Table of Contents

Introduction 6
Introduction to Version 2.0 7
Aria - Duo 8
Aria - Trio . . . . . ?
Variation 01 10
Variation 02 12
Variation 03 Canon at the Unison 14
Variation 04 16
Variation 05 18
Variation 06 Canon at the Second 20
Variation 07 At the tempo of a Giga 22
Variation 08 24
Variation 09 Canon at the Third 26
Variation 10 Fughetta 28
Variation 11 30
Variation 12 Canon at the Fourth 32
Variation 13 36
Variation 14 40
Variation 15 Canon at the Fifth 44
Variation 16 48
Variation 17 52
Variation 18 Canon at the Sixth 54
Variation 19 56
Variation 20 58
Variation 21 Canon at the Seventh 62
Variation 22 64
Variation 23 66
Variation 24 Canon at the Octave 70
Variation 25 74
Variation 26 78
Variation 27 Canon at the Ninth 82
Variation 28 84
Variation 29 88
Variation 30 Quodlibet 92
Table of Ornaments 94
Acknowledgements 95
Errata 96
Copyright 97

Introduction

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

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

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

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

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

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

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

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

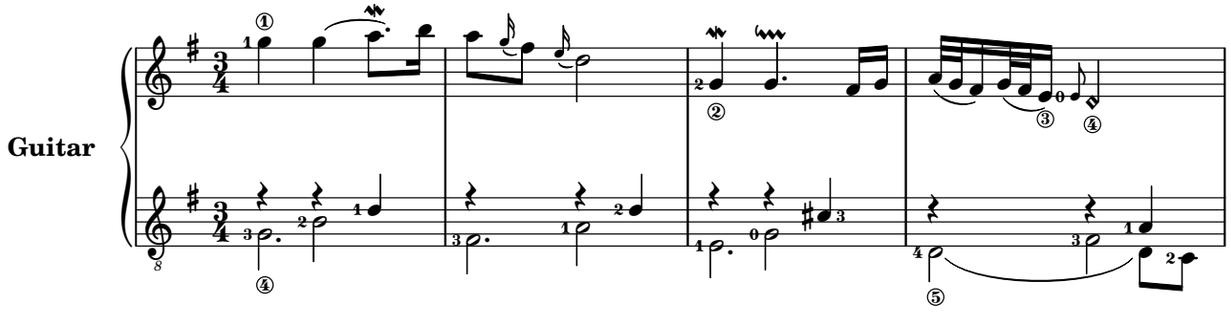
http://imslp.org/wiki/Goldberg-Variationen,_BWV_988_(Bach,_Johann_Sebastian)

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

Introduction to Version 2.0

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

The changes of Version 2.0, are mostly about readability and spacing. The use of the Grand Staff is about clarity and authority. The use of the Treble Cleff is mostly technical. Perhaps an example from the Aria.



Notice the 2 clefs. They are very different. The top is the normal Treble Clef. The bottom is the "normal" Guitar Clef. There is an octave difference. Solo Guitar score is written in a special clef to accomodate the range of the instrument. And is quite ideal for that purpose. But in ensemble arrangement, particularly from the keyboa

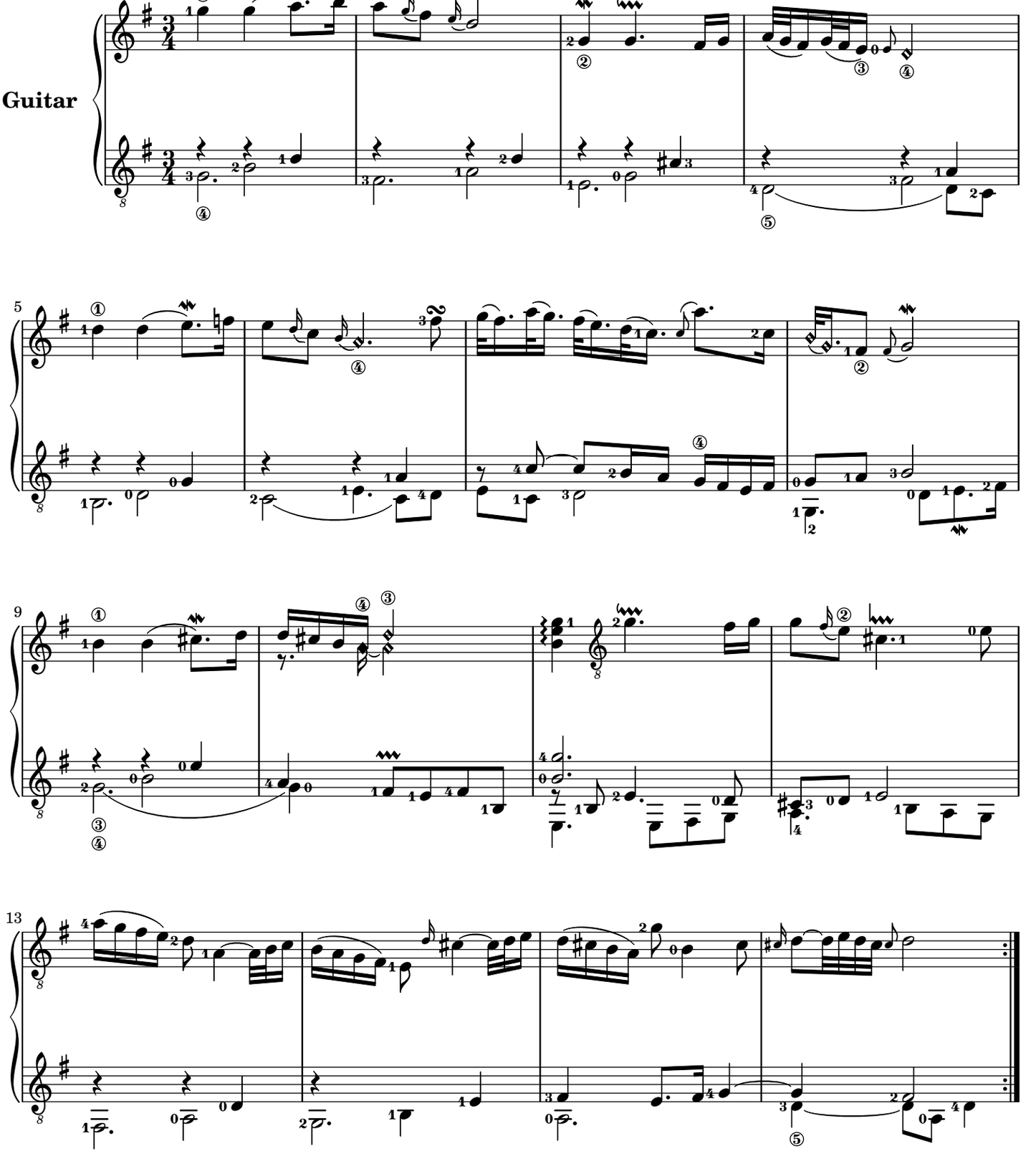
Aria

"Goldberg"

