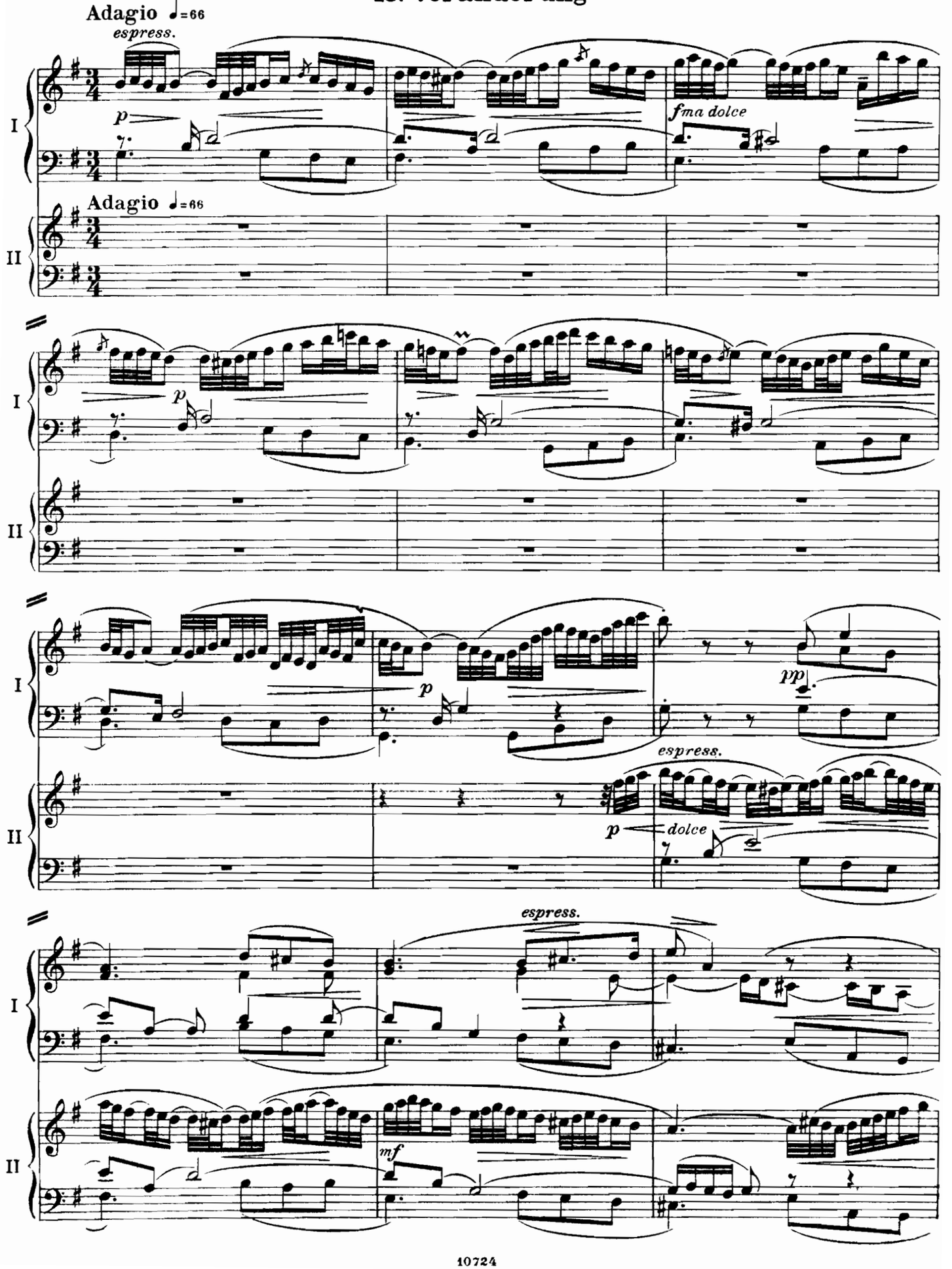
sf

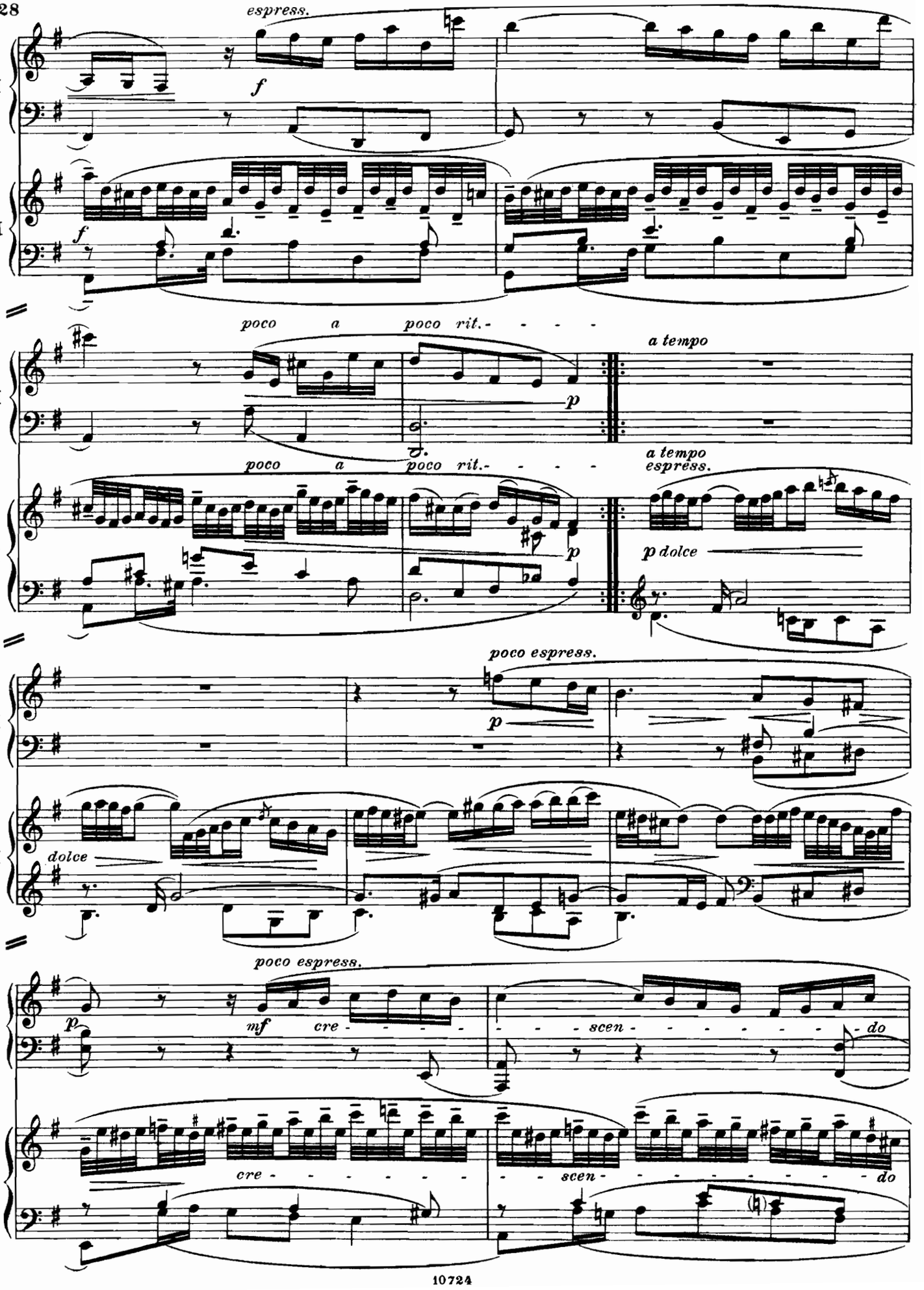
poco rit.

poco rit.


a tempo
espress.
p
p
f
a tempo espress.
p
f
sf
sf
sf
sf
rit.
pp
rit.
pp
I
II

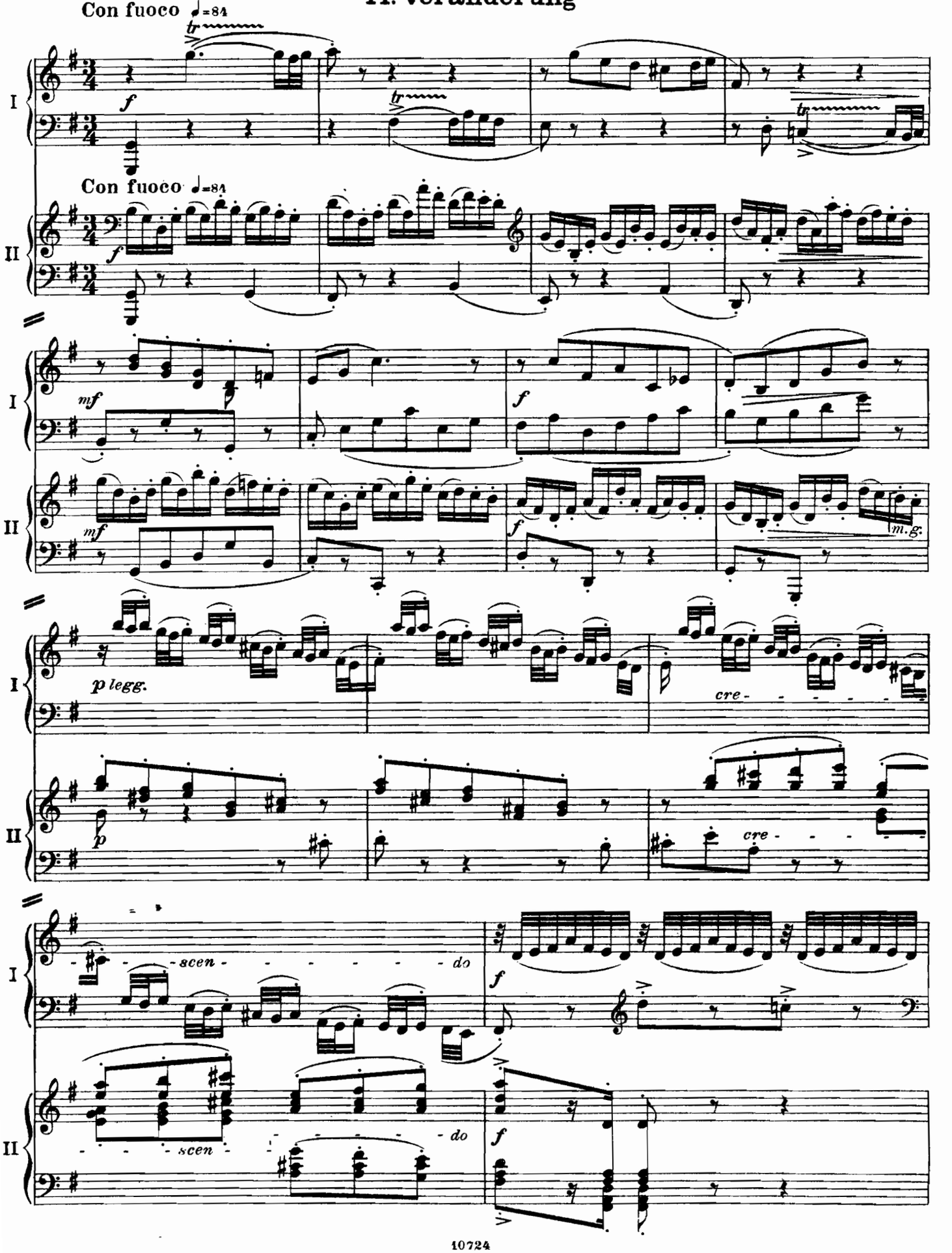
13. Veränderung

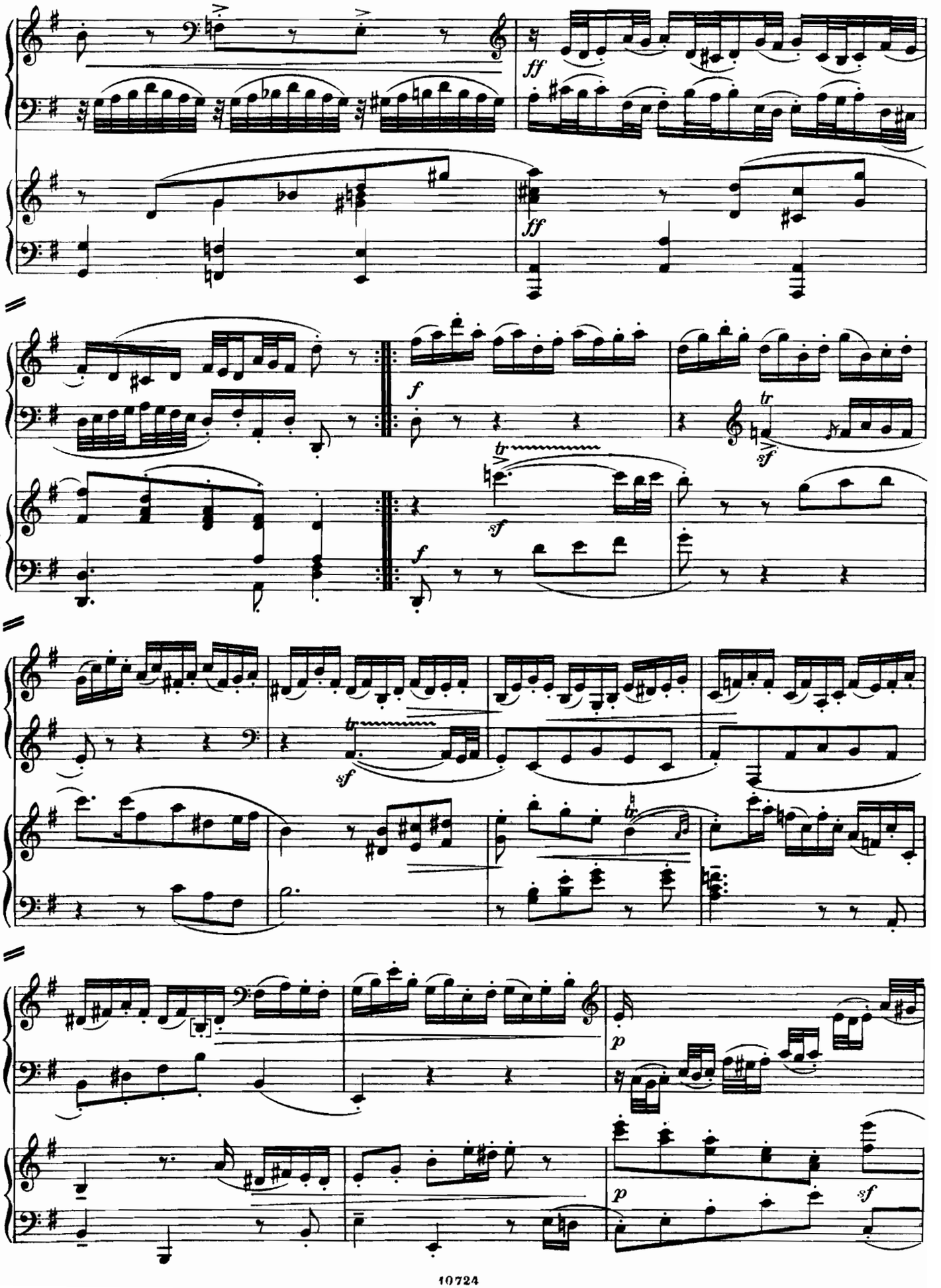


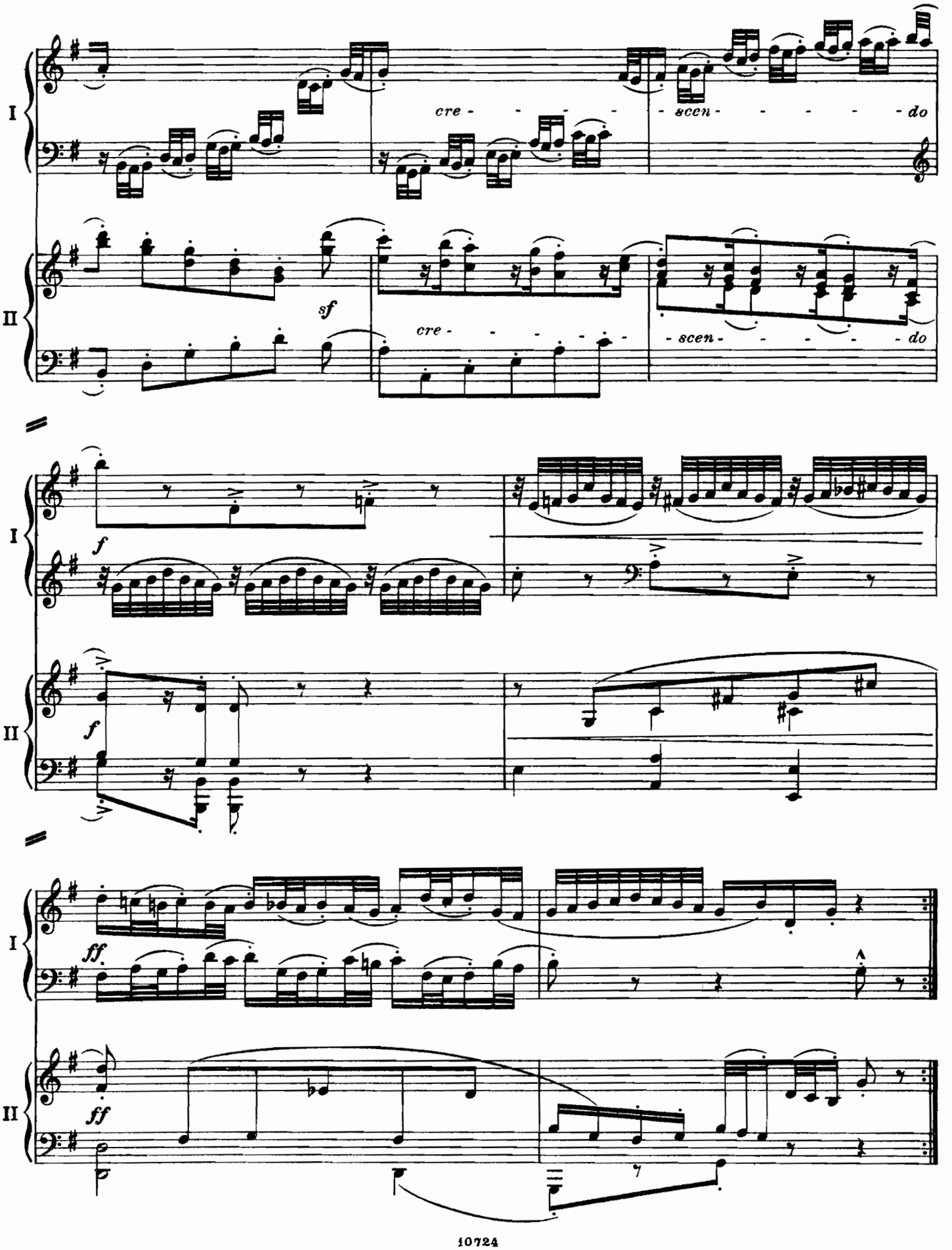

espress.
I
II
f
poco a poco rit.
a tempo
p
poco a poco rit.
a tempo
espress.
p dolce
poco espress.
dolce
poco espress.
mf cre - scen - do
cre - scen - do

espress.
I
f
p
II
f
p
I
p cre - - - - - - - -
II
espress.
p
cre - - - -
I
- - - - - - - - - scen-
- - - - - - - - - - - - do
II
- - - - - - - - - scen-
- - - - - - - - - - - - do
poco a poco rit. - - - -
I
ff
p
poco a poco rit. - - - -
II
ff
p

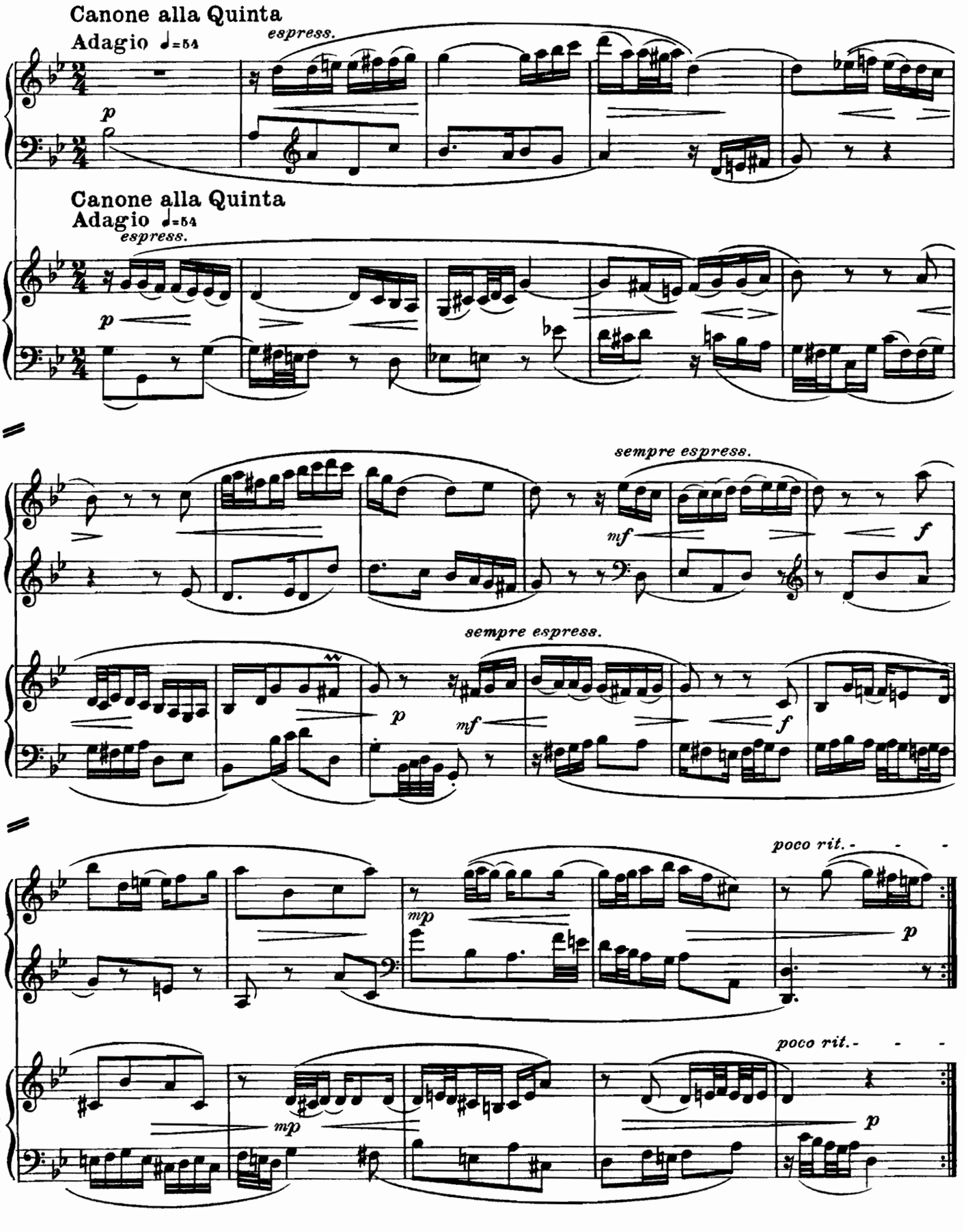
14. Veränderung

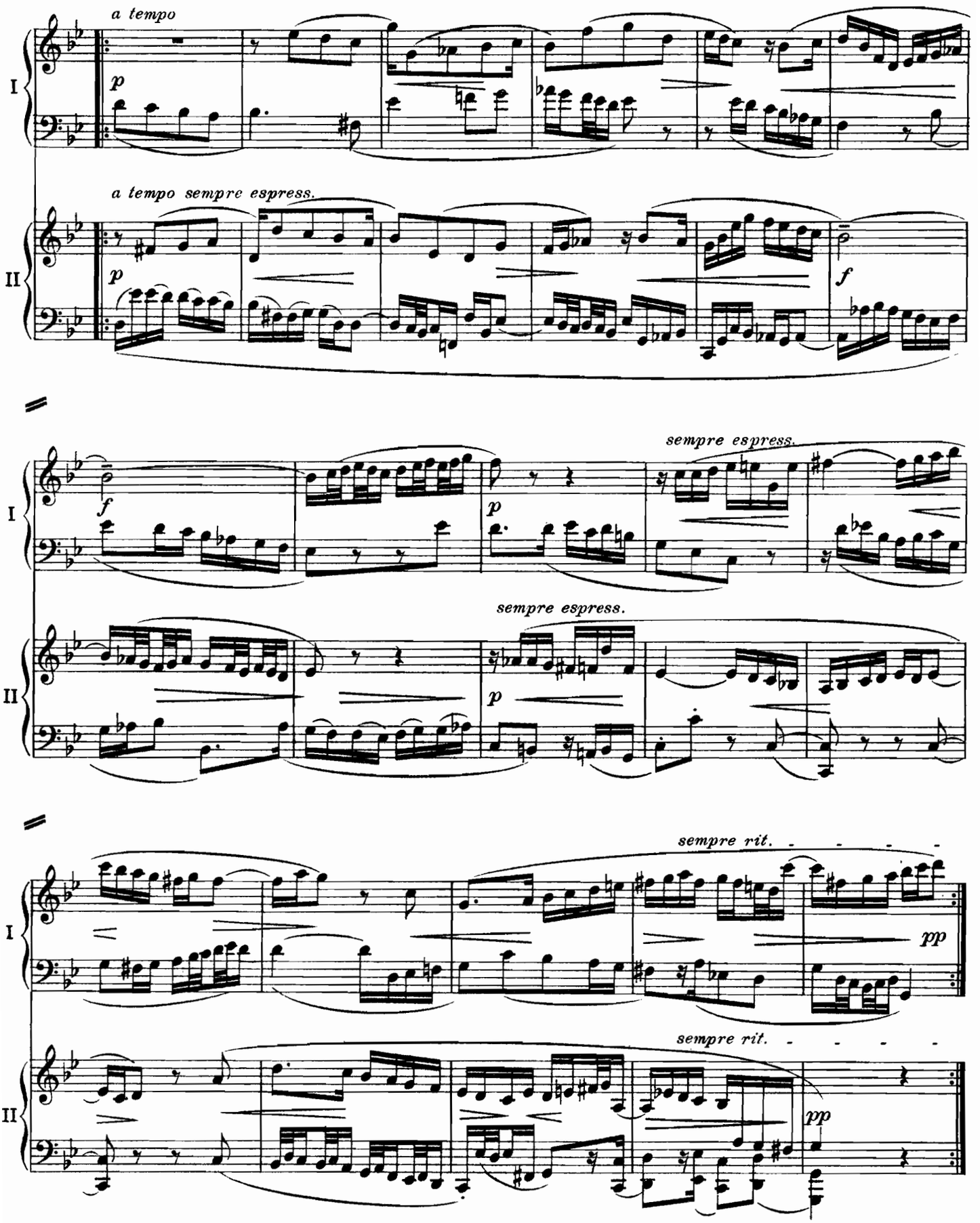



I
II
ff
ff
f
sf
f
sf
p
p
sf


I
II
cre - - - - - - scen - - - - - - do
sf
cre - - - - - - - -
- scen - - - - - - do
f
f
ff.
ff

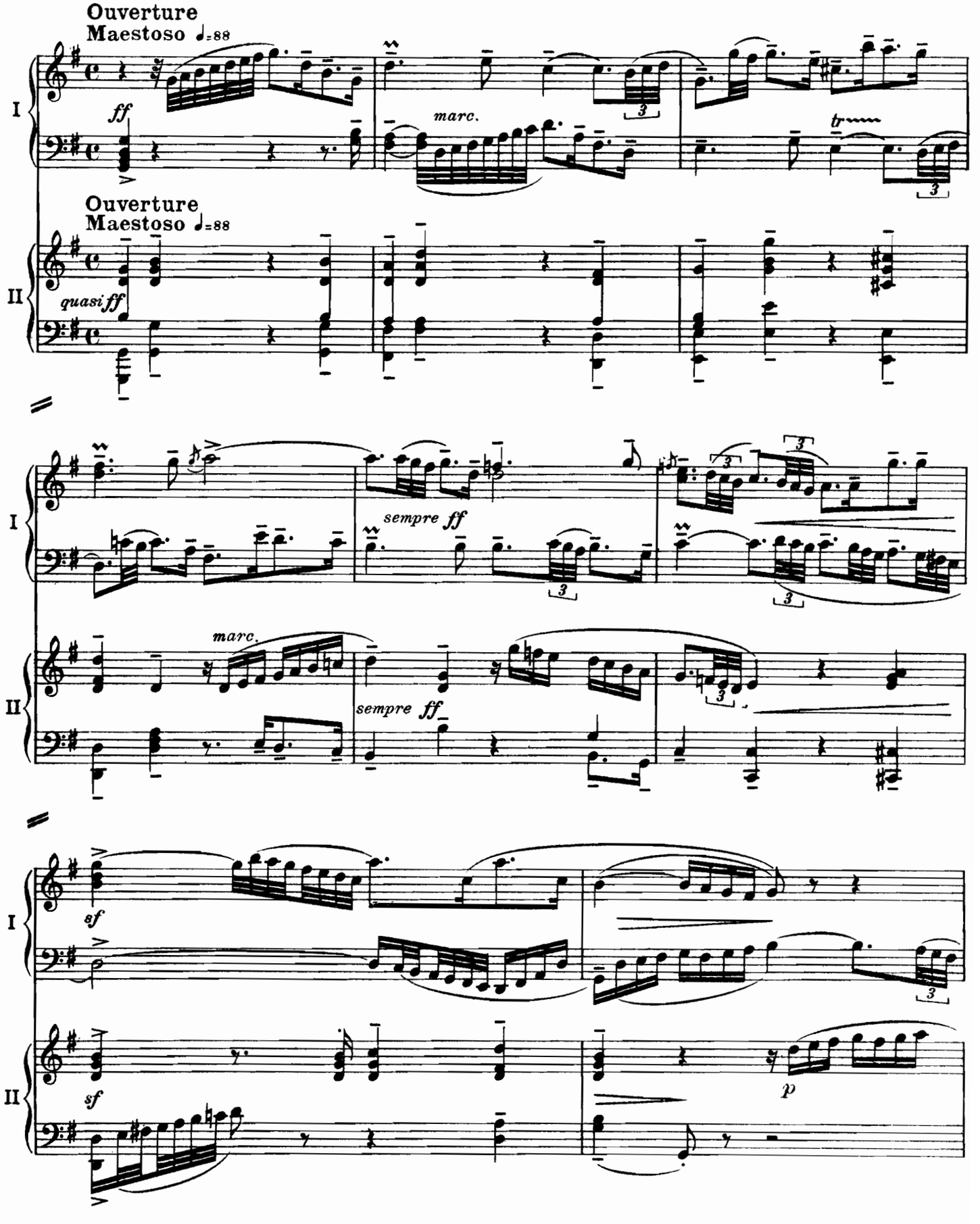
15. Veränderung

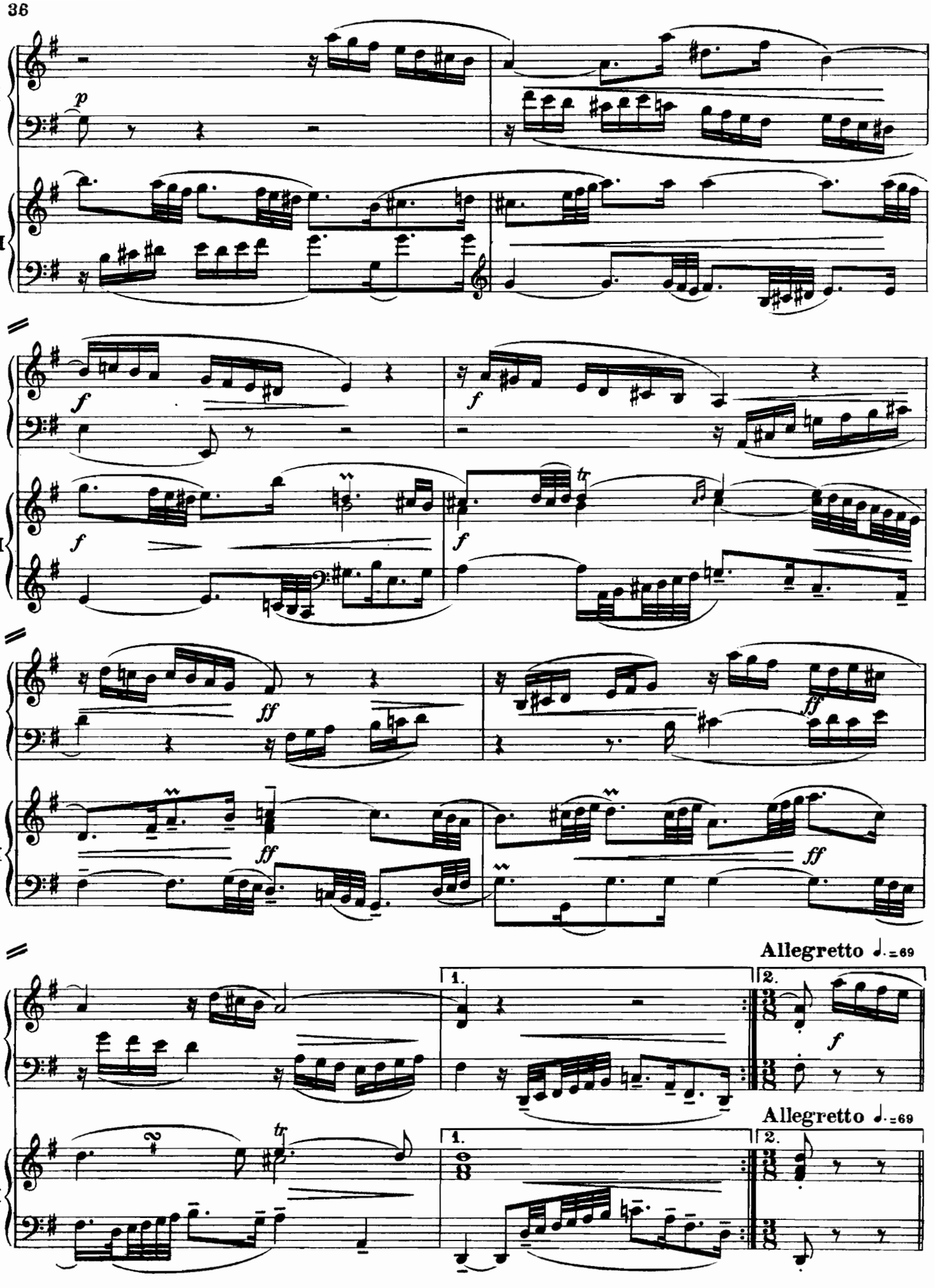


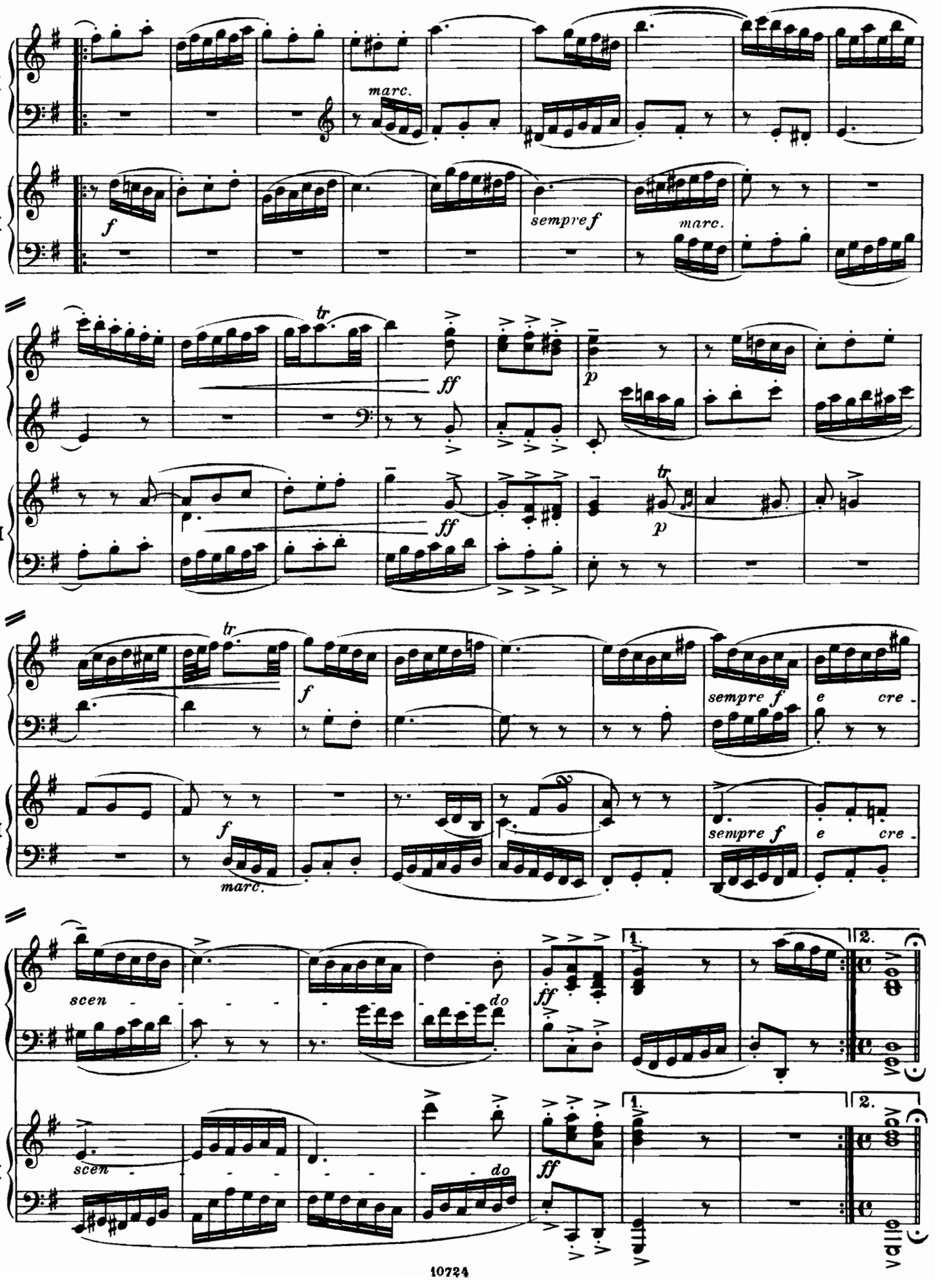


Es empfiehlt sich, beim Concertvortrage hier eine kleine Pause zu machen!

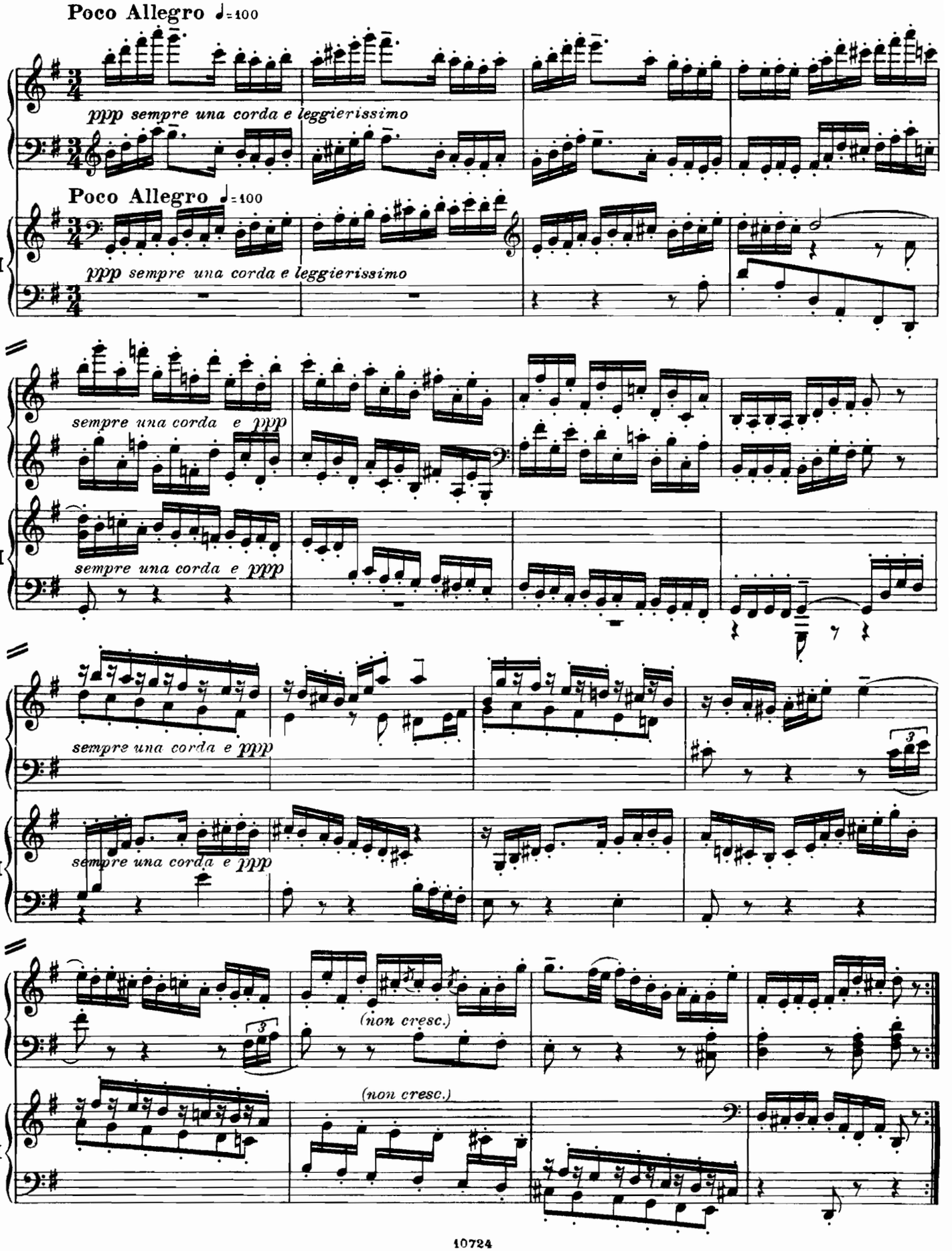
16. Veränderung

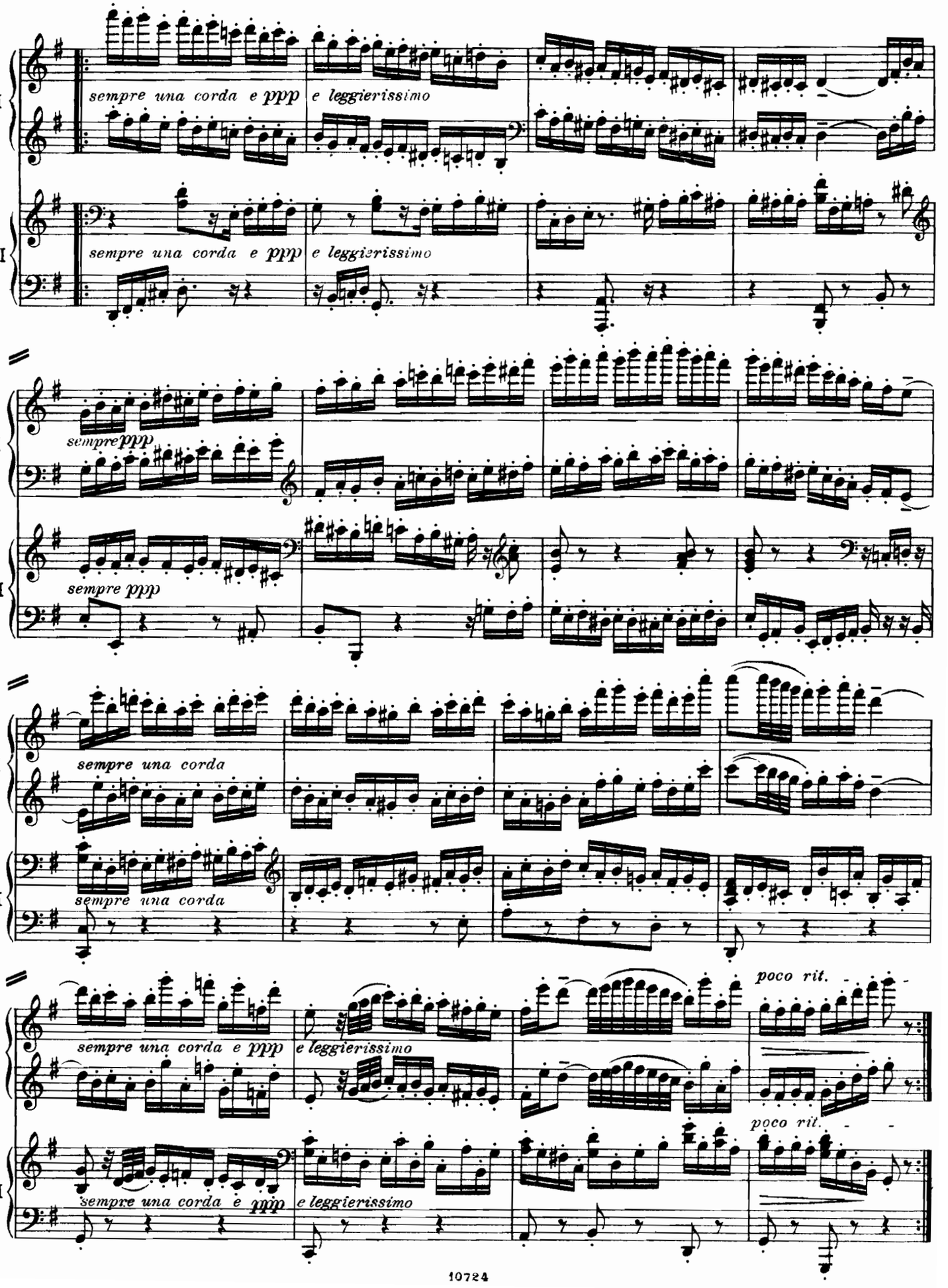



I
II
p
f
ff
tr
Allegretto ♩.=69
1.
2.