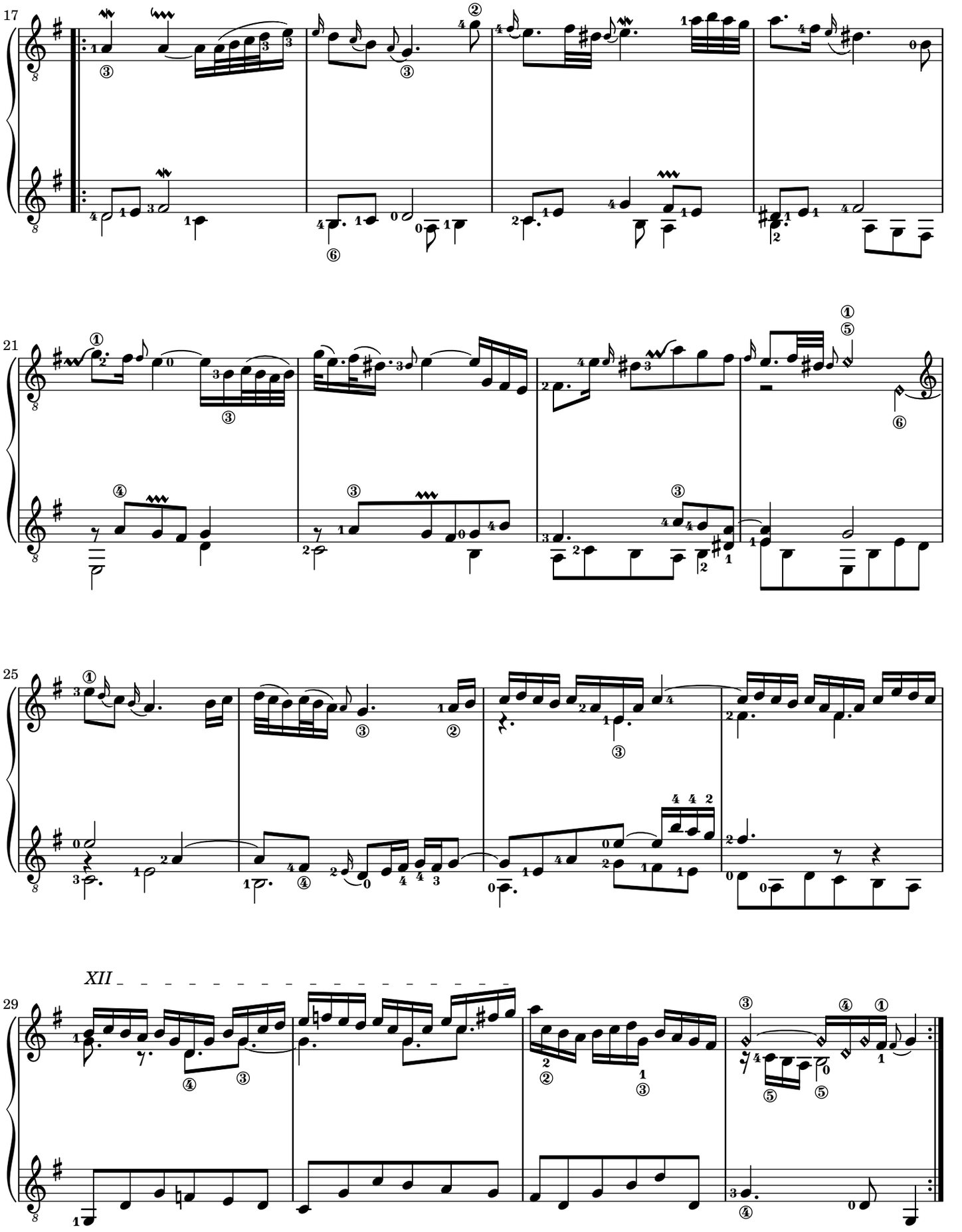
J. S. Bach (1685 - 1750)
Steve Shorter (2018)