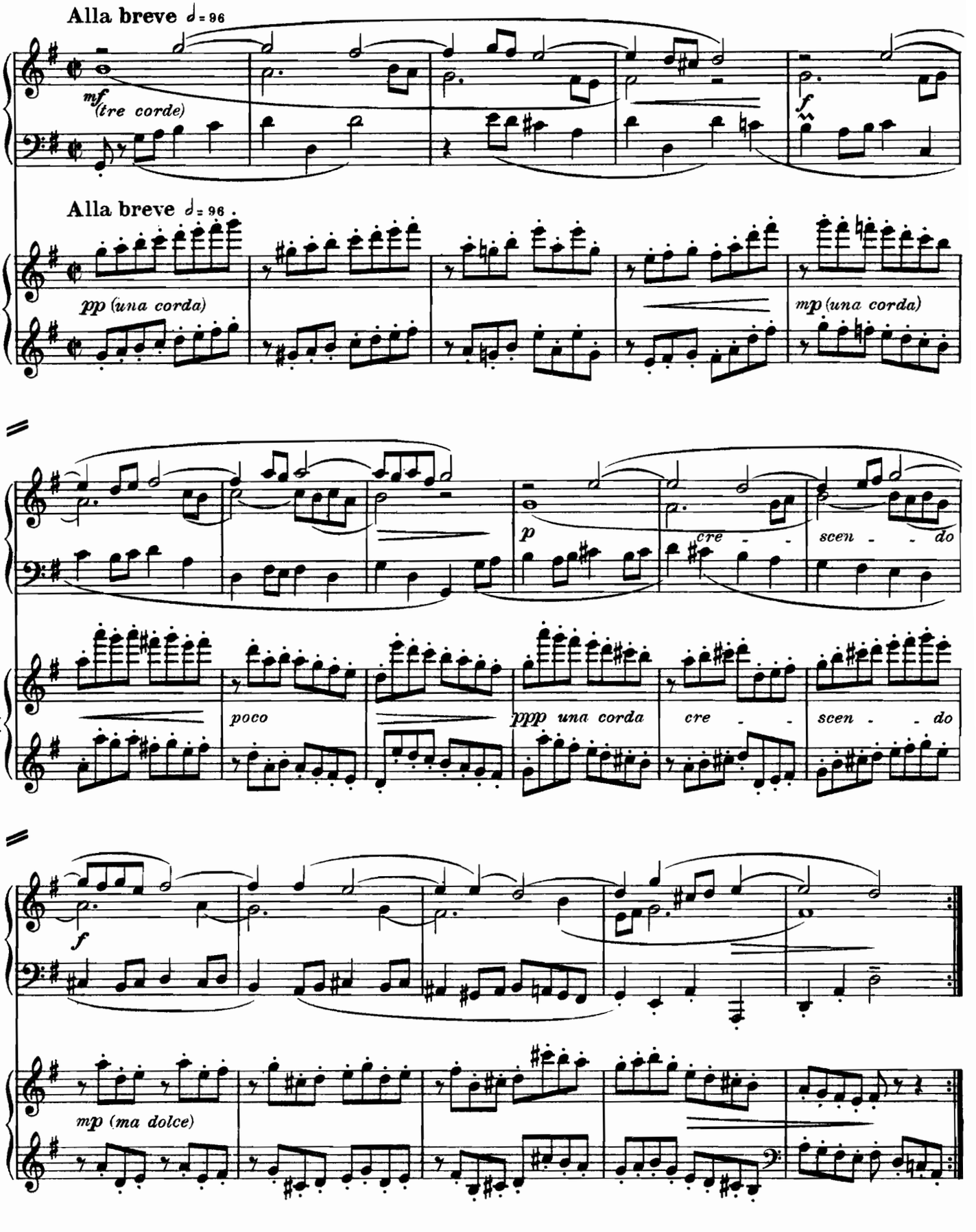

I
II
marc.
f
sempre f
marc.
tr
ff
p
tr
ff
p
tr
f
sempre f
e cre -
f
marc.
sempre f
e cre -
scen - - - -
do
ff
1.
2.
scen - - - -
do
ff
1.
2.

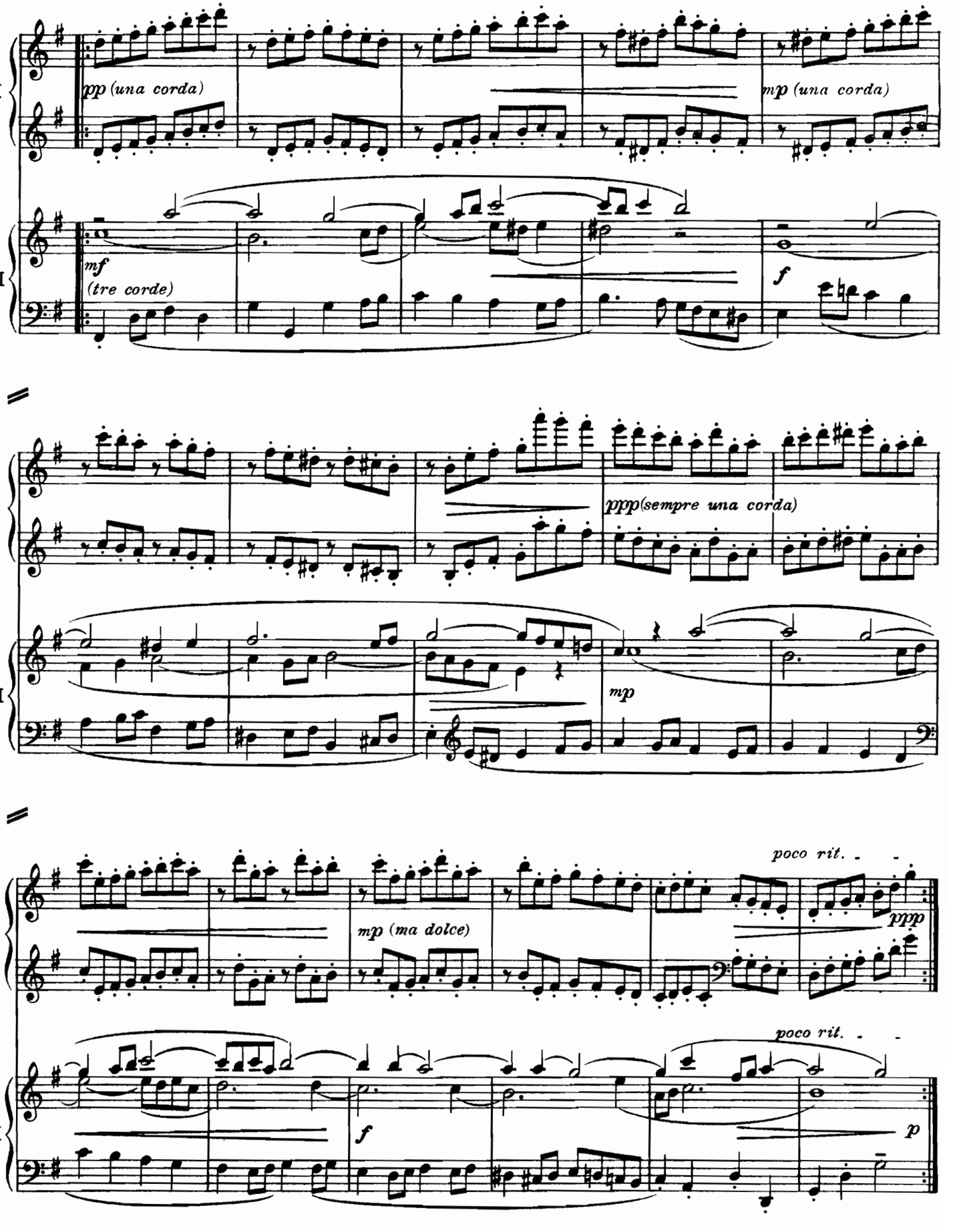
17. Veränderung



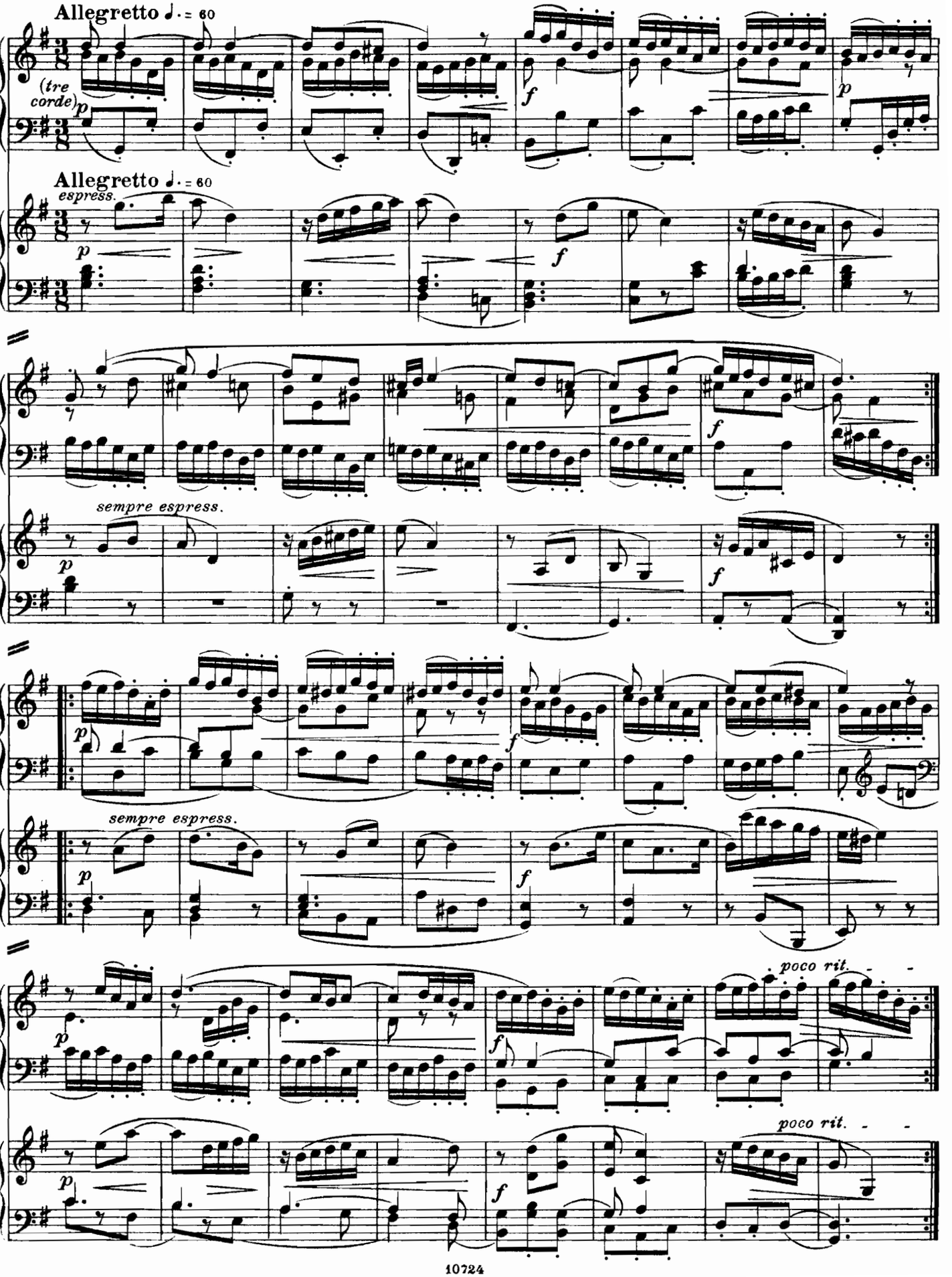

I
II
sempre una corda e ppp
e leggierissimo
sempre una corda e ppp
e leggierissimo
sempre ppp
sempre ppp
sempre una corda
sempre una corda
sempre una corda e ppp
e leggierissimo
poco rit.
sempre una corda e ppp
e leggierissimo
poco rit.

18. Veränderung

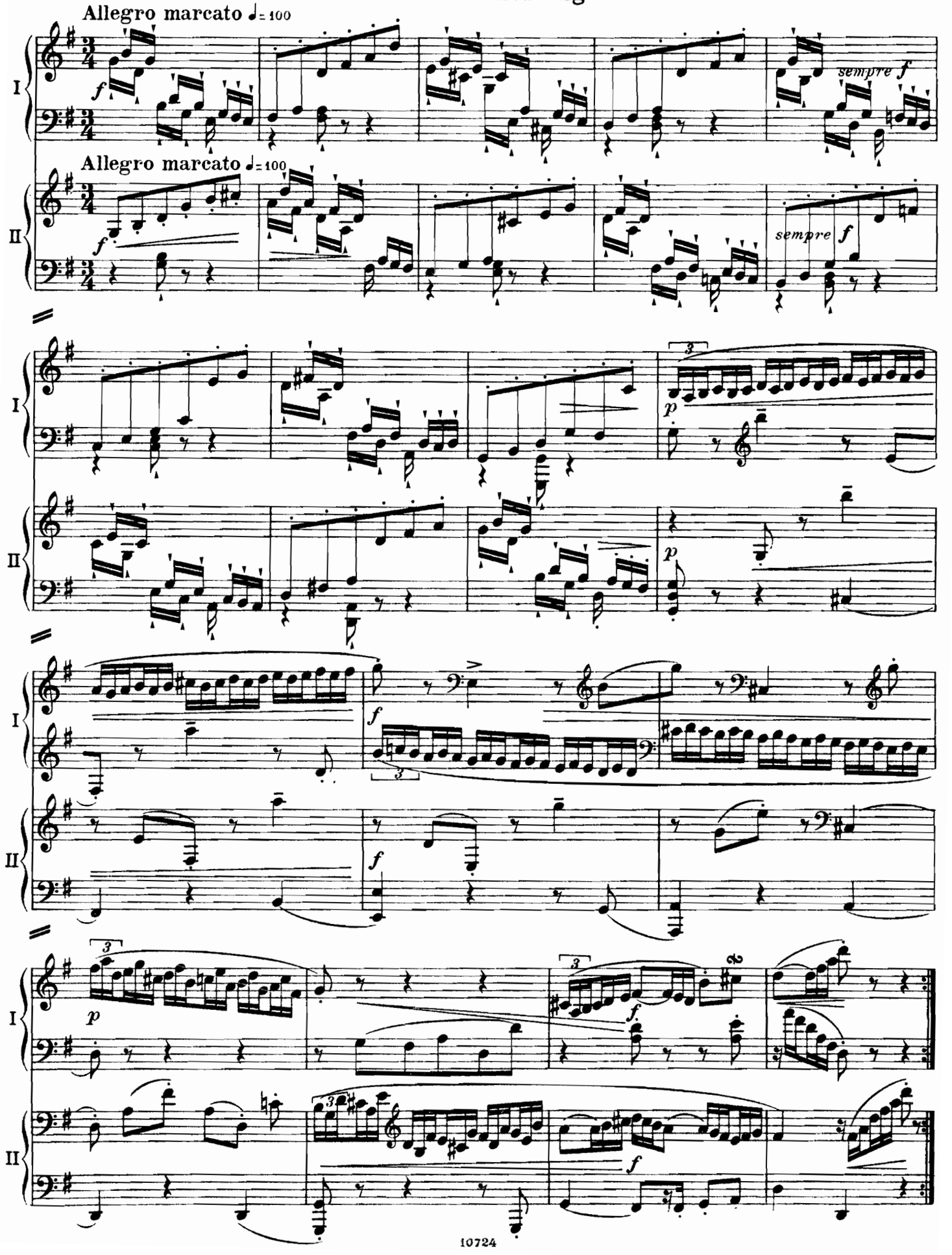


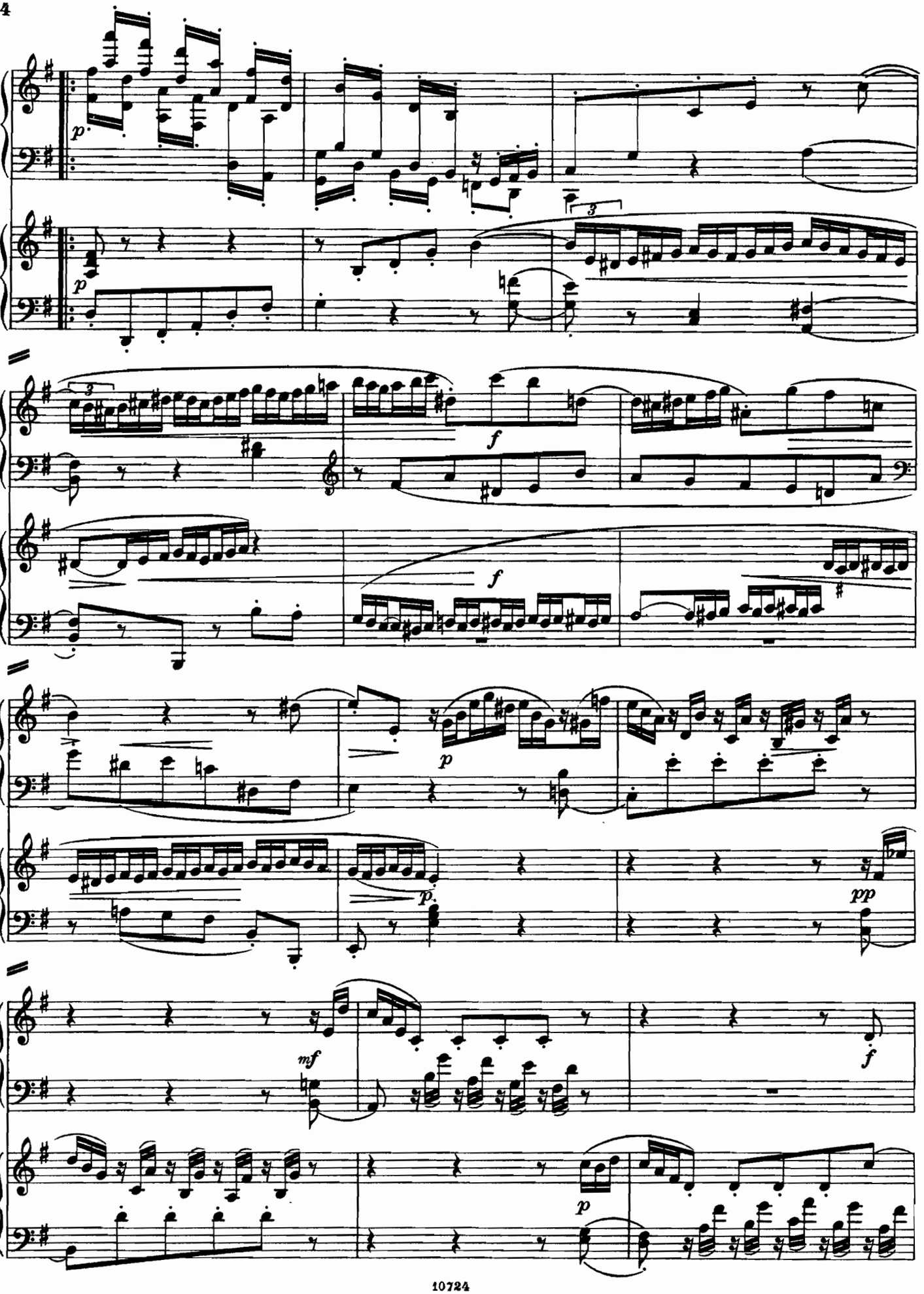

I
II
pp (una corda)
mf
(tre corde)
mp (una corda)
f
ppp (sempre una corda)
mp
mp (ma dolce)
f
poco rit.
ppp
poco rit.
p

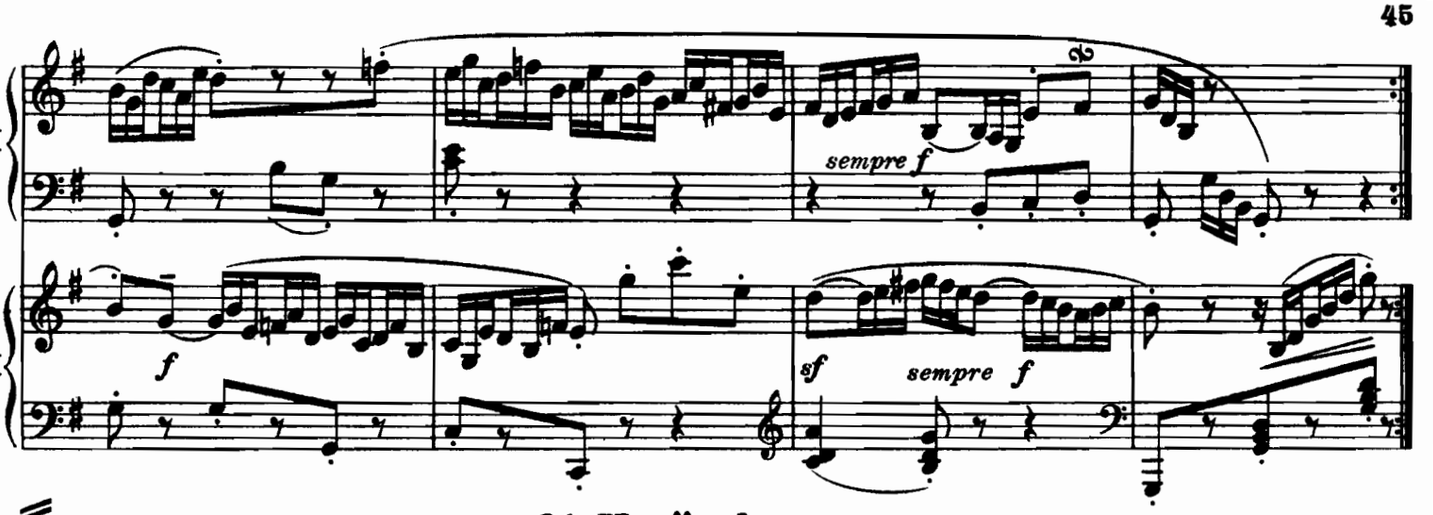
19. Veränderung



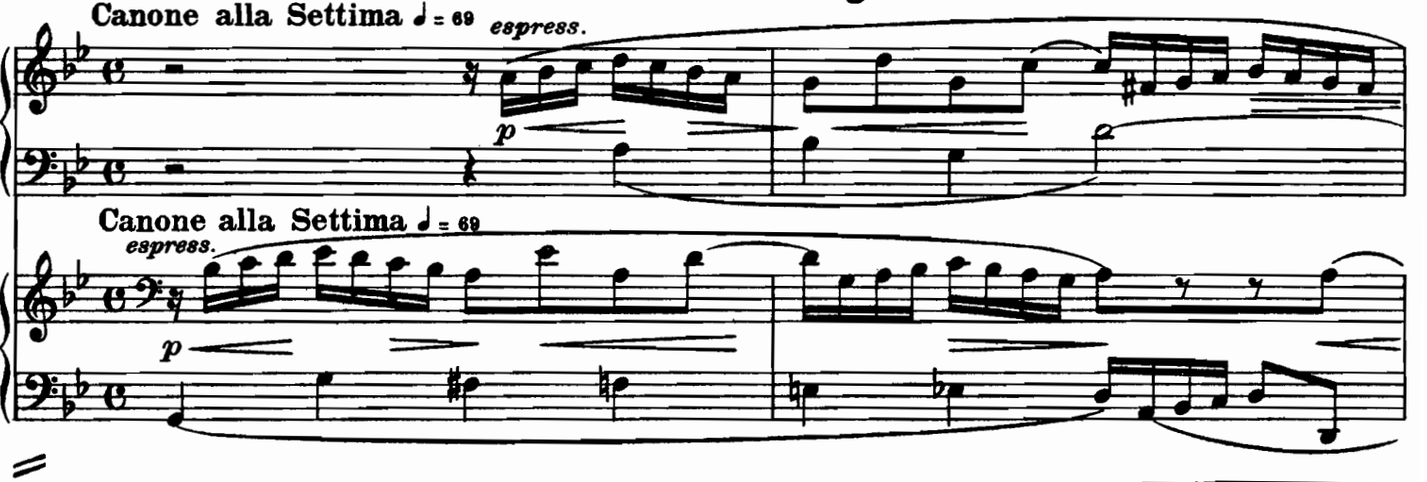
20. Veränderung

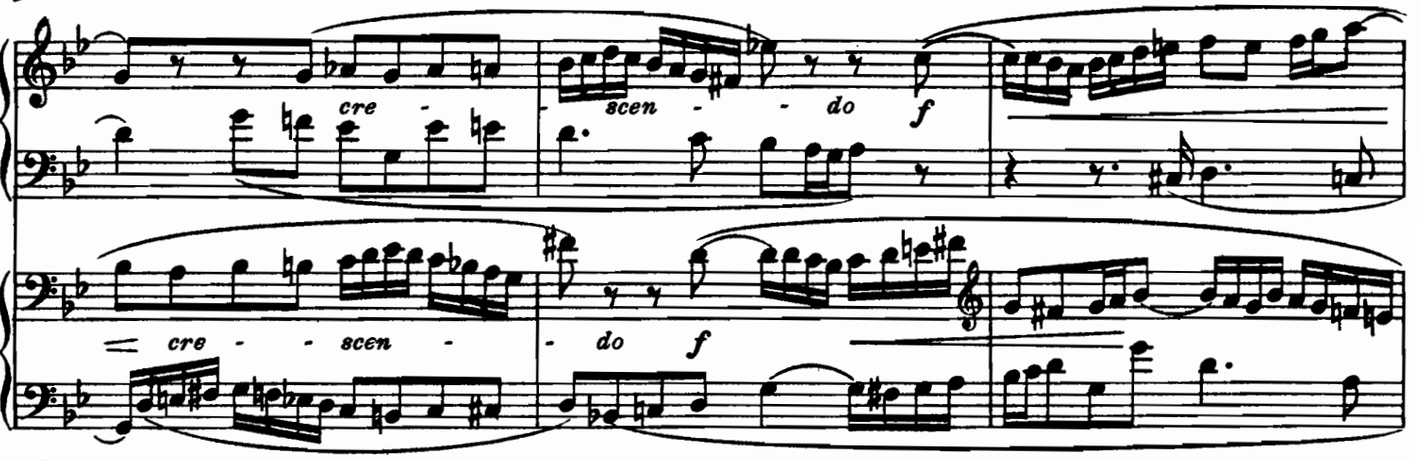


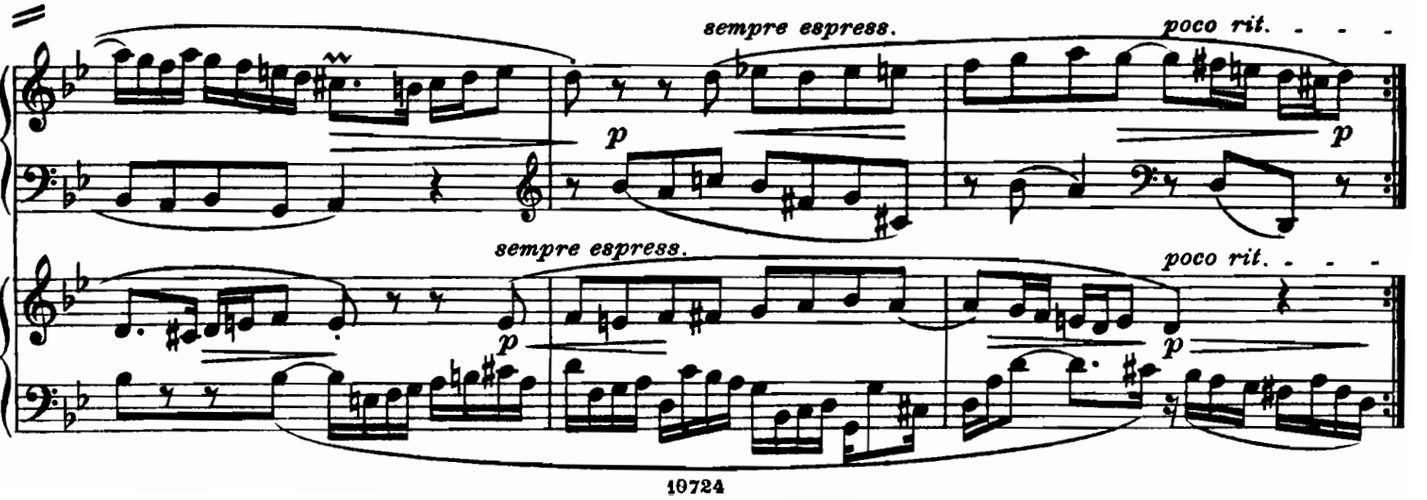

I
II
p
3
f
p
p.
pp
mf
f
p

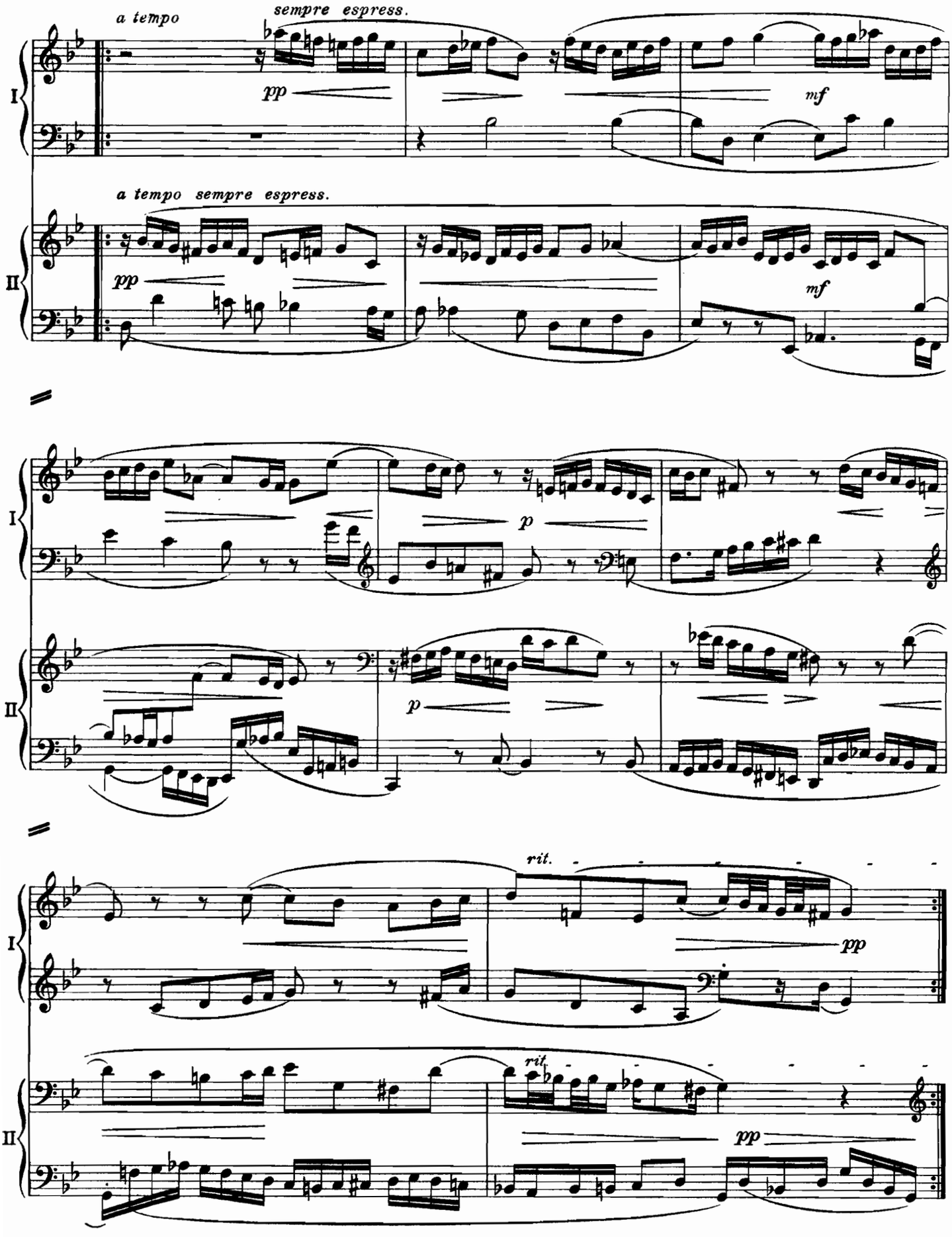


21. Veränderung

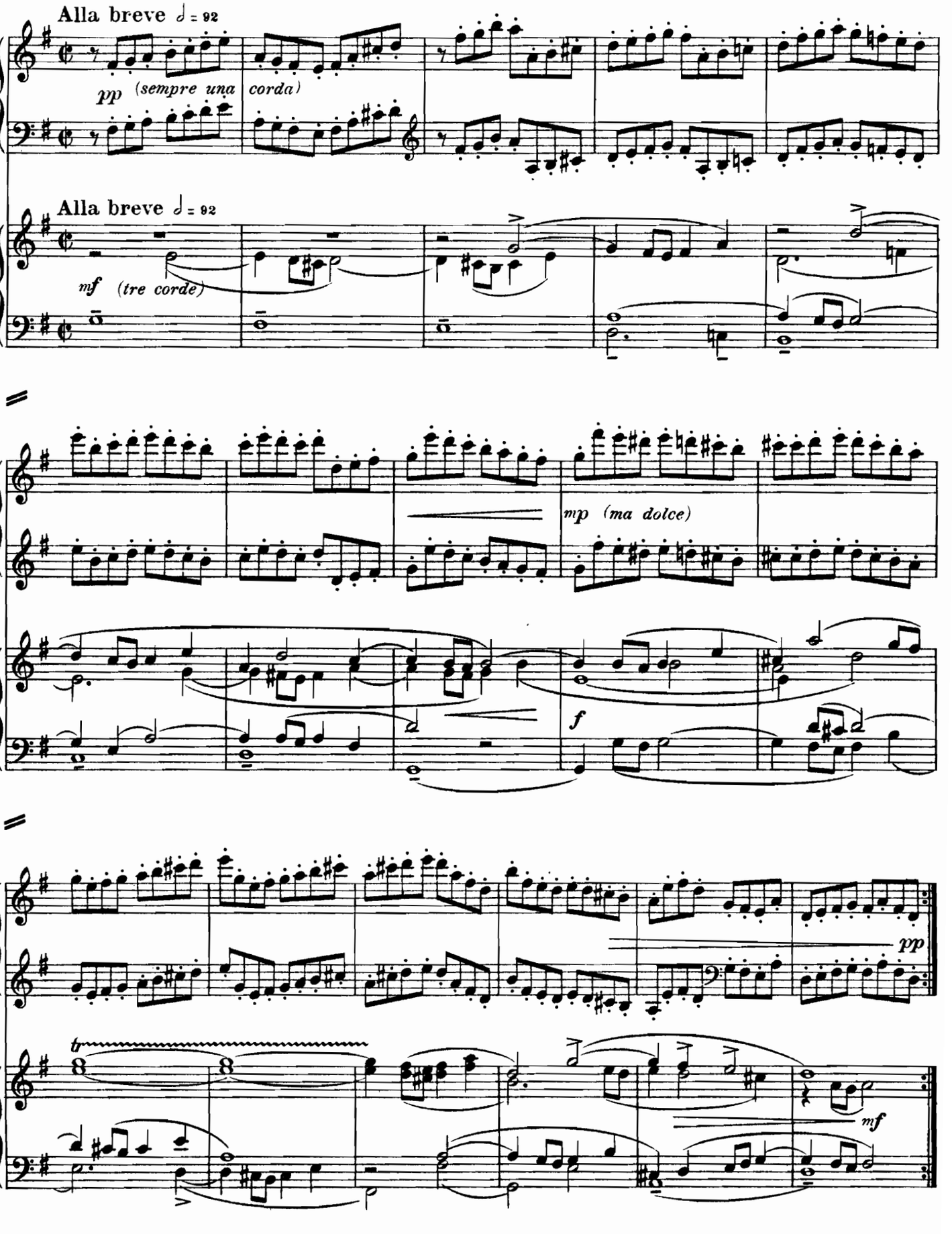


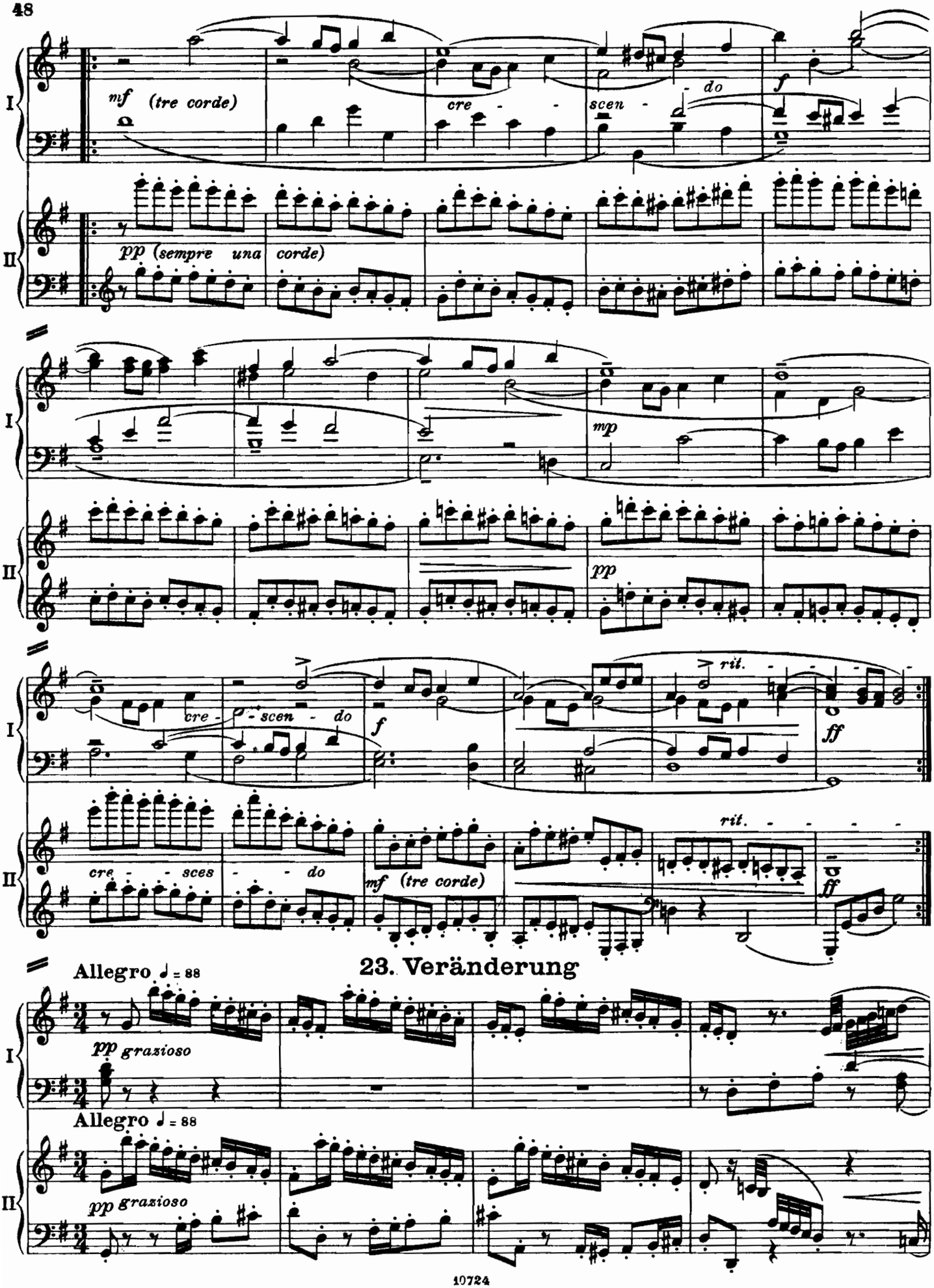




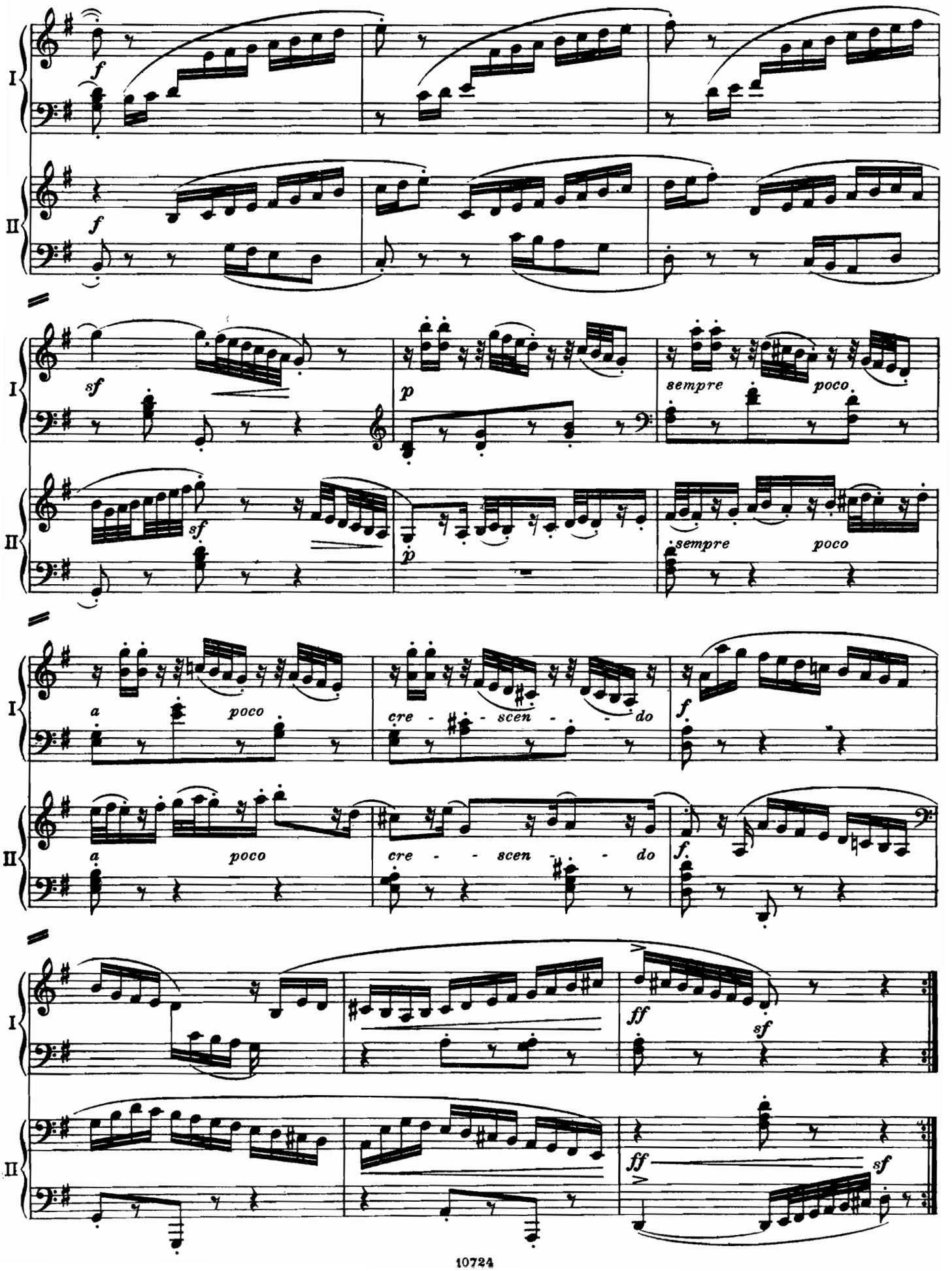

a tempo
sempre espress.
pp
mf
I
II
a tempo sempre espress.
pp
mf
p
p
rit.
pp
rit.
pp