2.0

Guitar

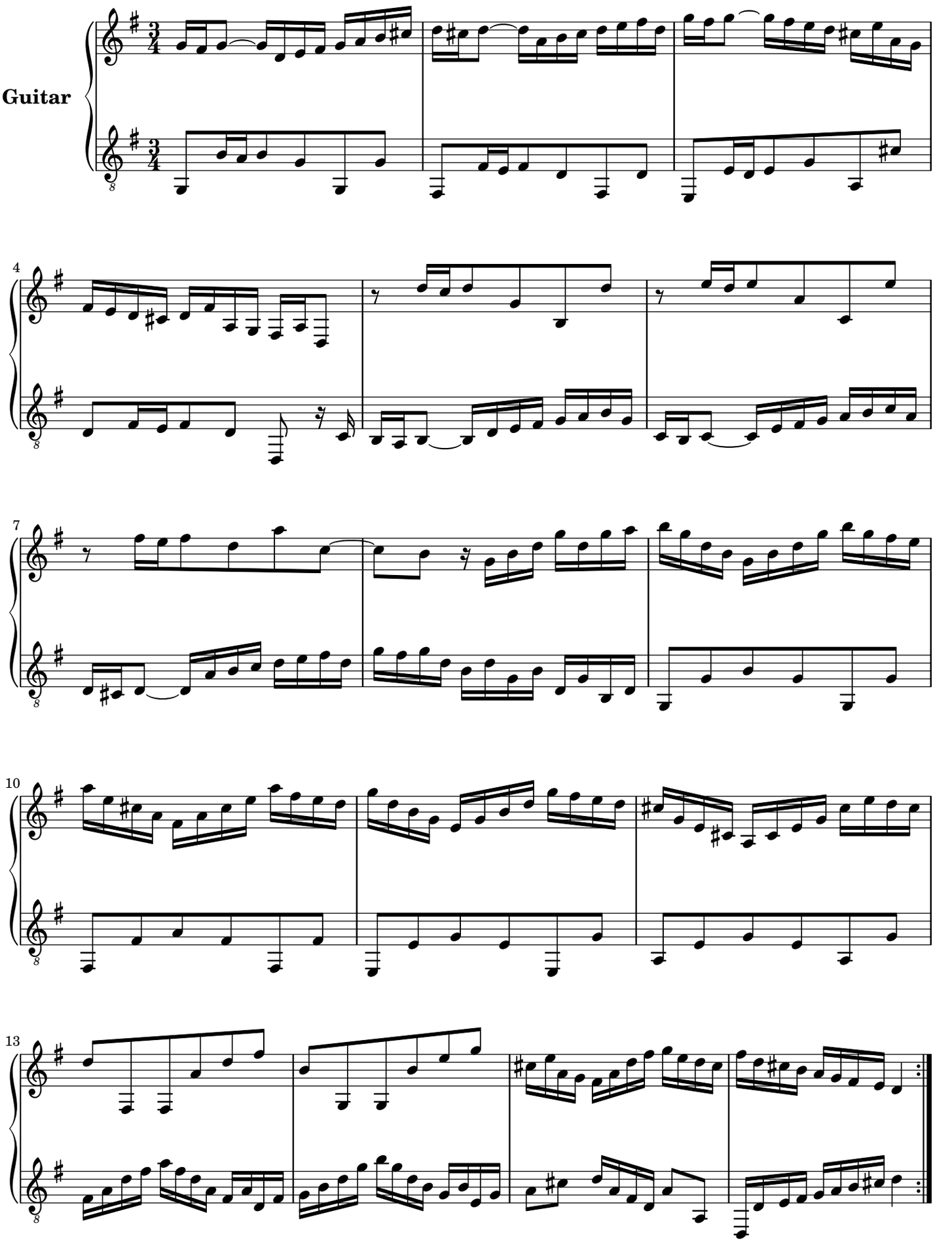


Steve Shorter (2014). JD Erickson (2007). CC BY-SA

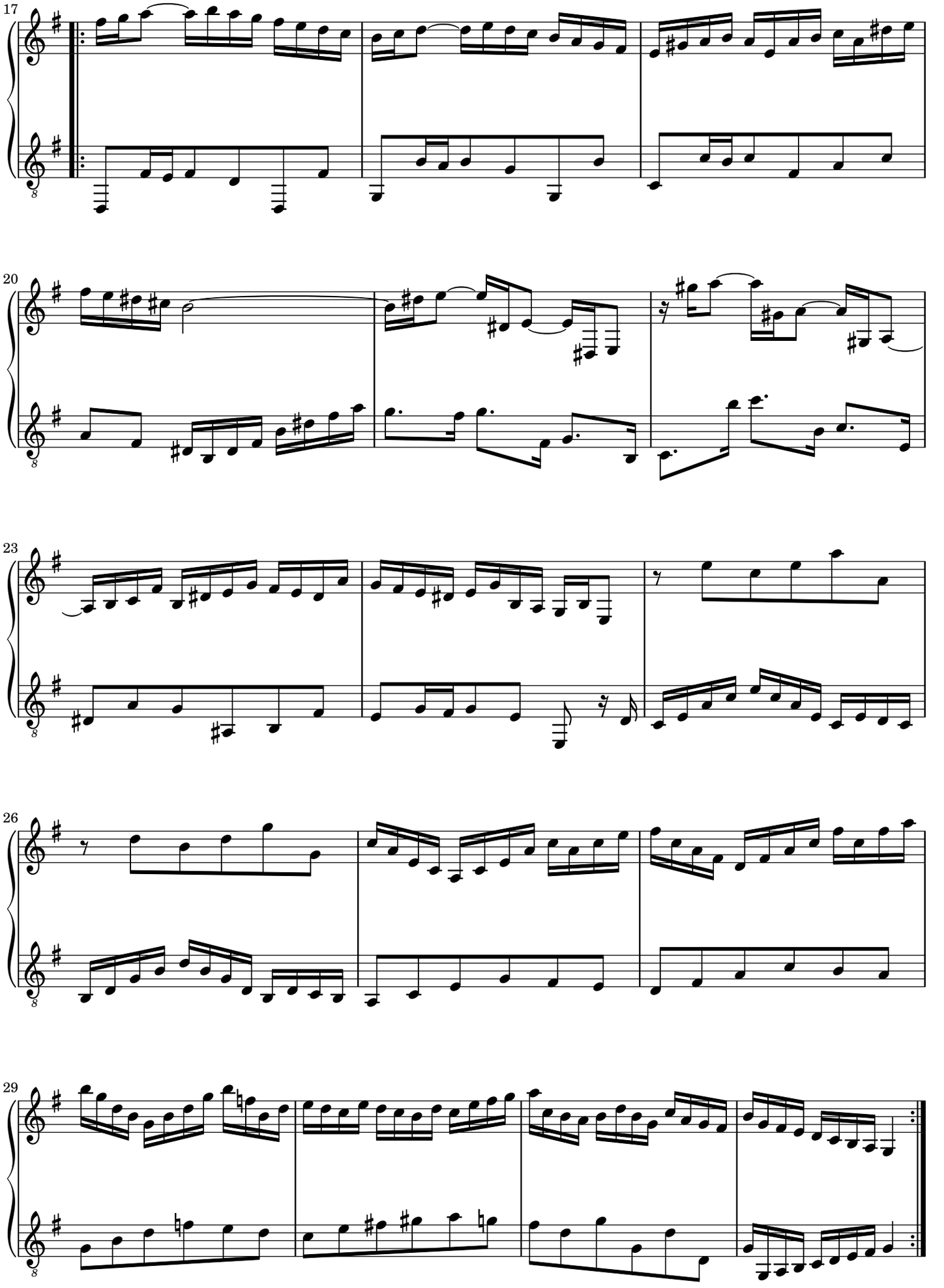


Steve Shorter (2014). JD Erickson (2007). CC BY-SA

Variation 01

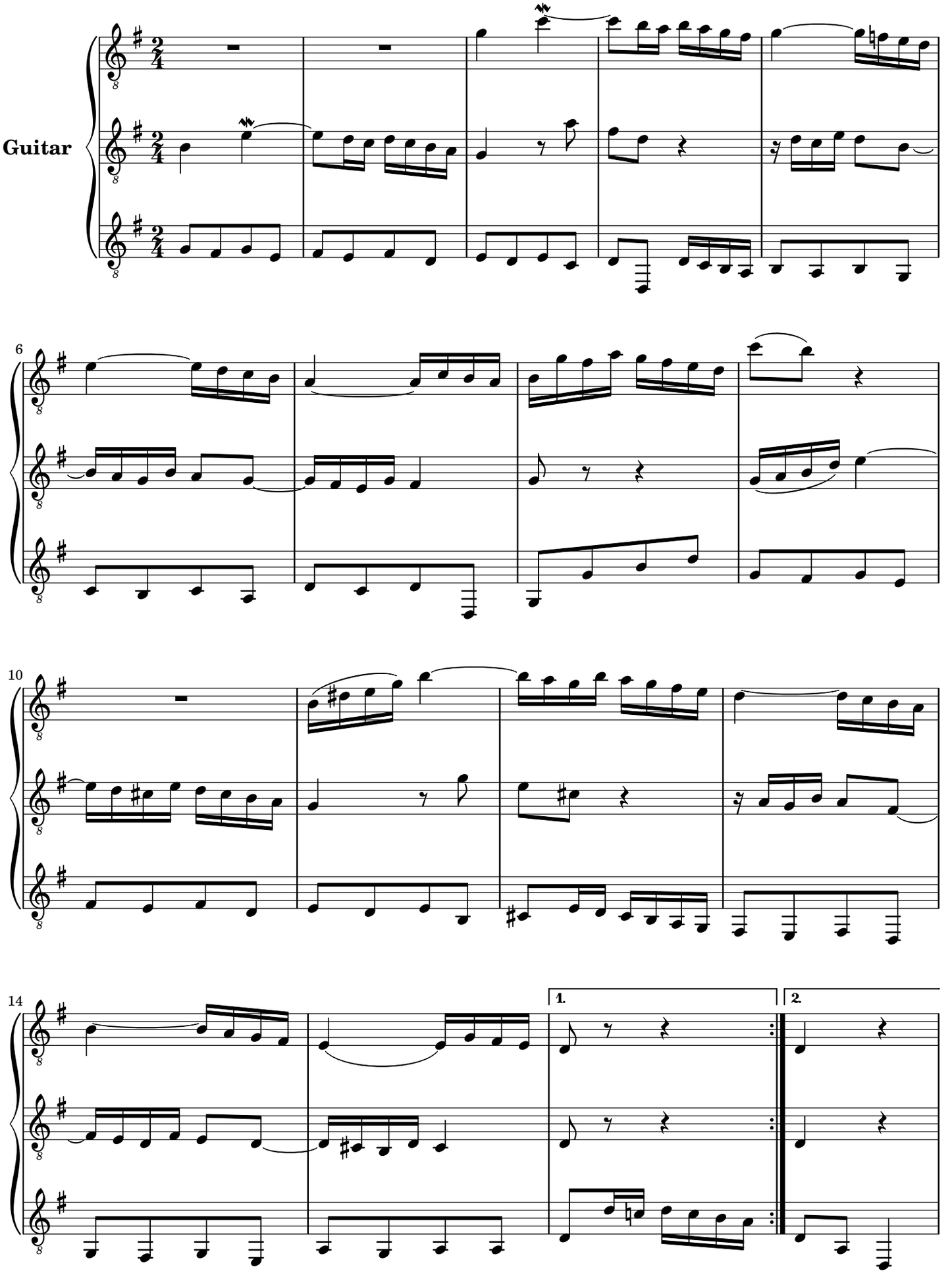