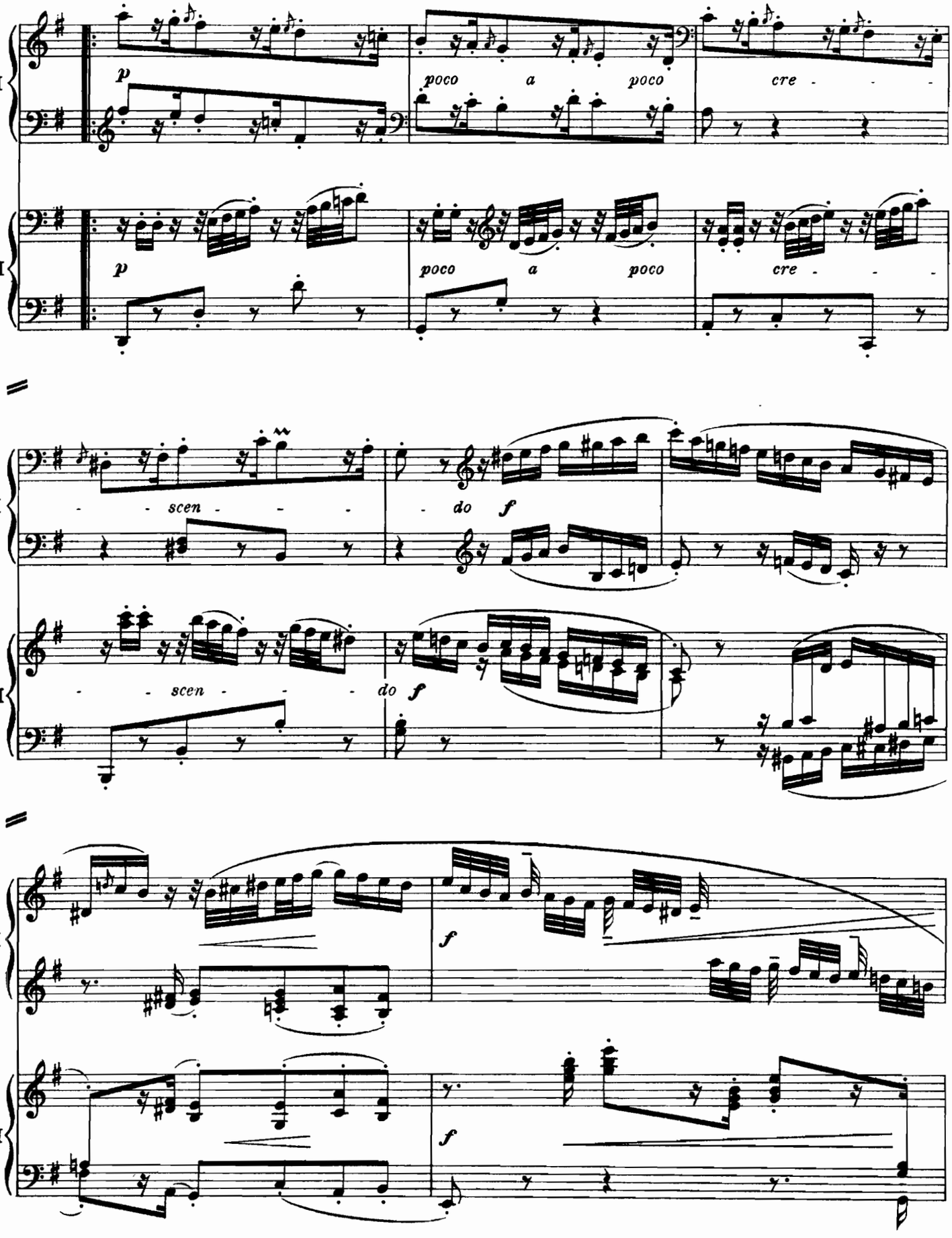
22. Veränderung

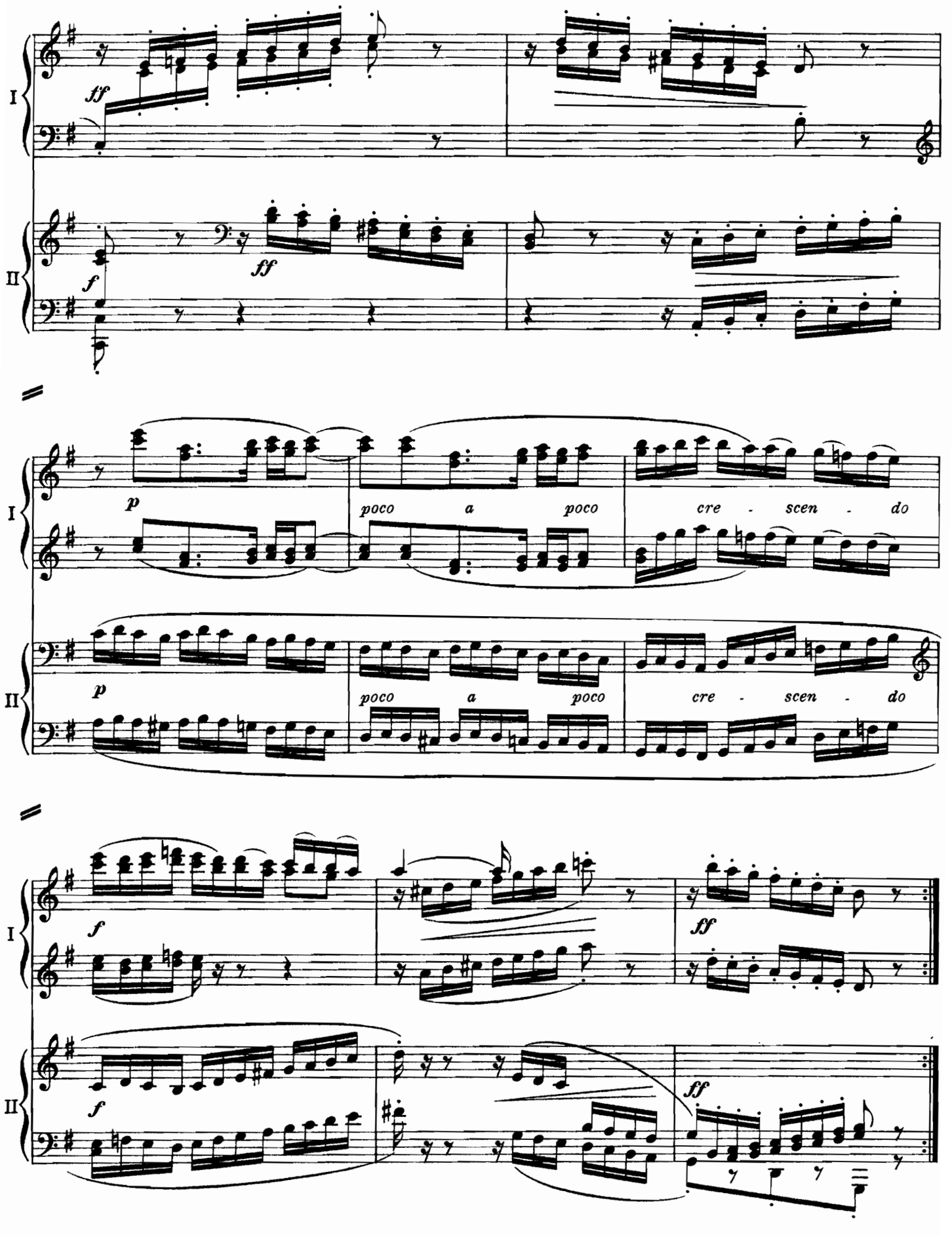




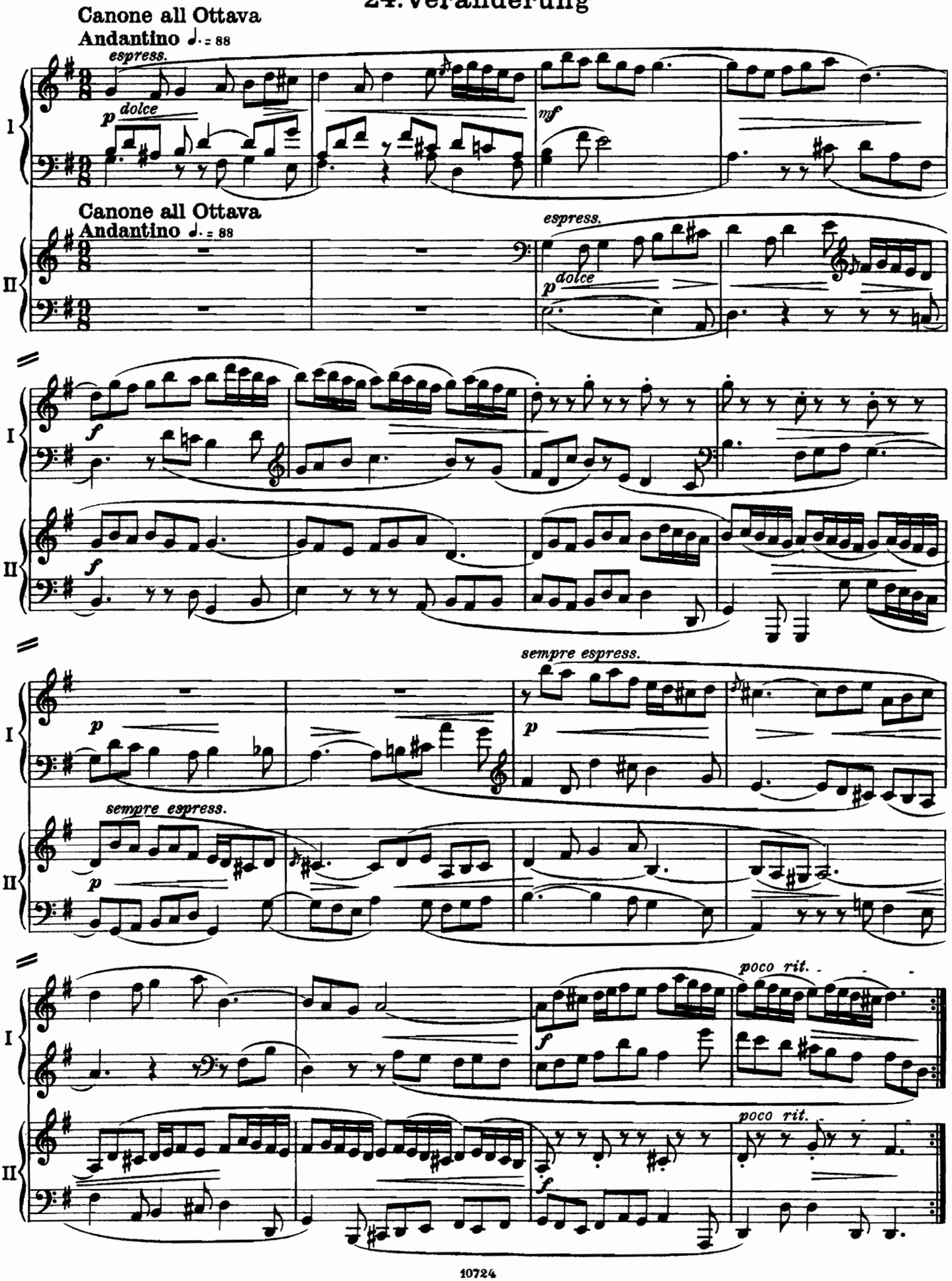
23. Veränderung

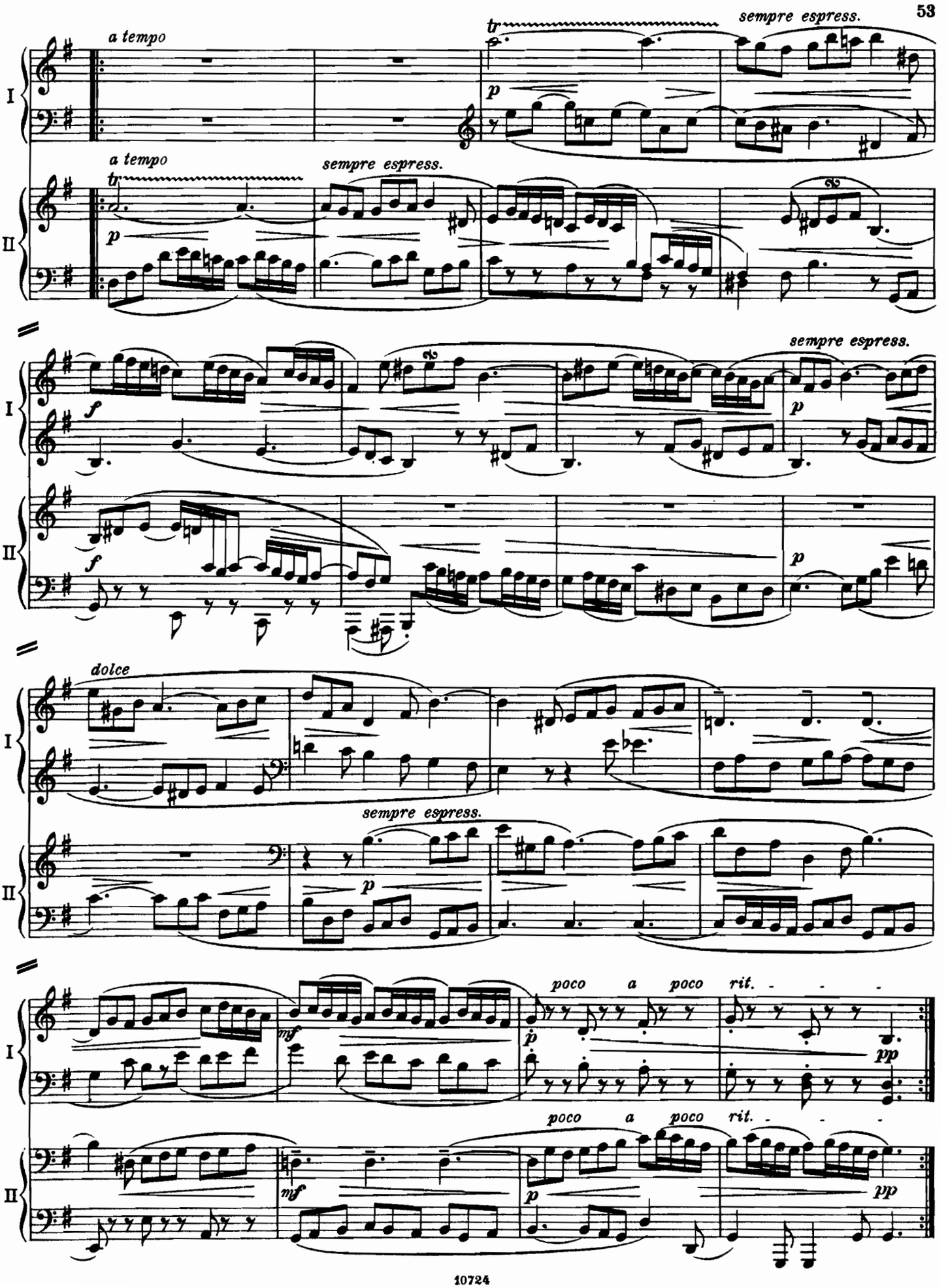

I
II
f
f
sf
sf
p
p
sempre
poco
sempre
poco
a
poco
a
poco
cre - - scen - - do
cre - - scen - - do
f.
f.
ff
sf
ff
sf


I
II
p
poco a poco cre - - -
p
poco a poco cre - - -
- - scen - - -
do f
- - scen - - -
do f
f
f

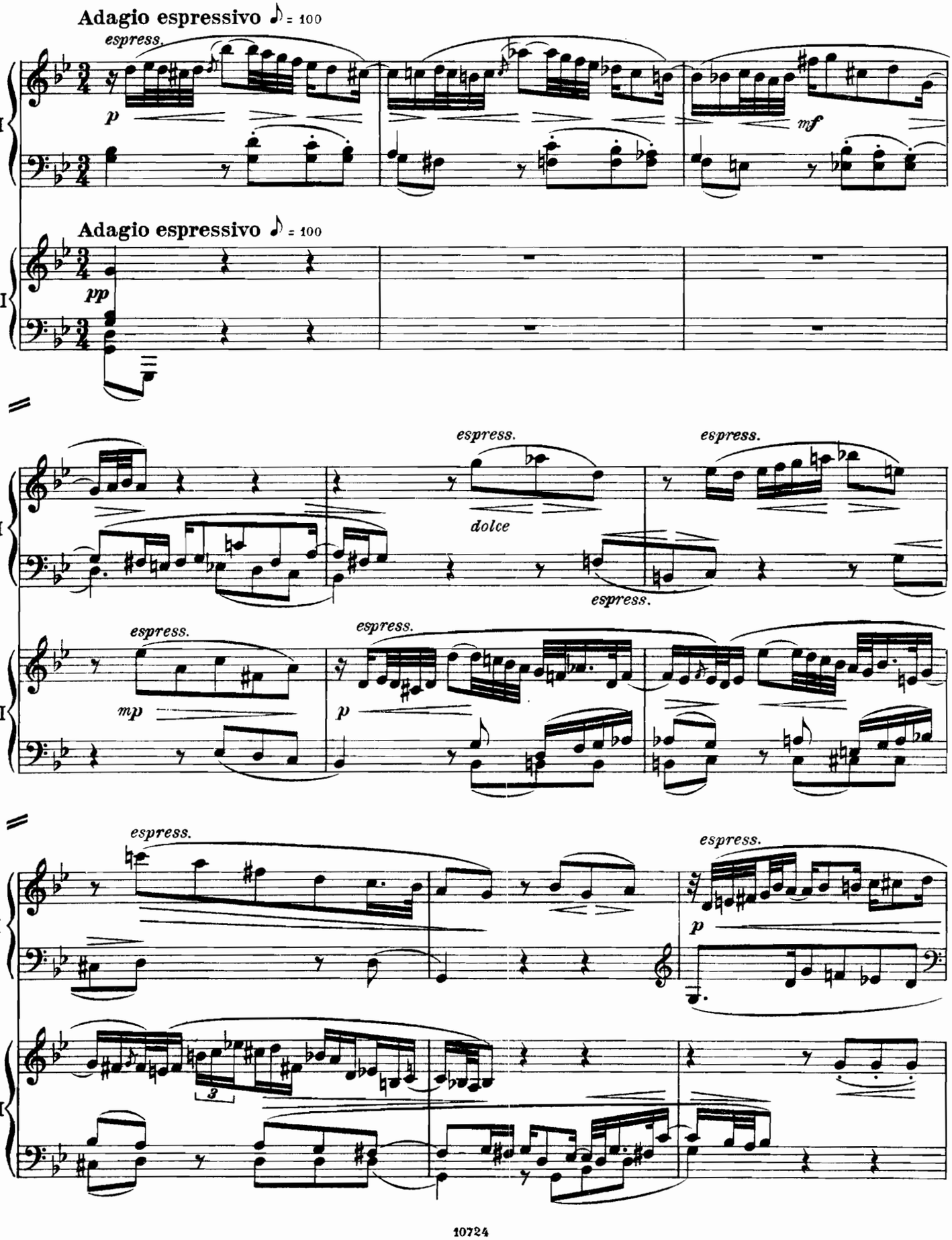

I
II
ff
f
ff
p
poco a poco cre - scen - do
p
poco a poco cre - scen - do
f
ff
f
ff

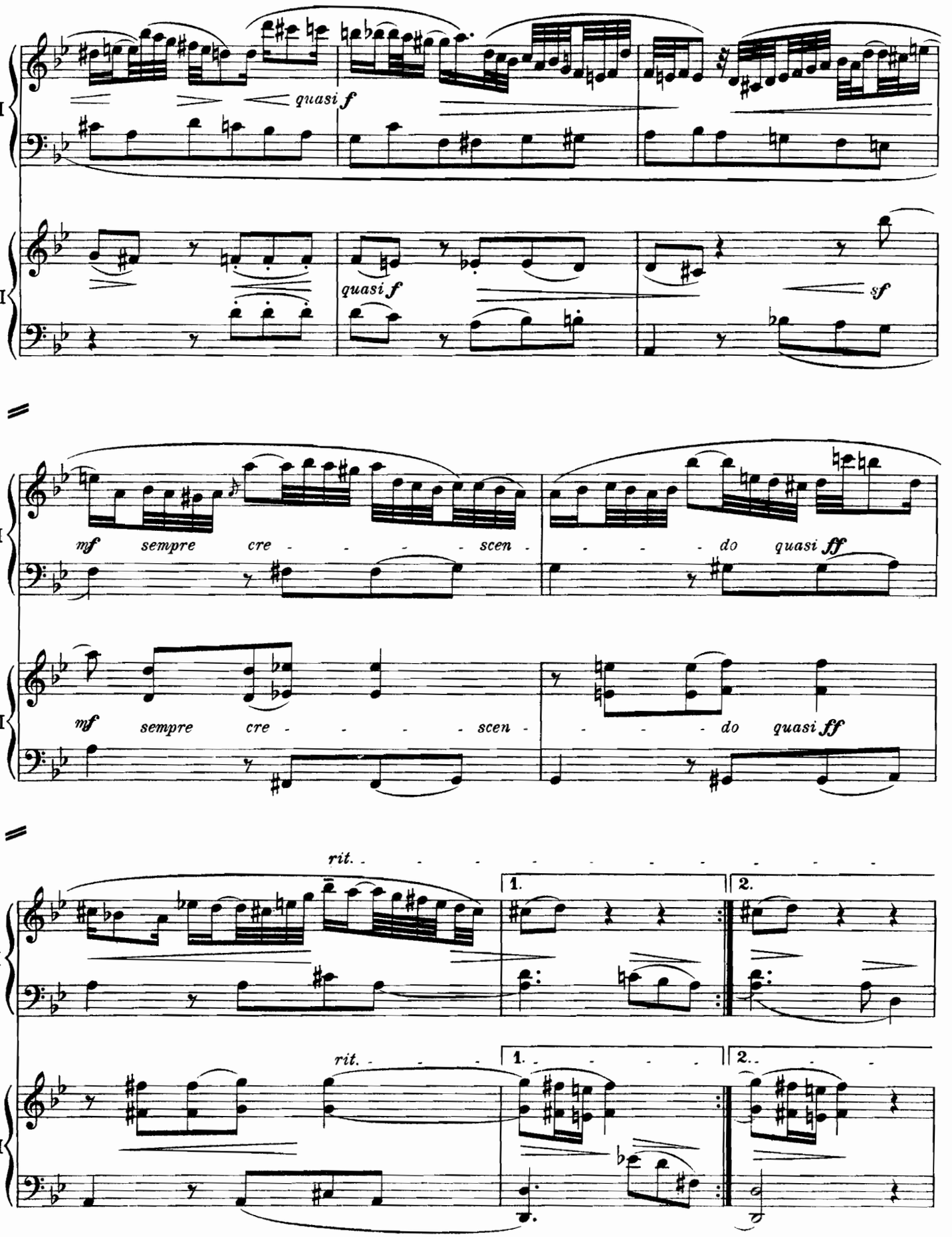
24. Veränderung

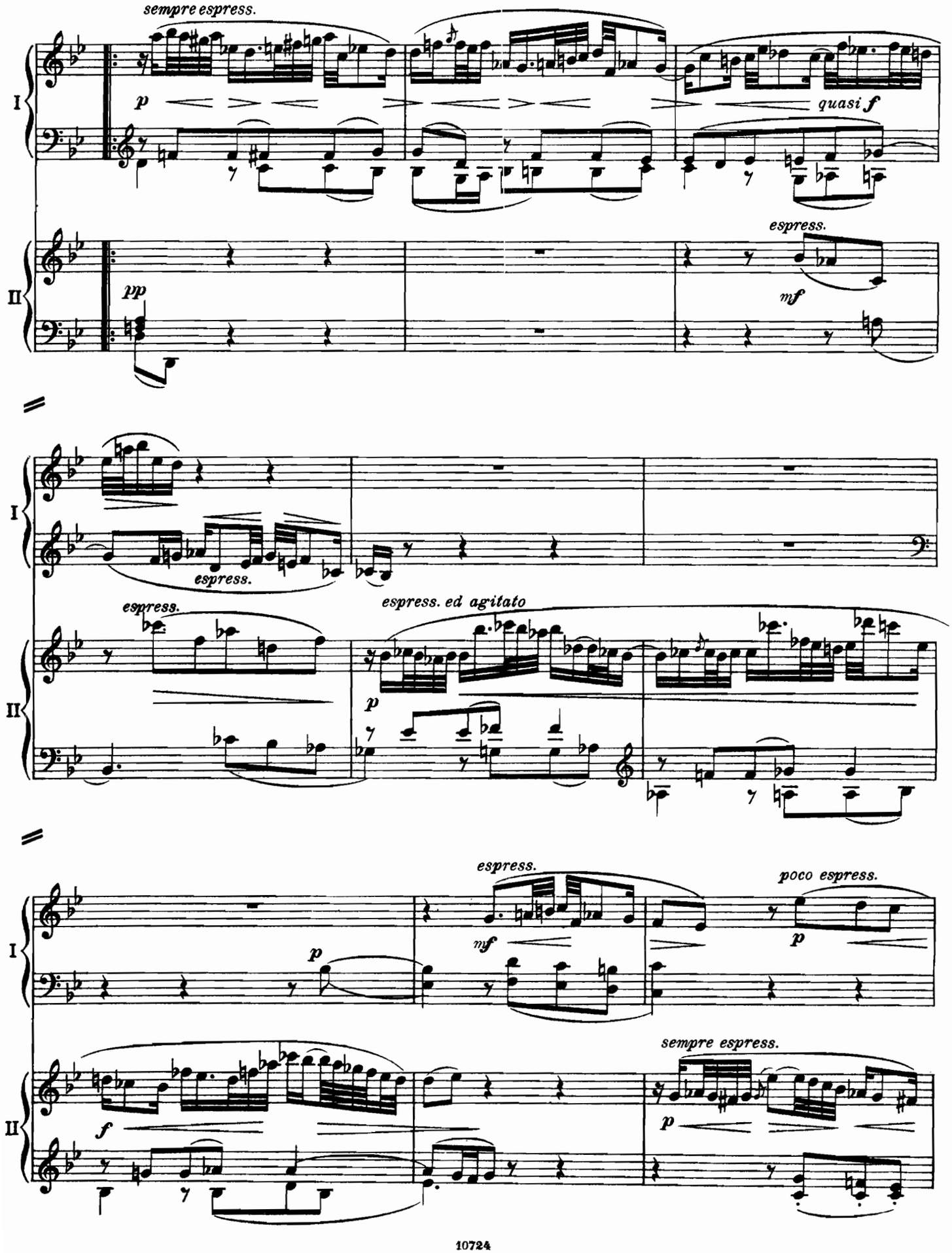


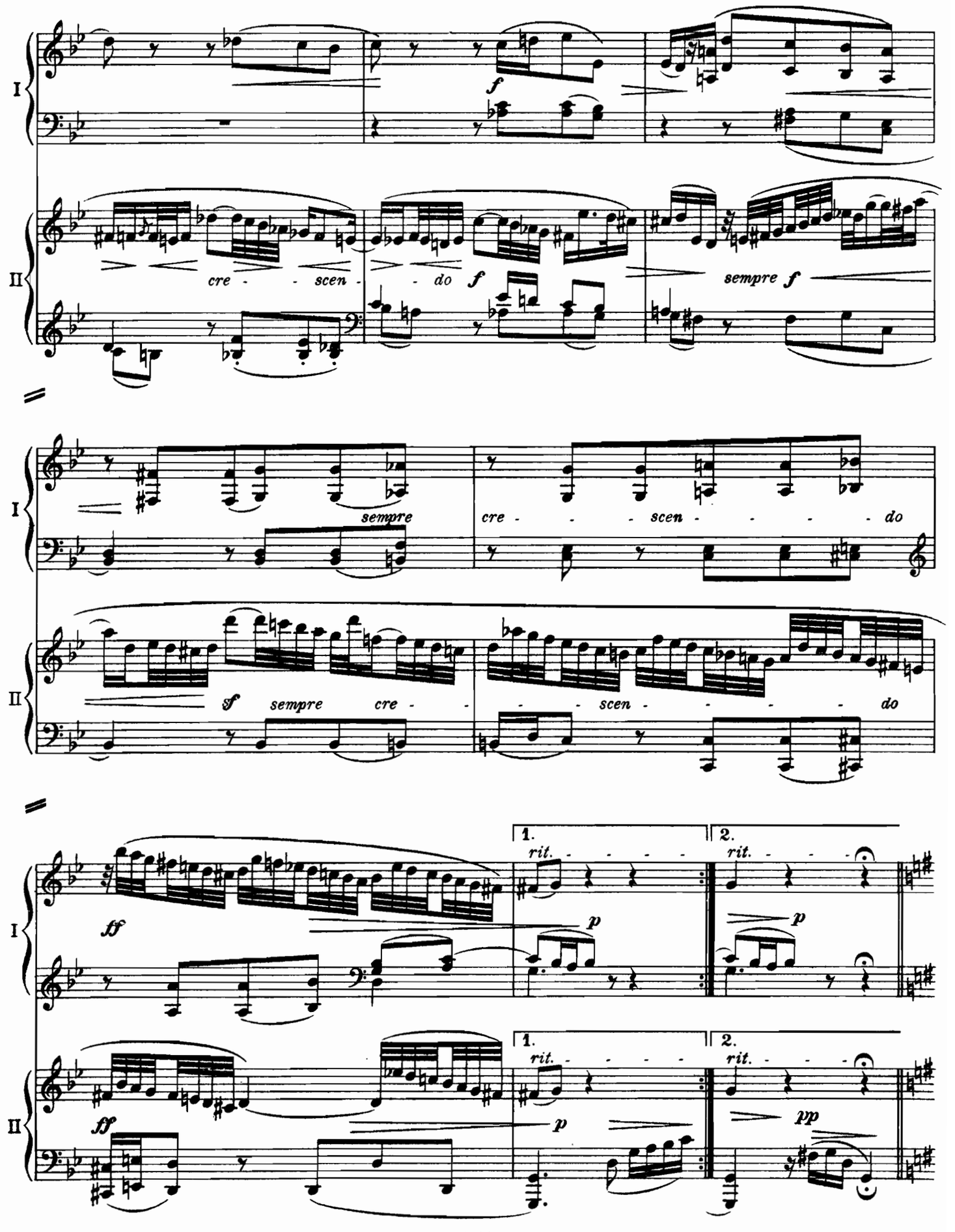

a tempo
tr
sempre espress.
I
II
p
f
dolce
mf
poco a poco rit.
pp

25. Veränderung

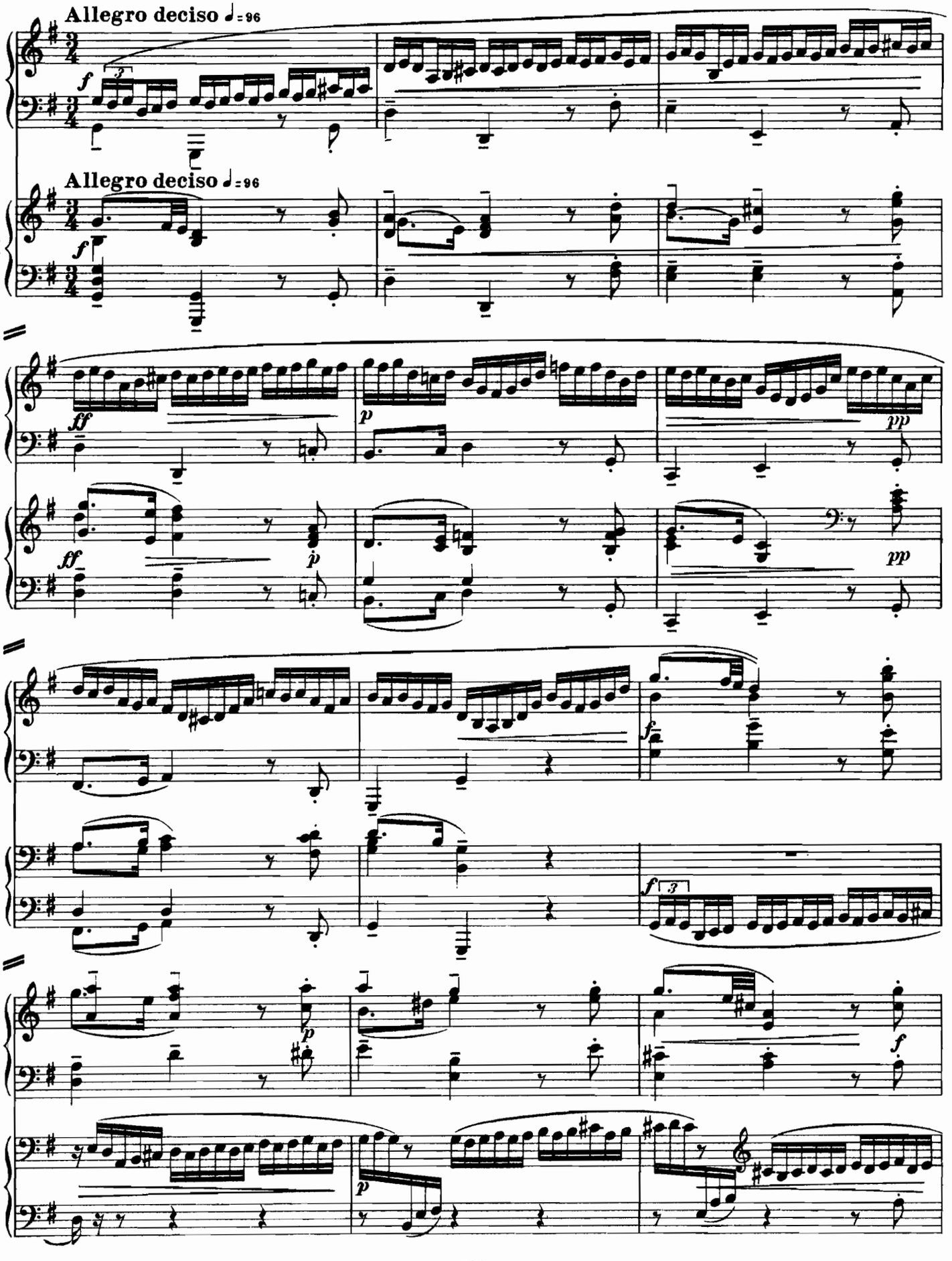


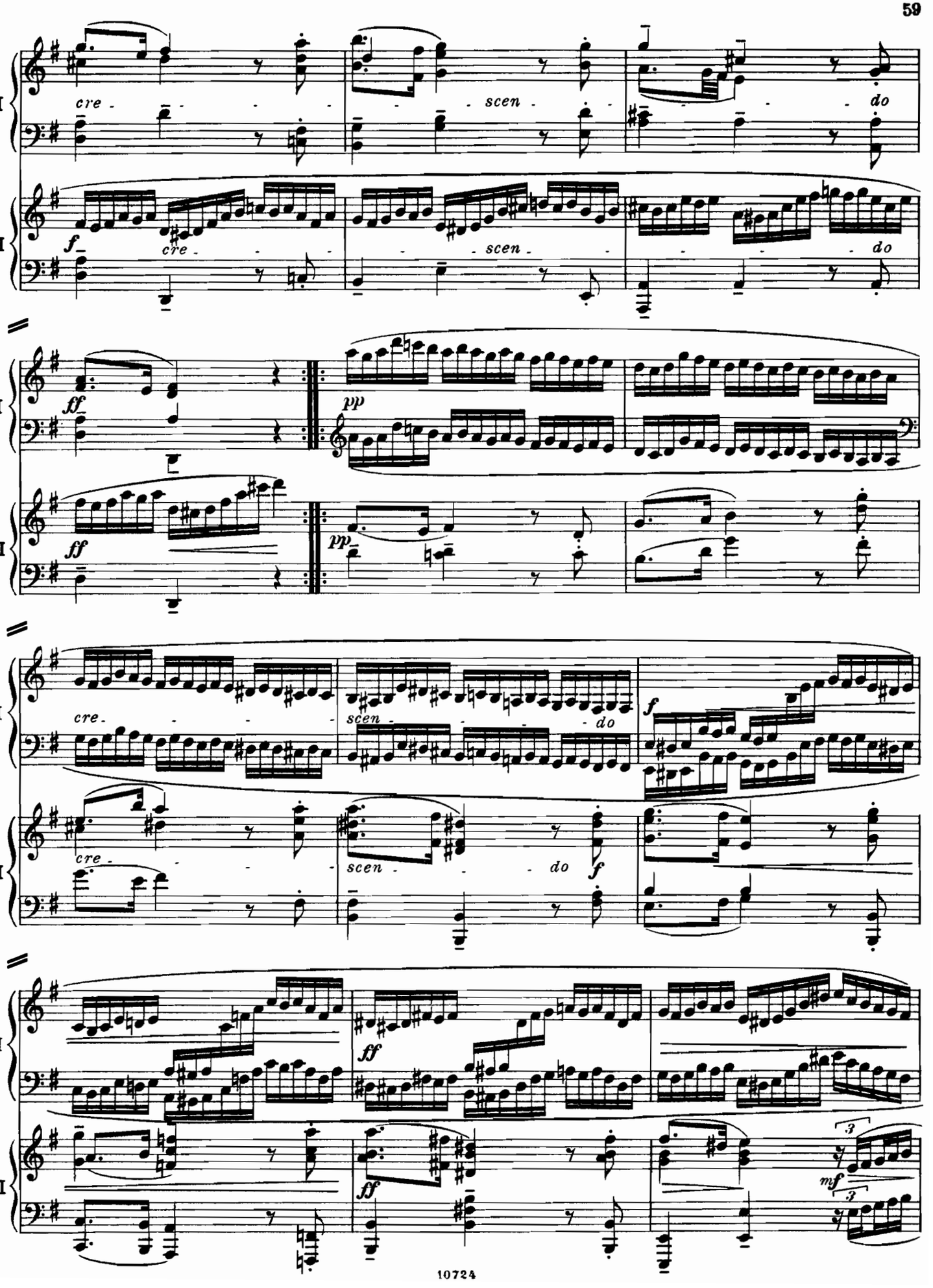

I
II
quasi f
quasi f
sf
mf sempre cre - - - - - scen - - - - - do quasi ff
mf sempre cre - - - - - scen - - - - - do quasi ff
rit.
1.
2.
rit.
1.
2.

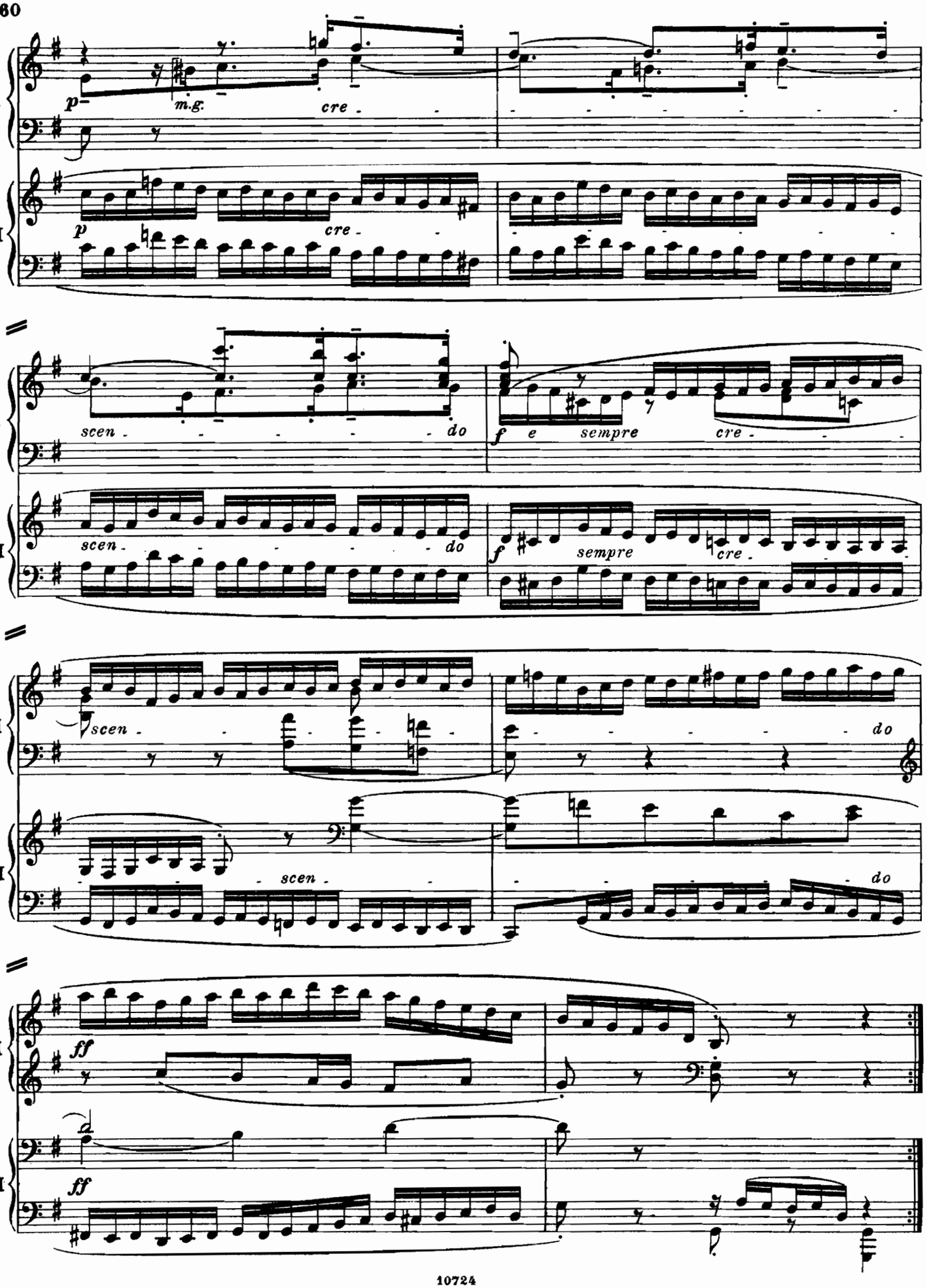

sempre espress.
p
quasi f
espress.
pp
mf
espress.
espress.
espress. ed agitato
p
espress.
mf
poco espress.
p
f
sempre espress.
p
I
II


I
II
f
cre - - scen - - do f
sempre f
sempre
cre - - - scen - - - - do
sf sempre cre - - - - scen - - - - do
ff
1.
rit. - - - - -
2.
rit. - - - -
p
pp