Steve Shorter (2014). JD Erickson (2007). CC BY-SA

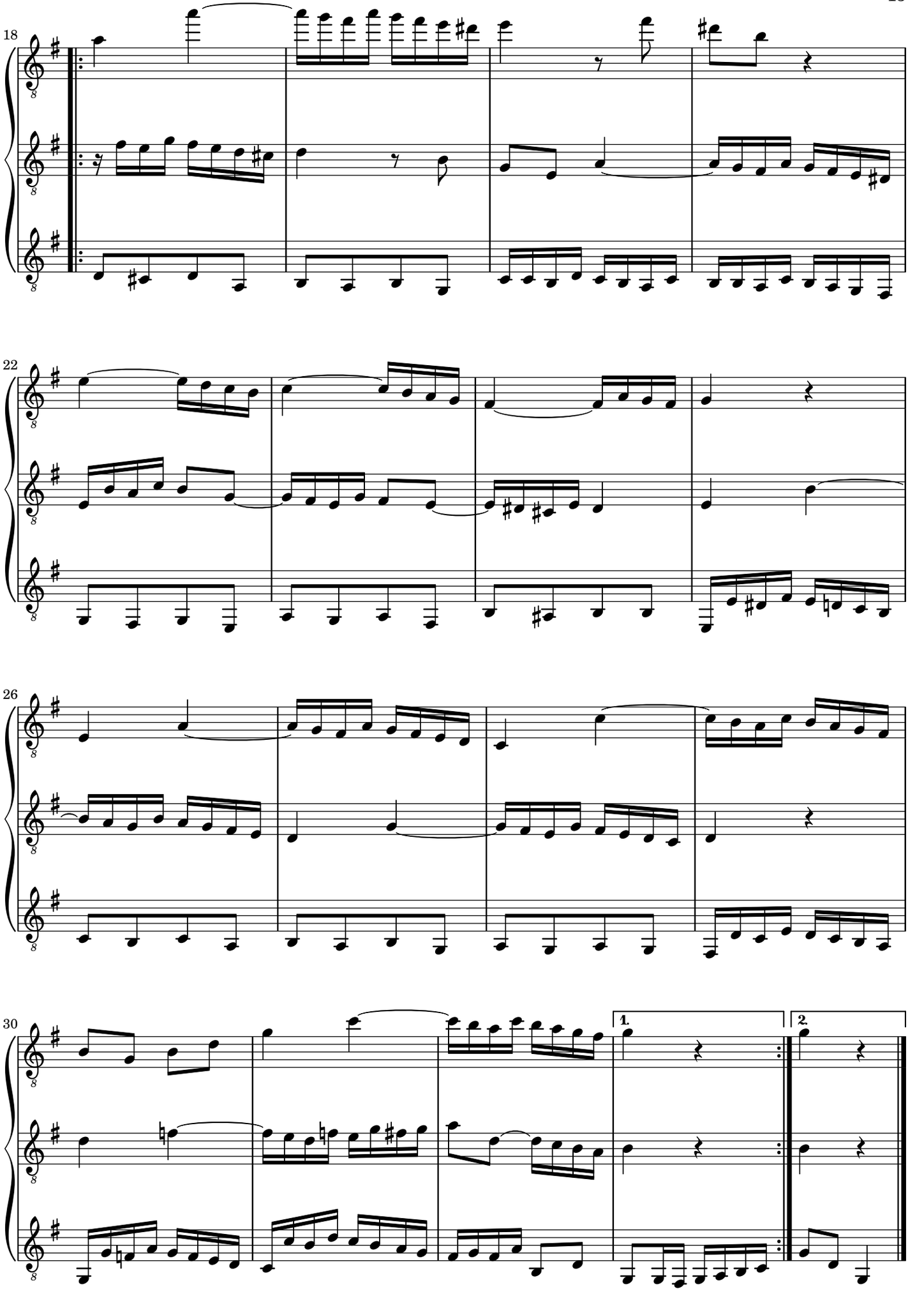


Steve Shorter (2014). JD Erickson (2007). CC BY-SA

Variation 02



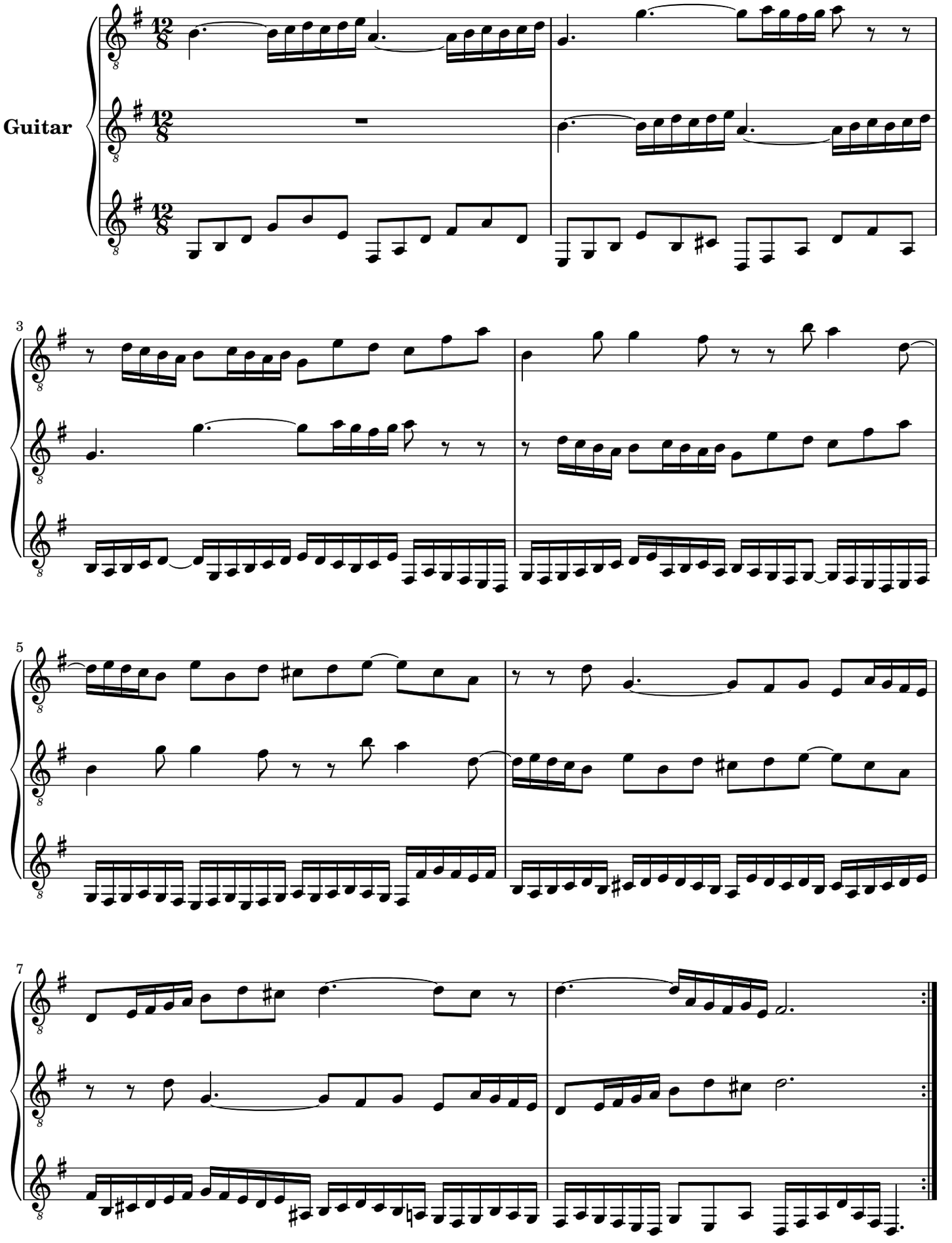
Steve Shorter (2014). JD Erickson (2007). CC BY-SA