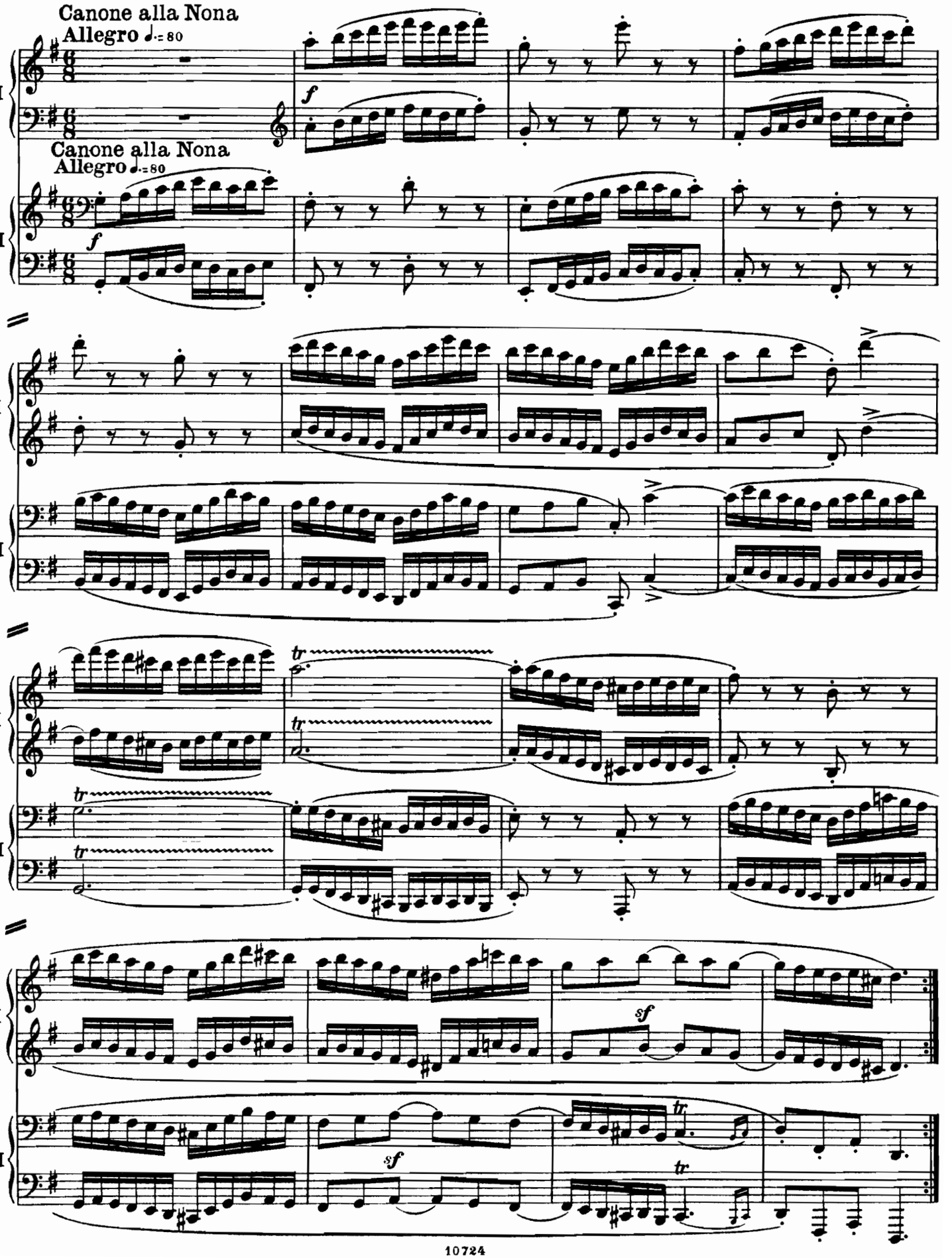
26. Veränderung

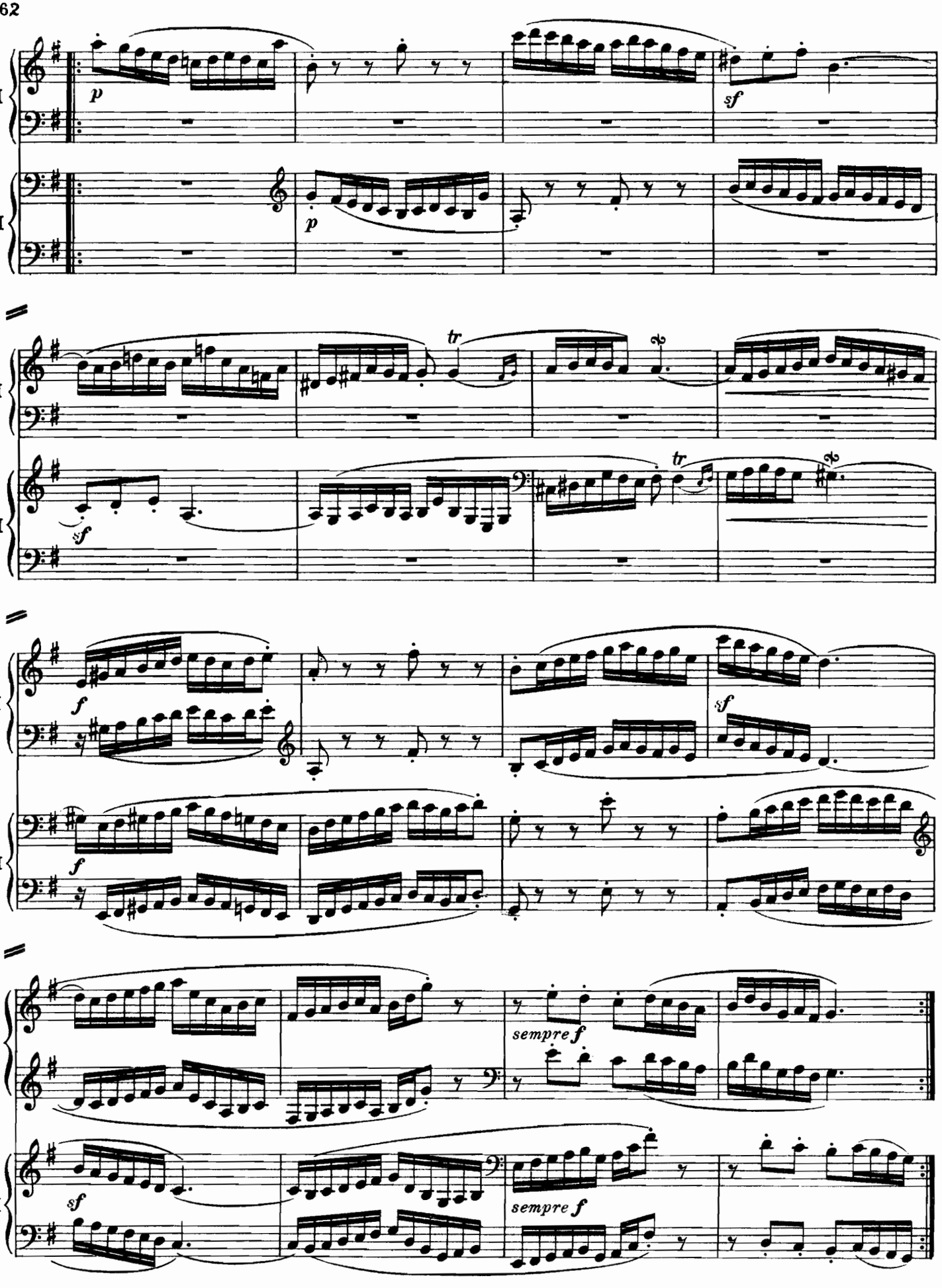



I
II
cre - scen - do
f
ff
pp
mf

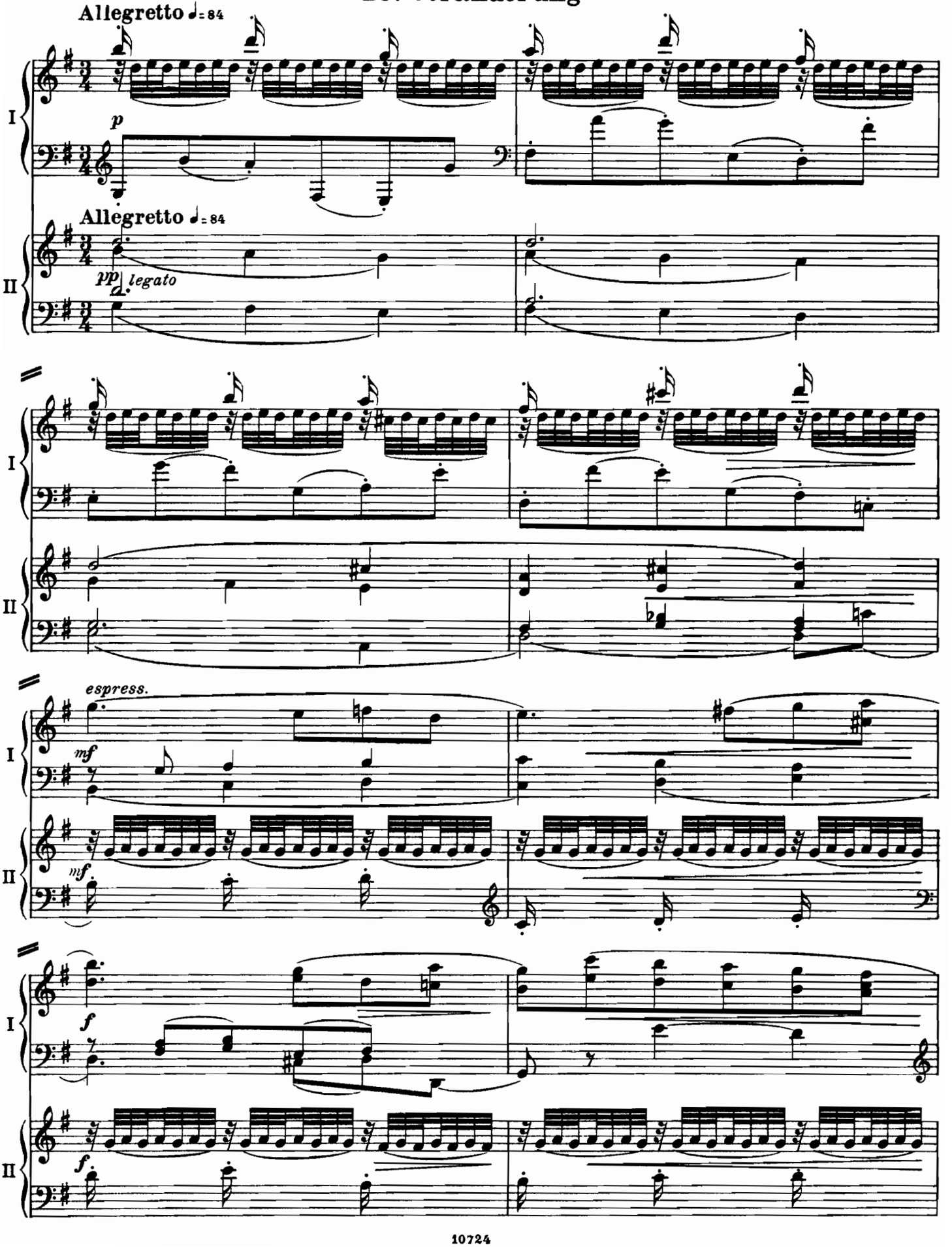

I
II
p
m.g.
cre
scen
do
f
e
sempre
ff

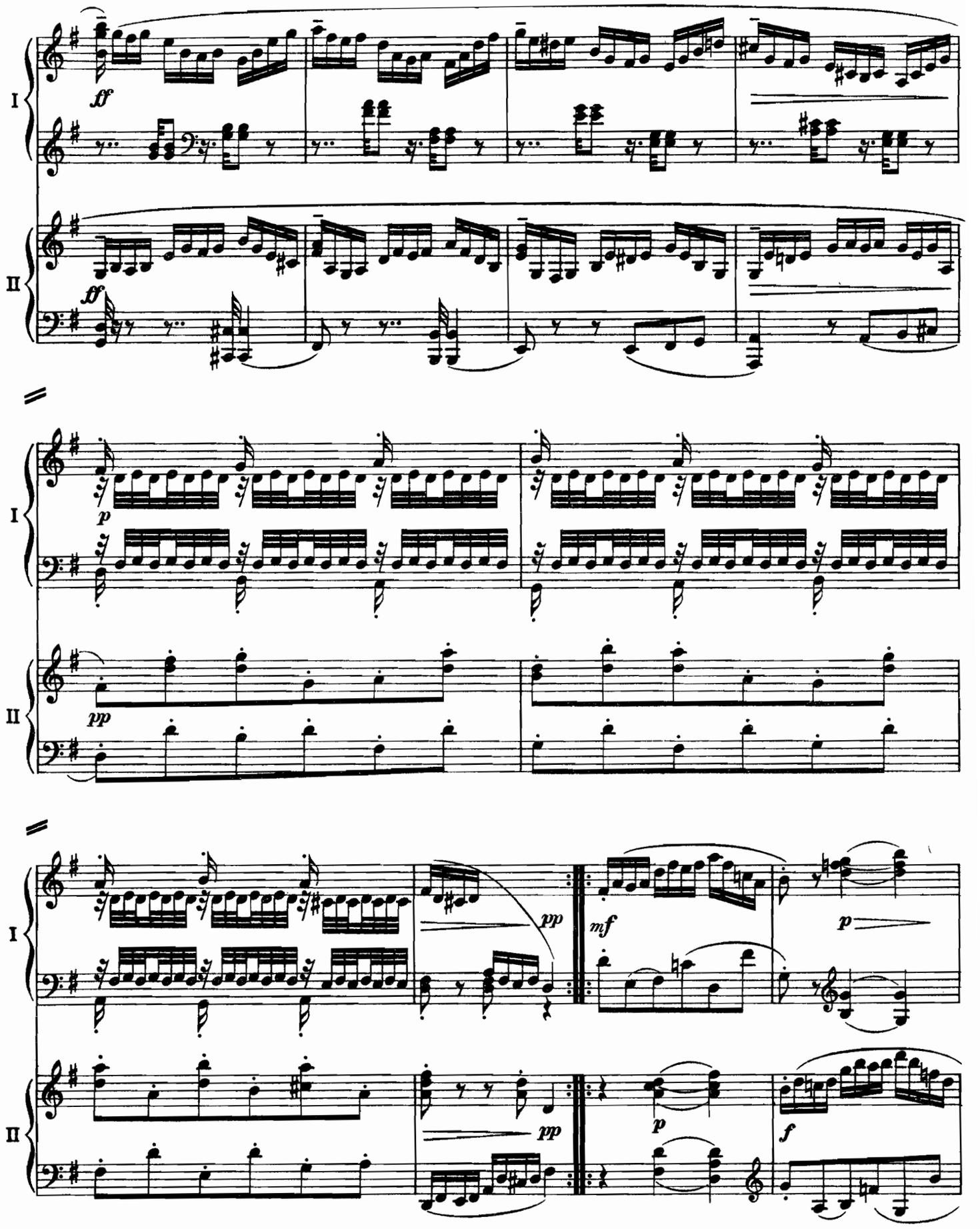
27. Veränderung

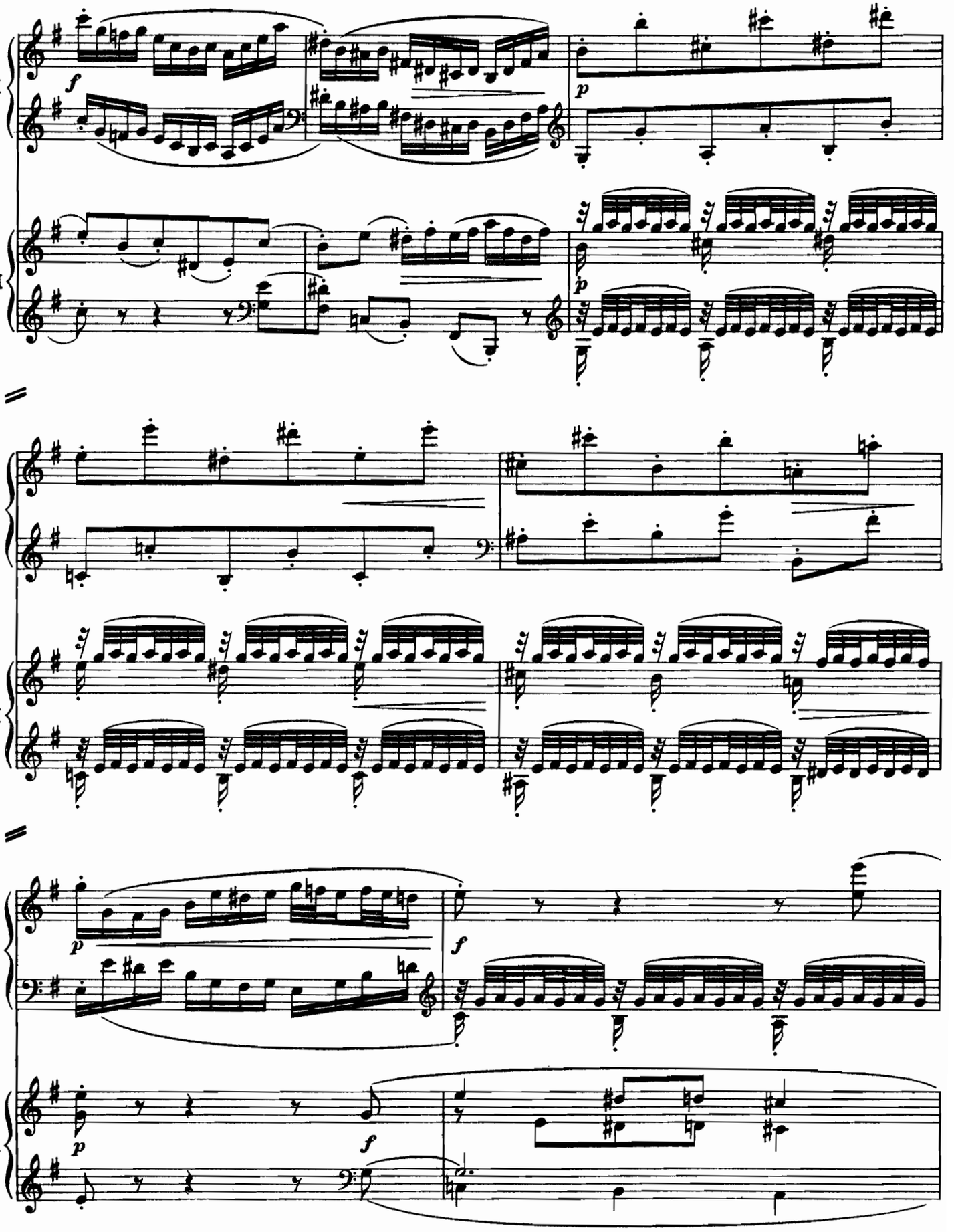


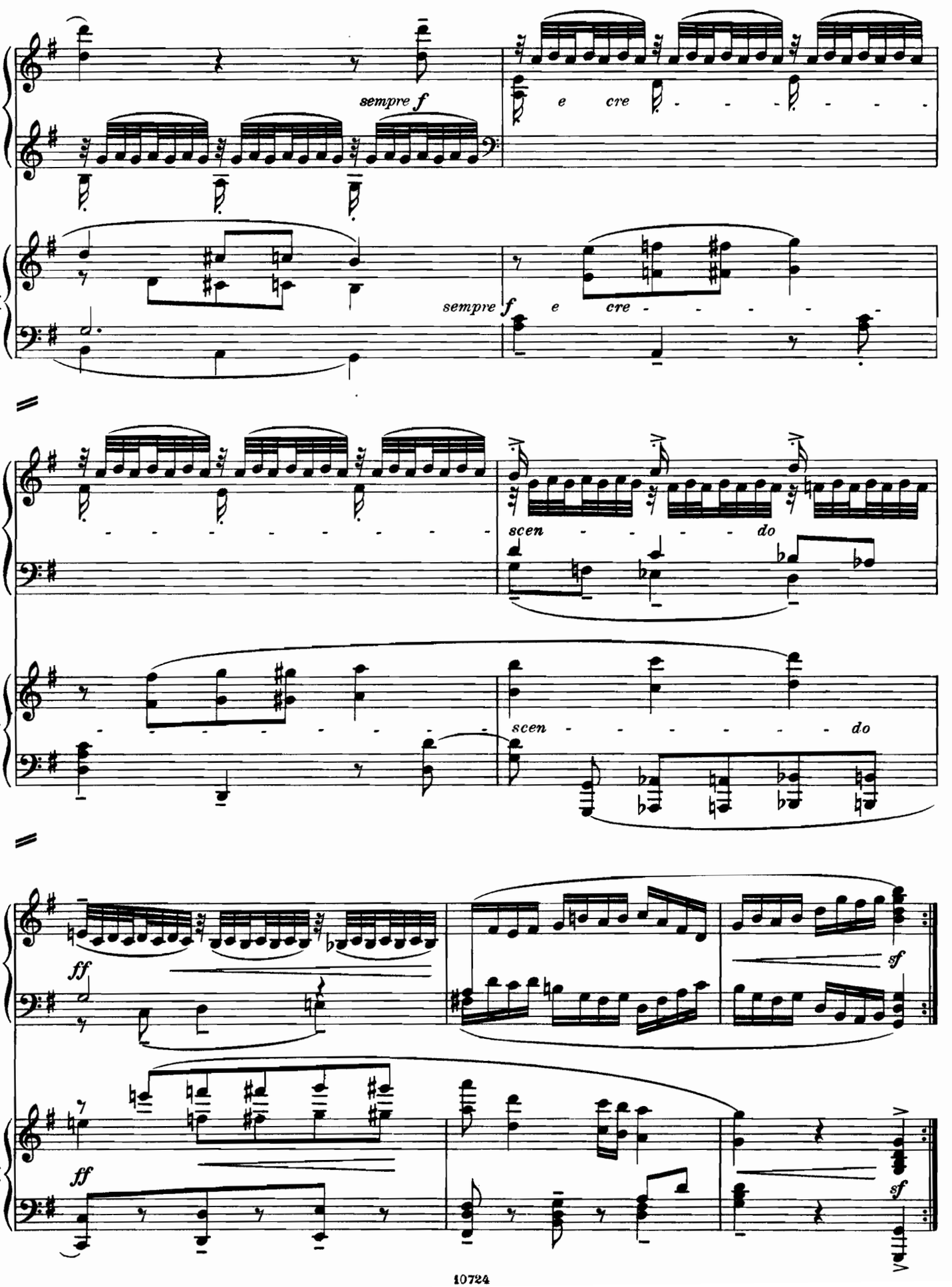

I
II
p
p
sf
tr
sf
tr
f
f
sf
f
sempre f
sf
sempre f

28. Veränderung

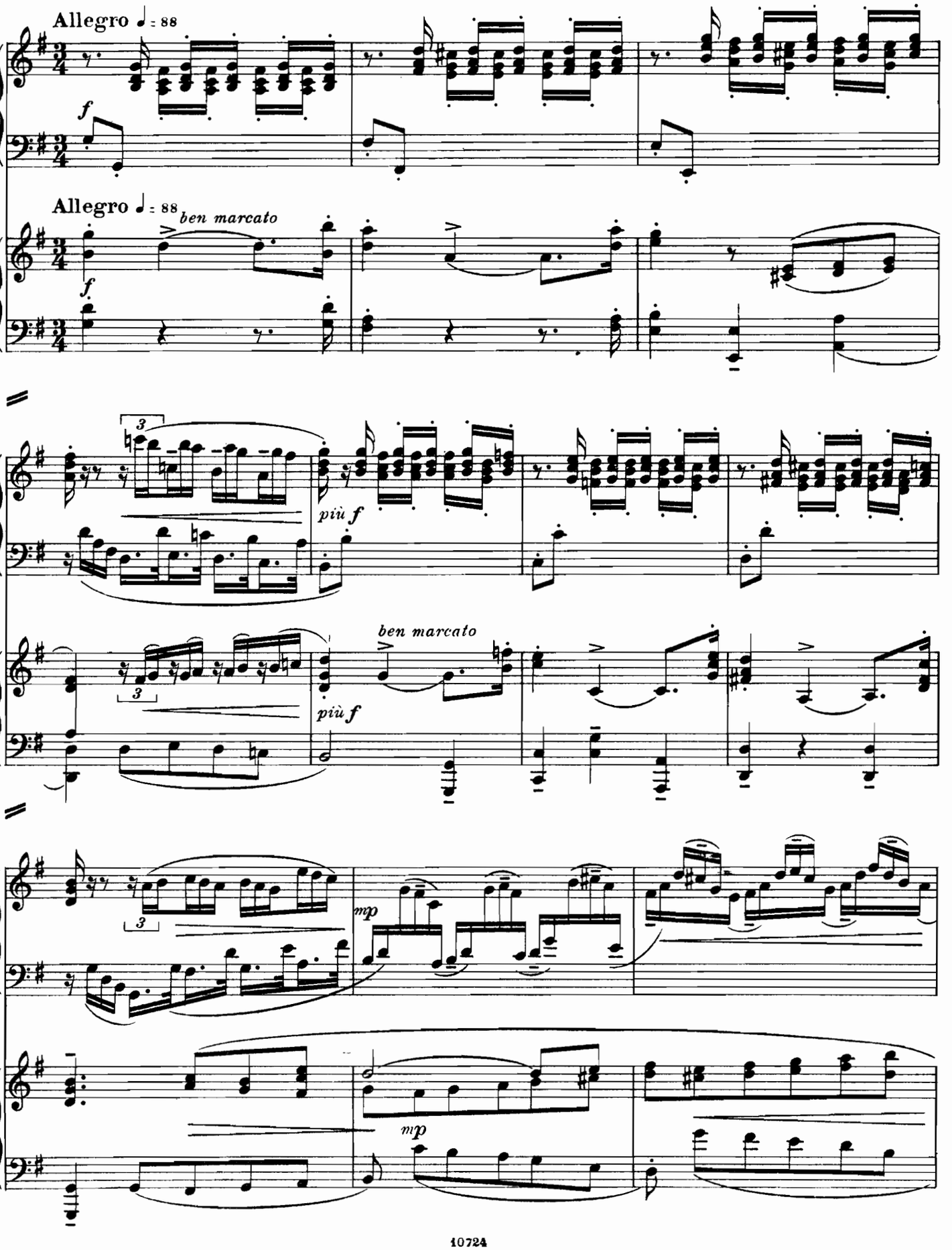


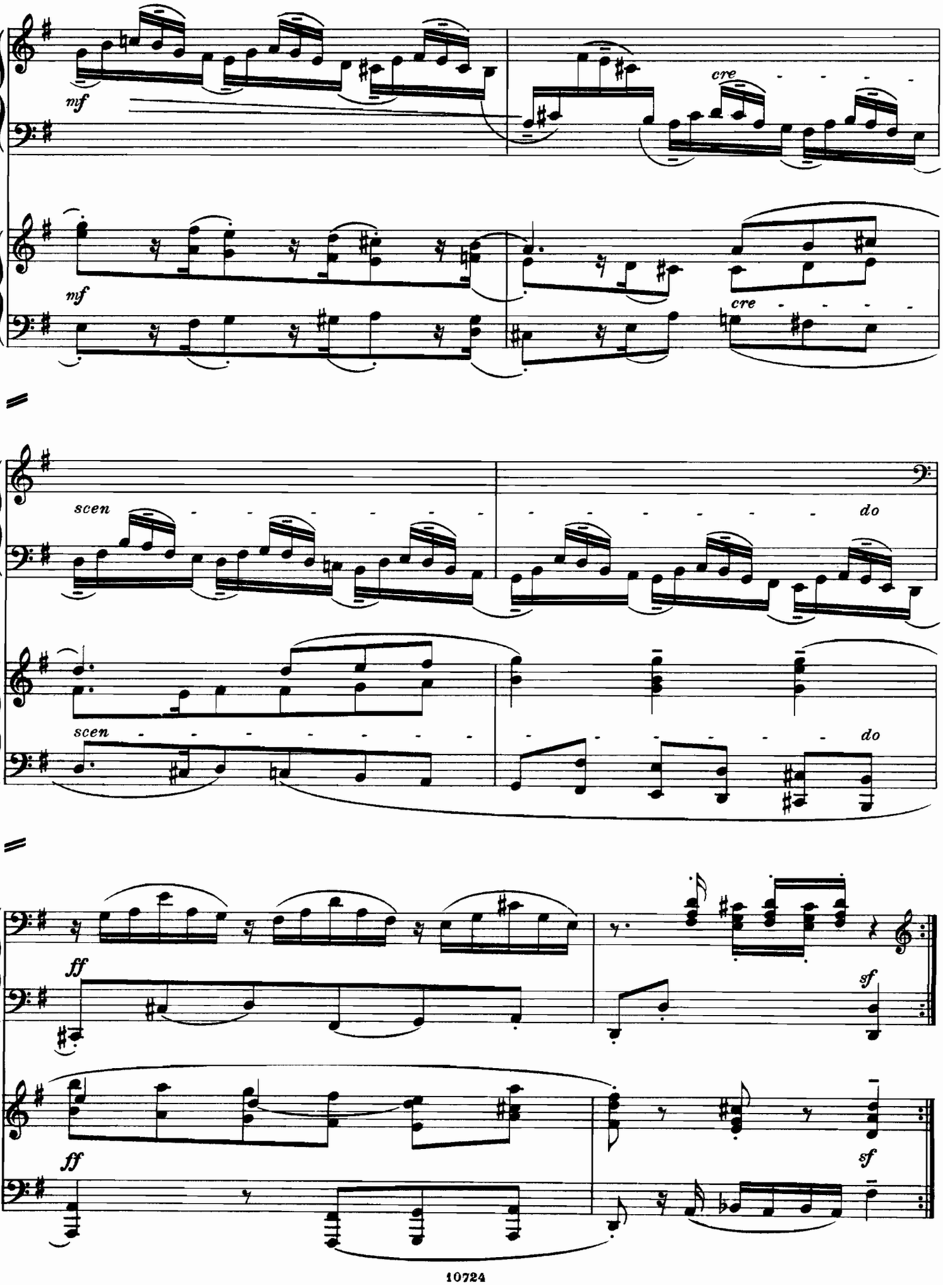

I
II
ff
ff
p
pp
pp
mf
p
pp
p
f

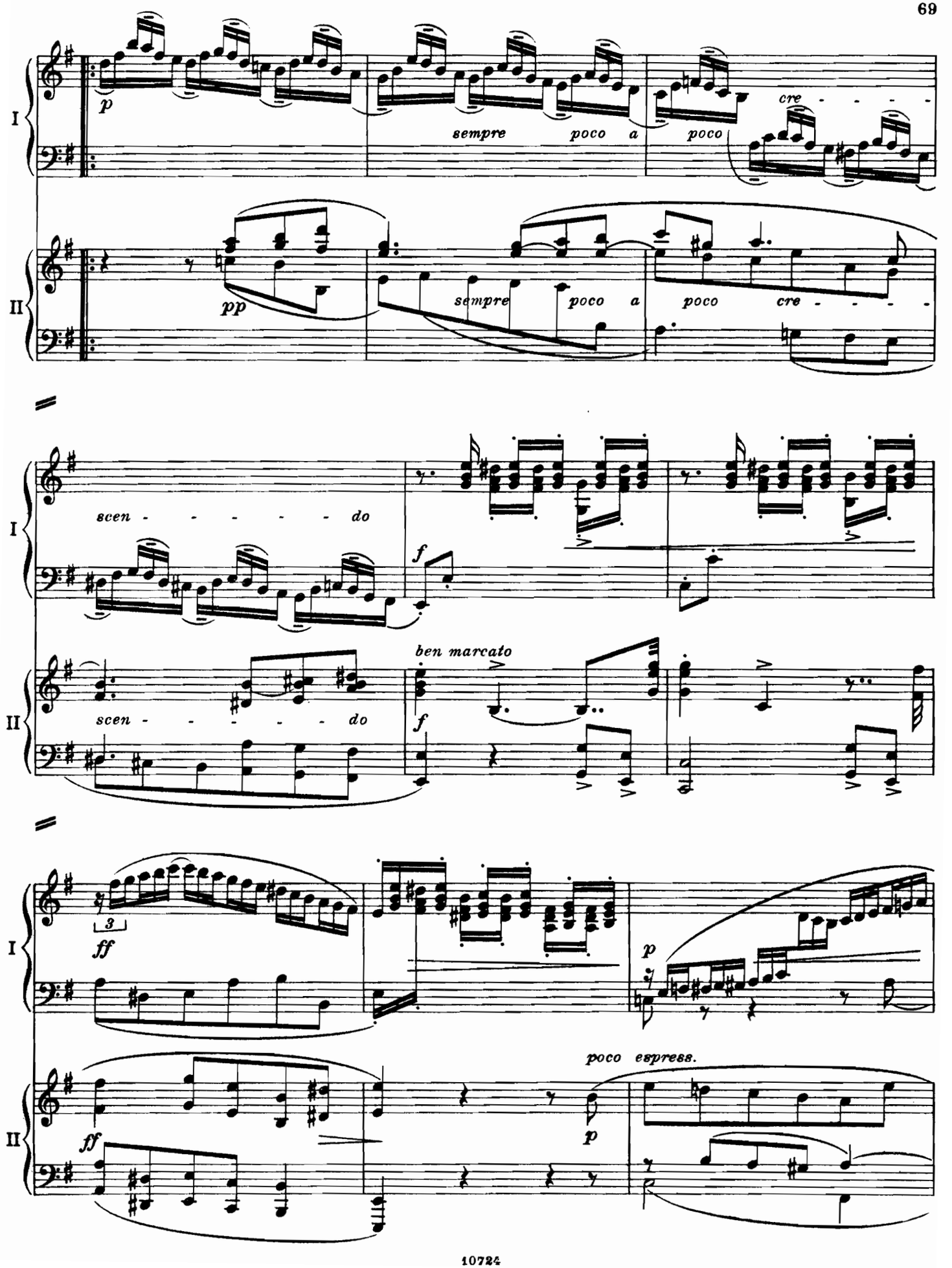

I
II
f
p
p
I
II
I
p
f
II
p
f

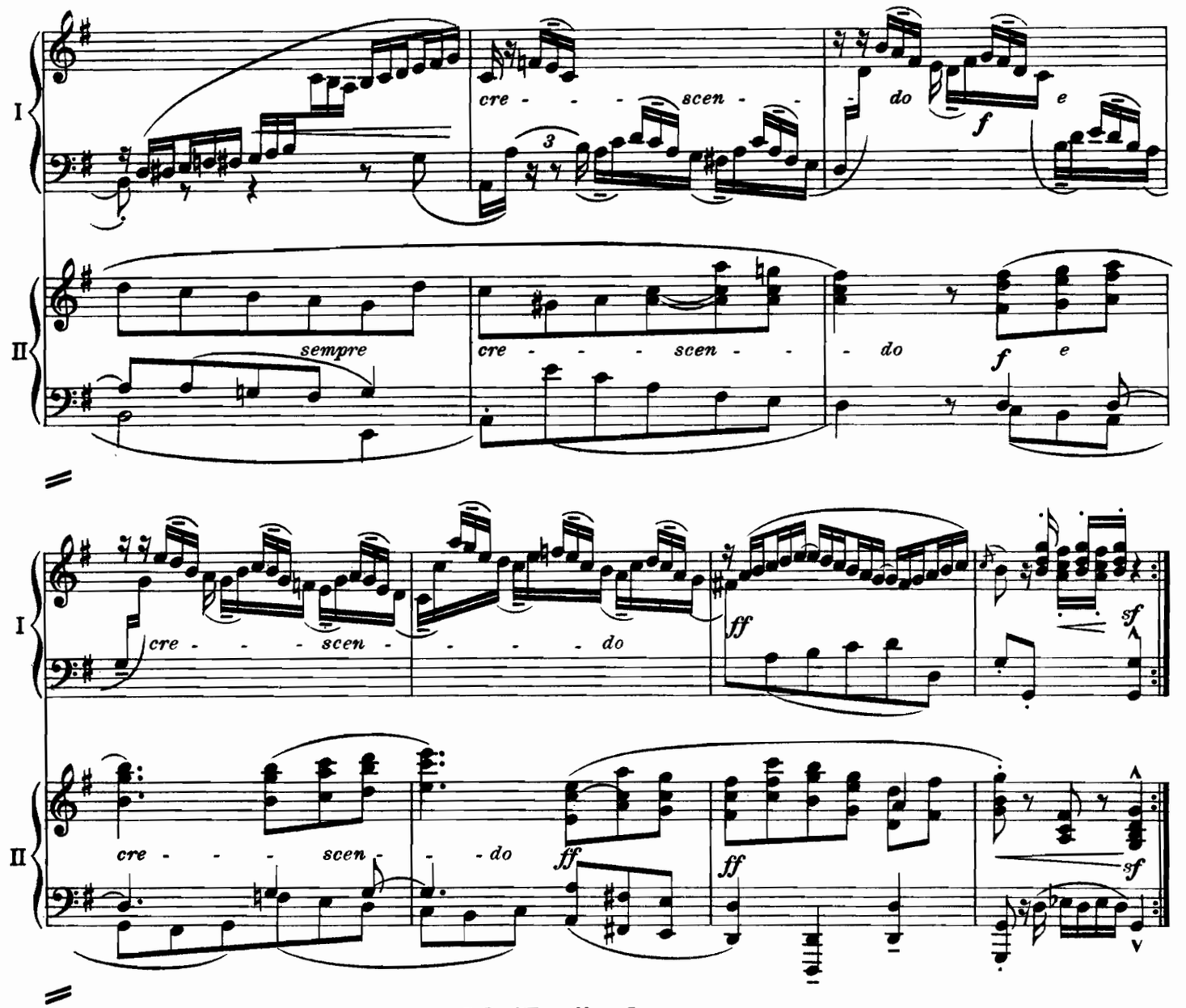

I
II
sempre f
e cre - - - - -
sempre f e cre - - - - -
scen - - - - - do
scen - - - - - - - do
ff
sf
ff
sf

29. Veränderung

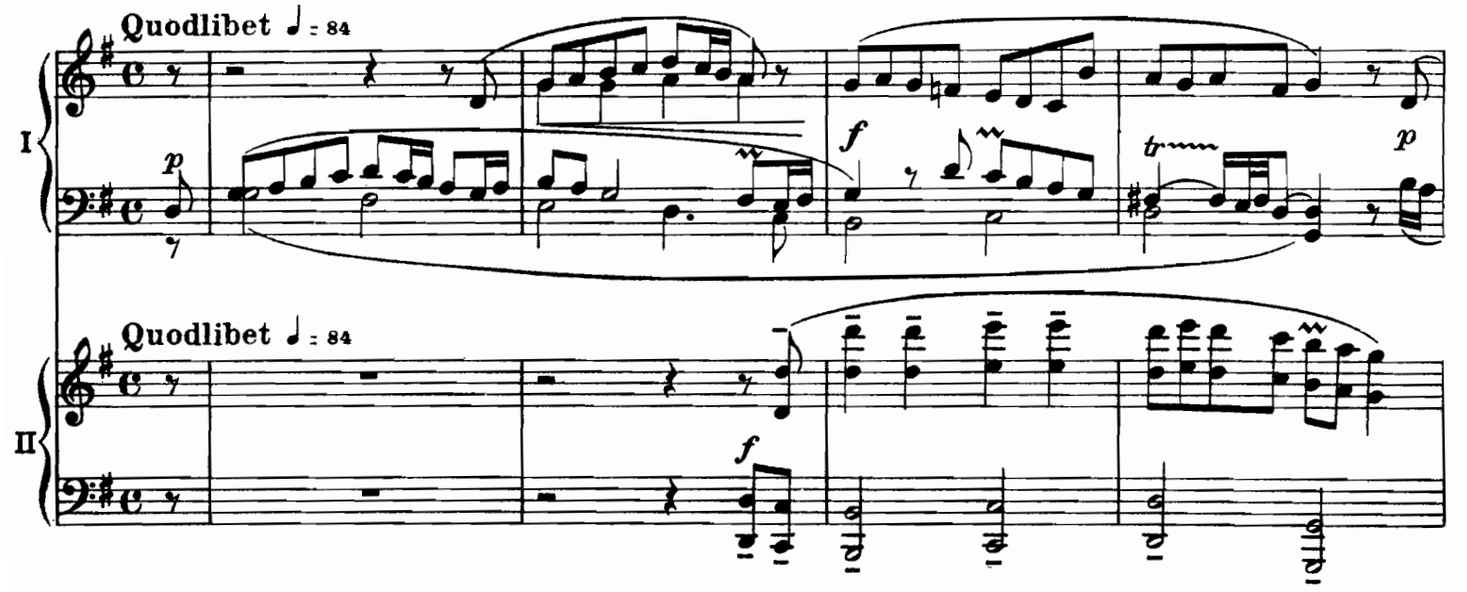


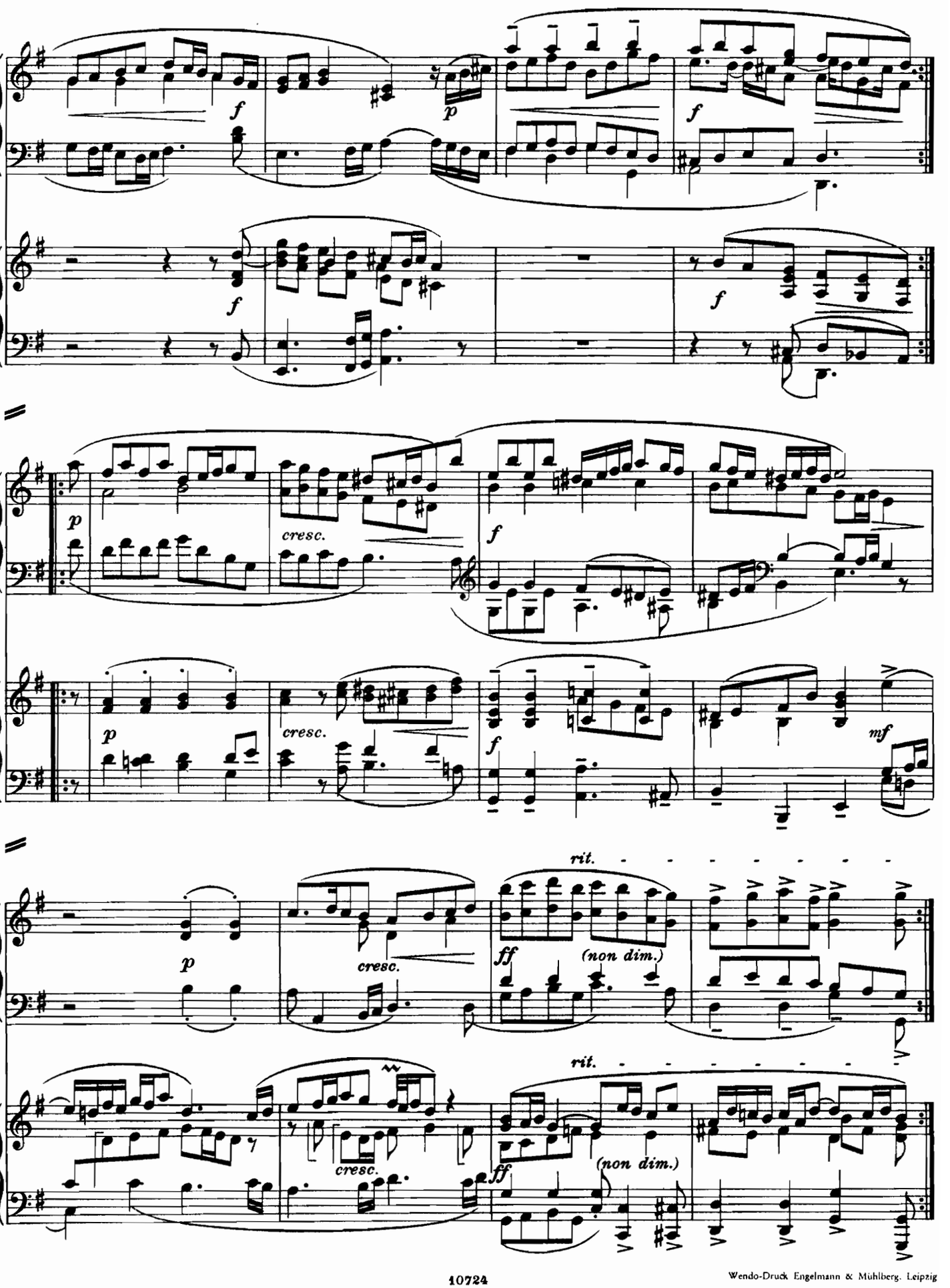

I
II
mf
cre
mf
cre
scen
do
scen
do
ff
sf
ff
sf


I
II
p
sempre poco a poco
cre - - - - -
pp
sempre poco a poco cre - - - - -
scen - - - - - - do
f
ben marcato
scen - - - - - - do
f
3
ff
p
poco espress.
ff
p



30. Veränderung





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