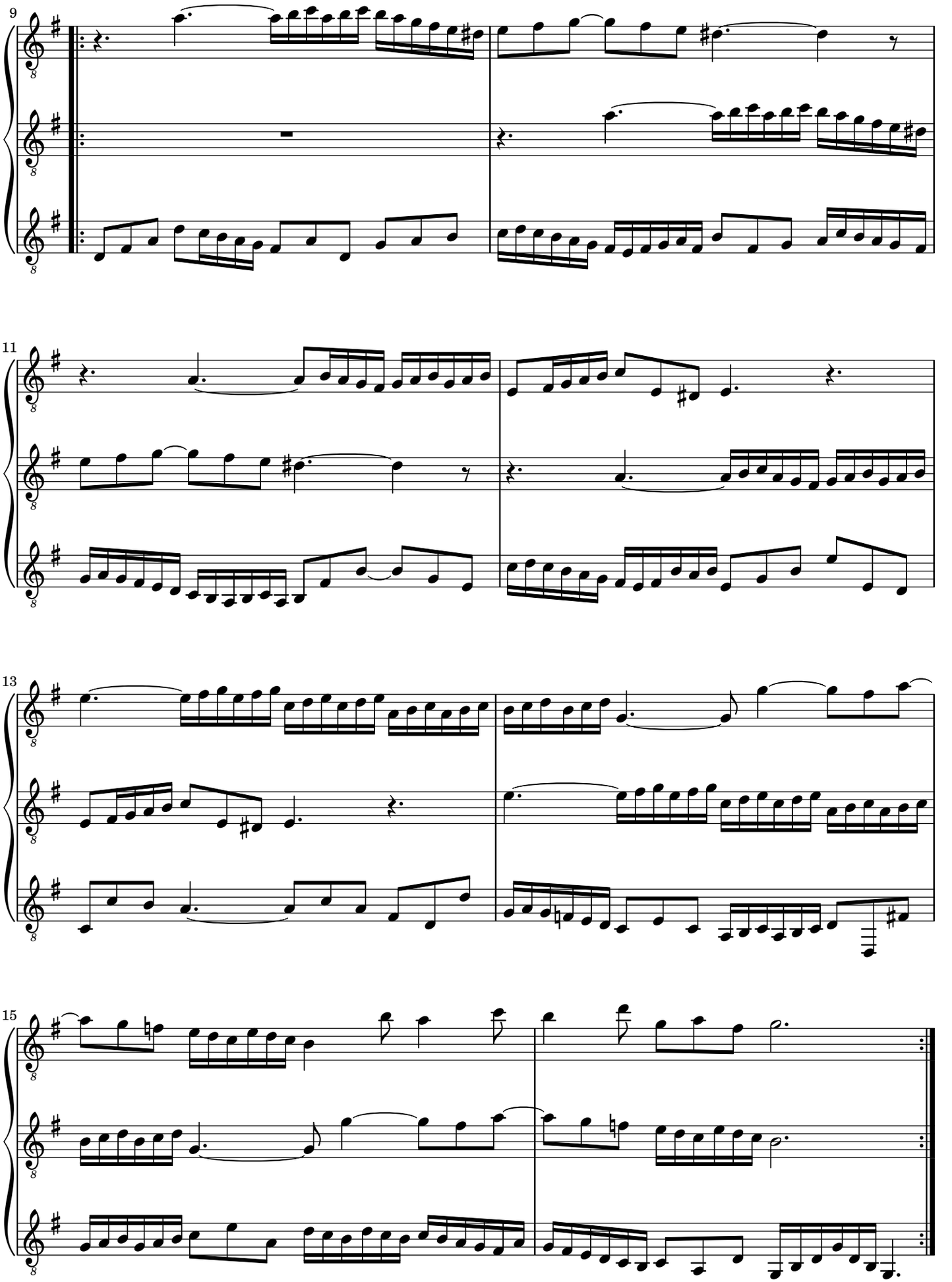
Steve Shorter (2014). JD Erickson (2007). CC BY-SA

Variation 03

Canon at the Unison

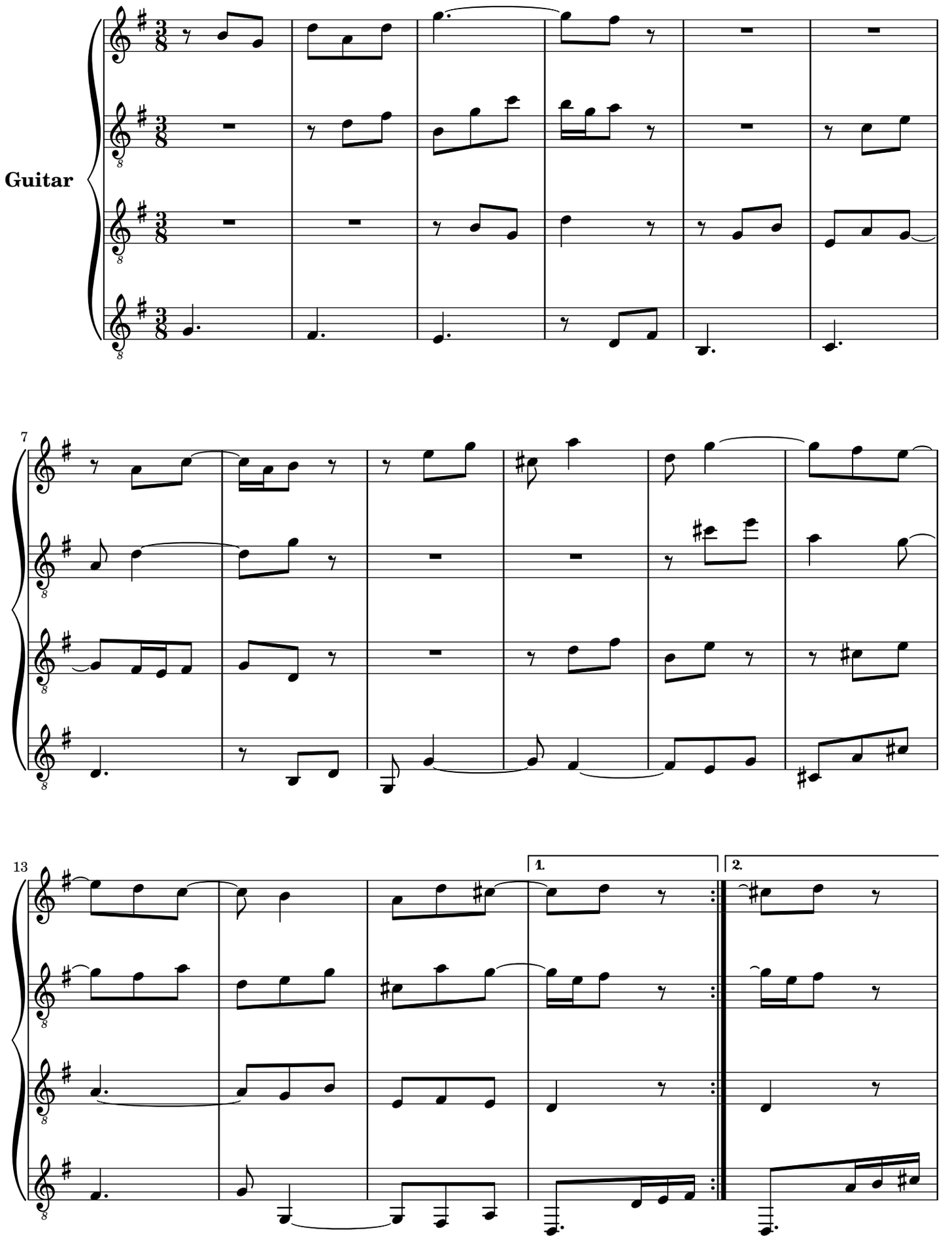


Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA

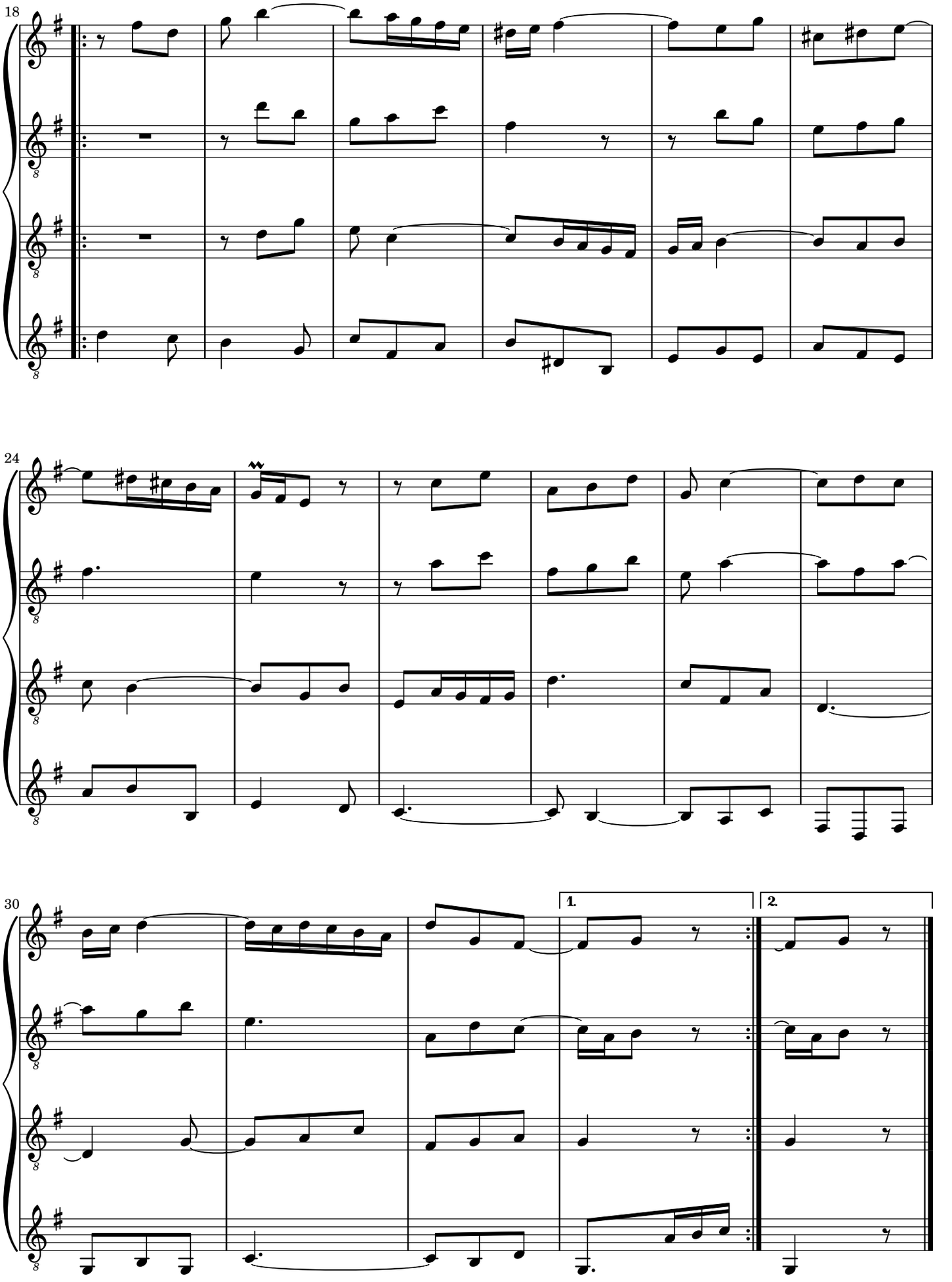


Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA

Variation 04

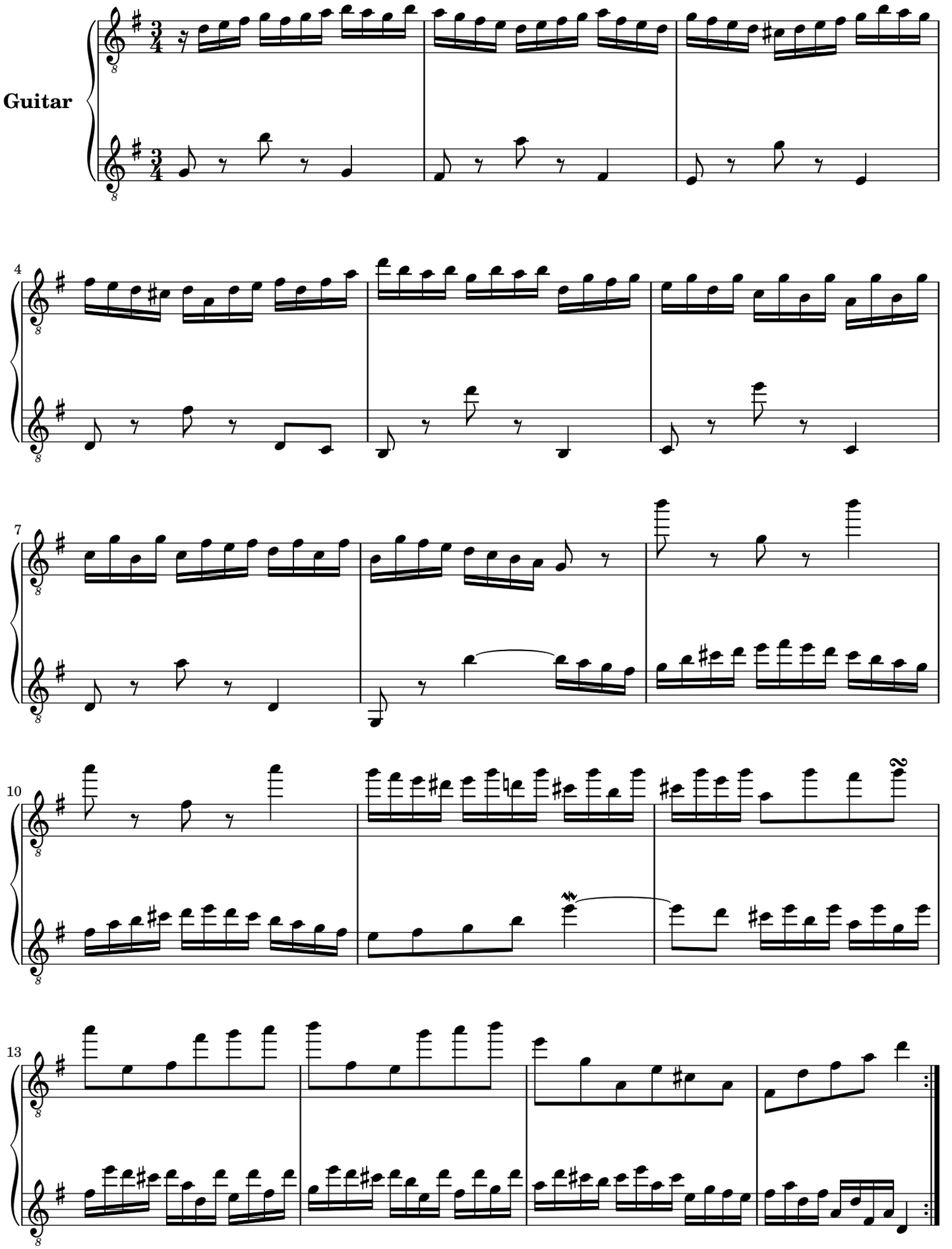


Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA

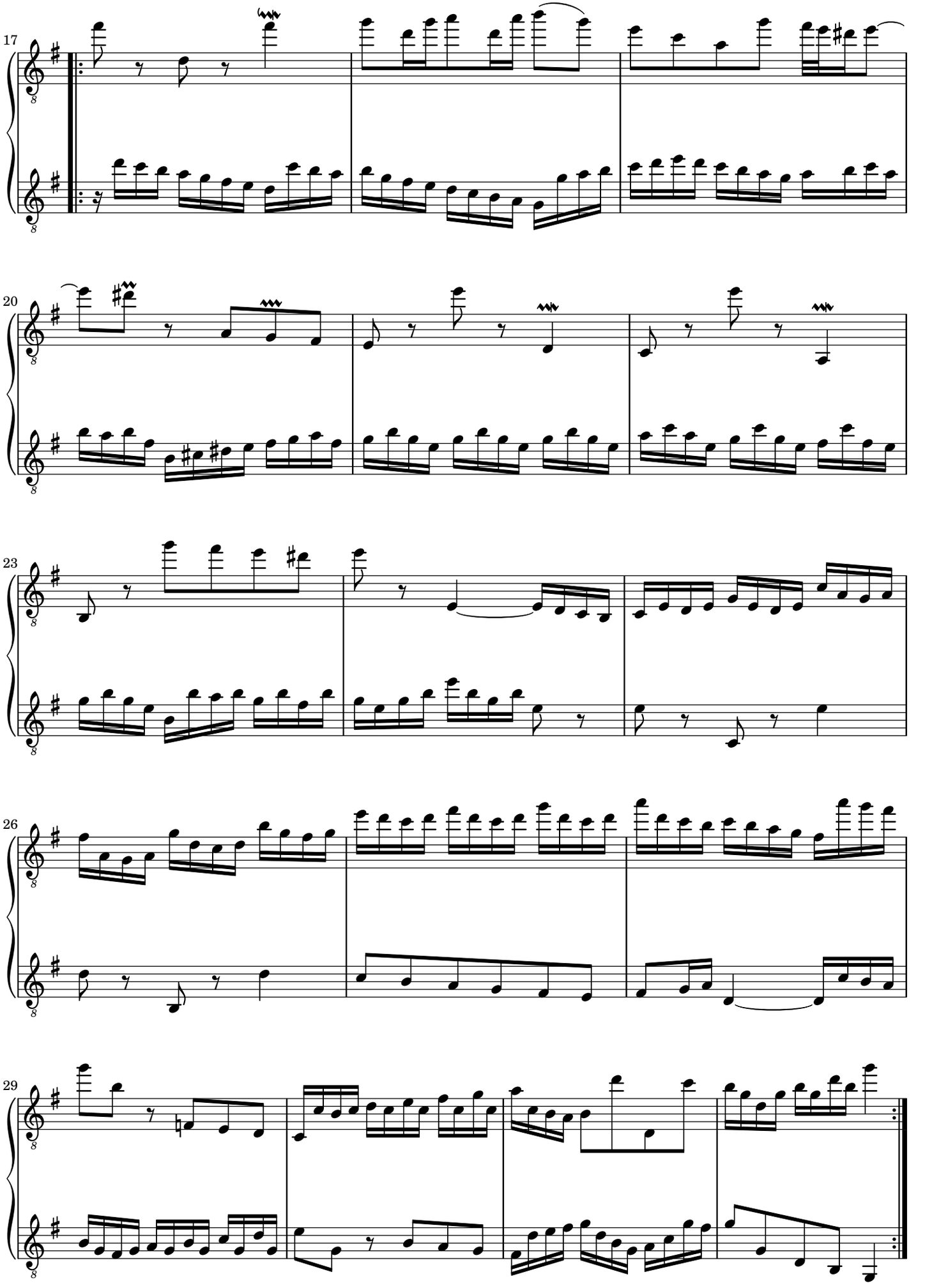


Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA

Variation 05



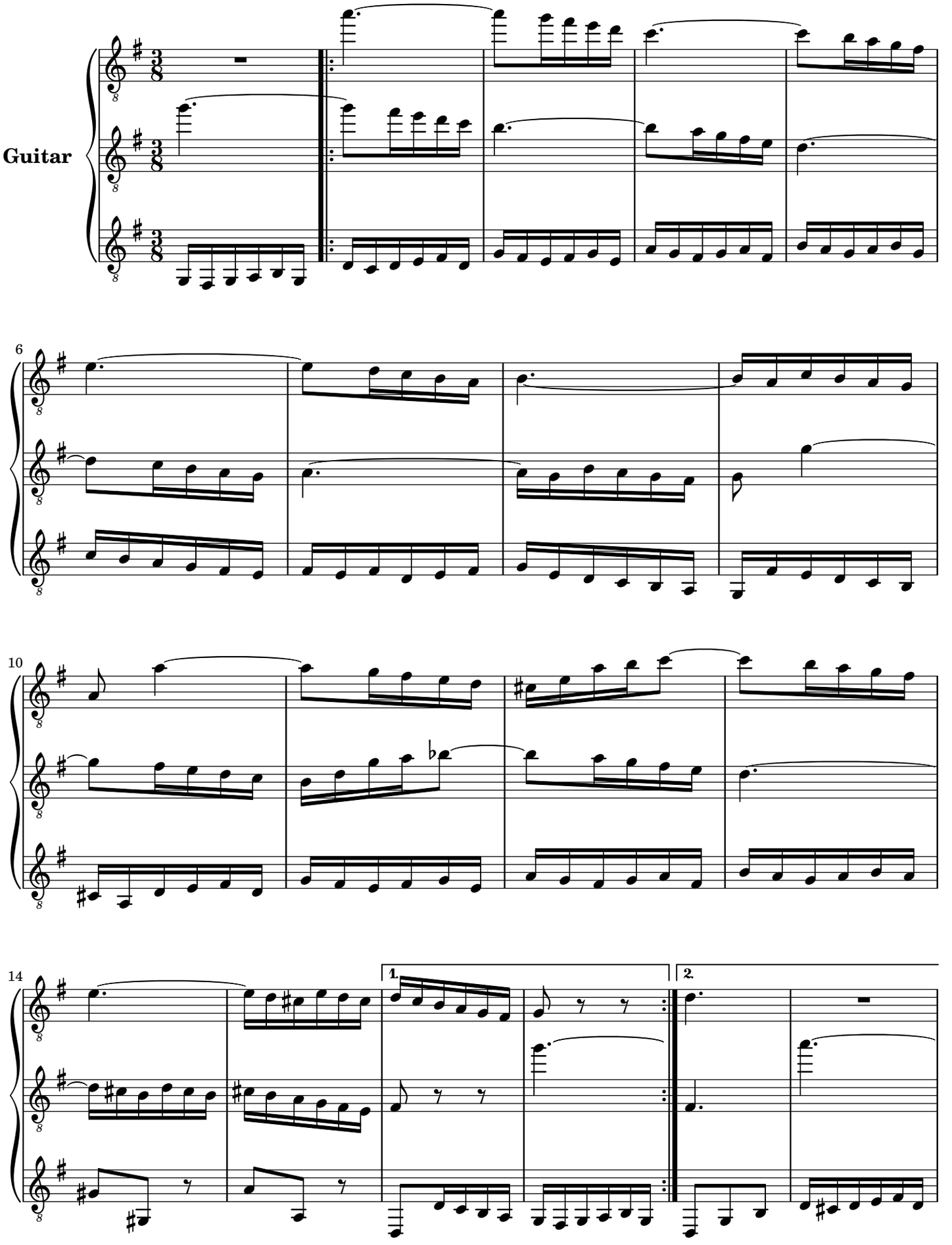
Steve Shorter (2014). JD Erickson (2007). CC BY-SA



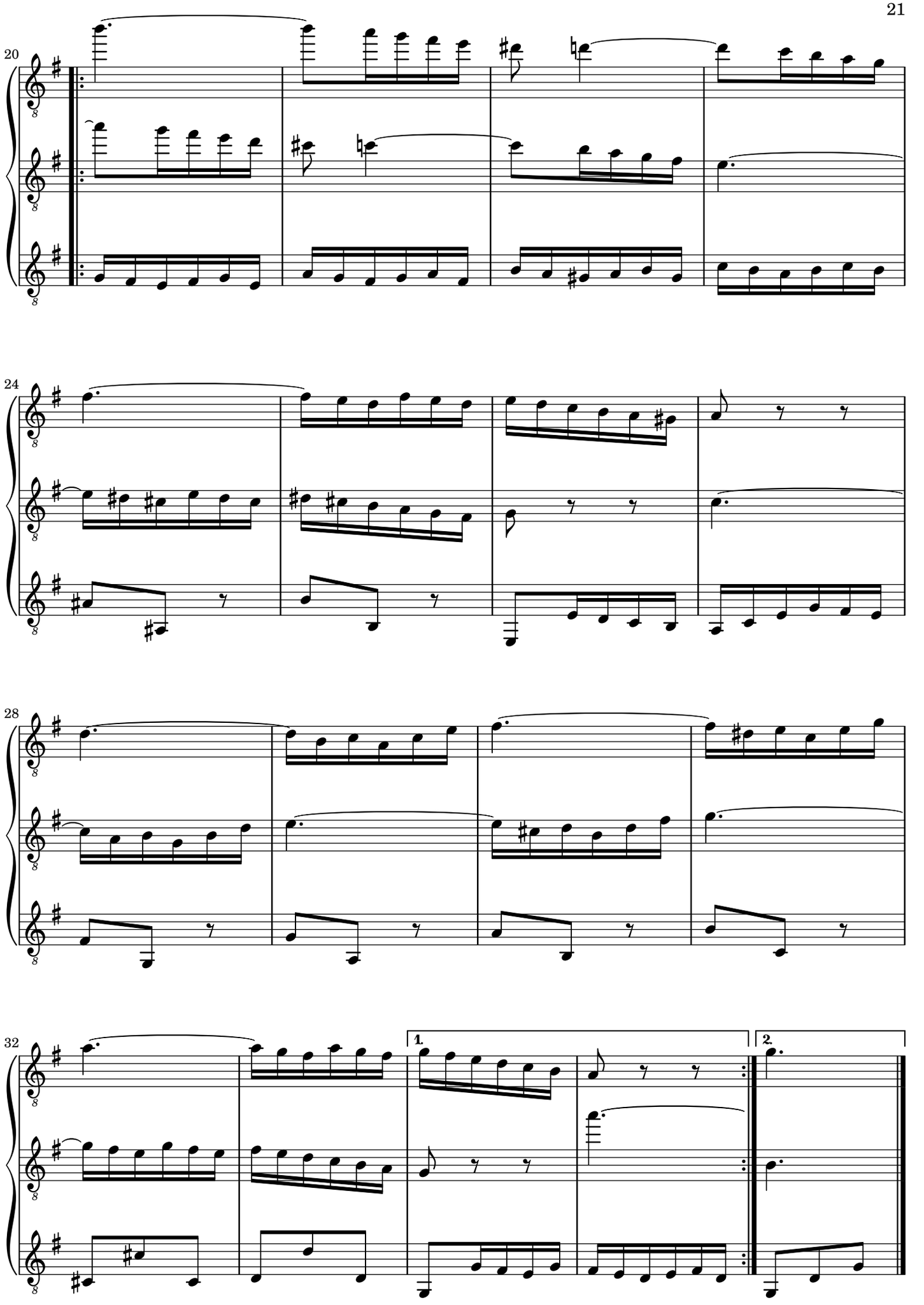
Steve Shorter (2014). JD Erickson (2007). CC BY-SA

Variation 06

Canon at the Second



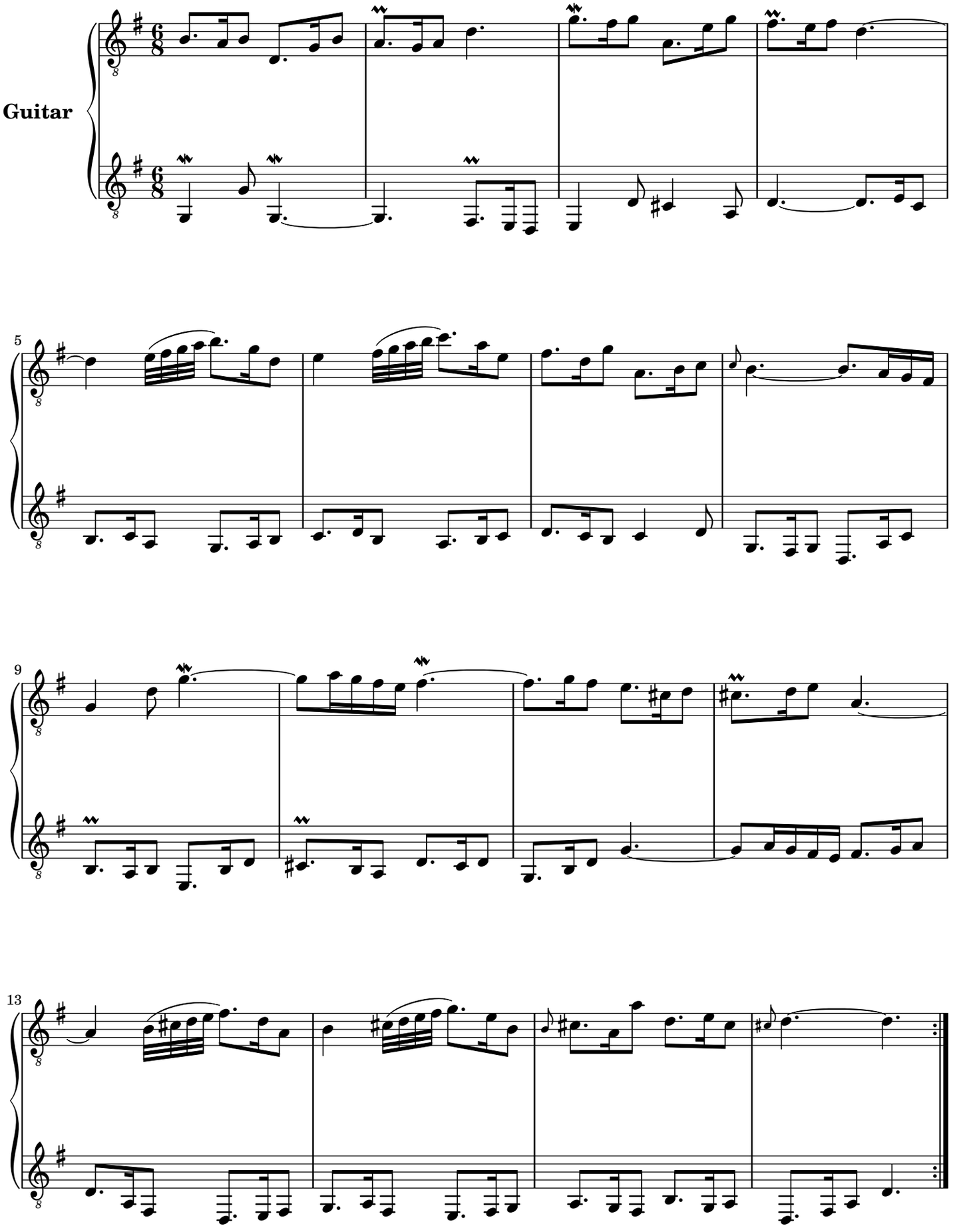
Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA



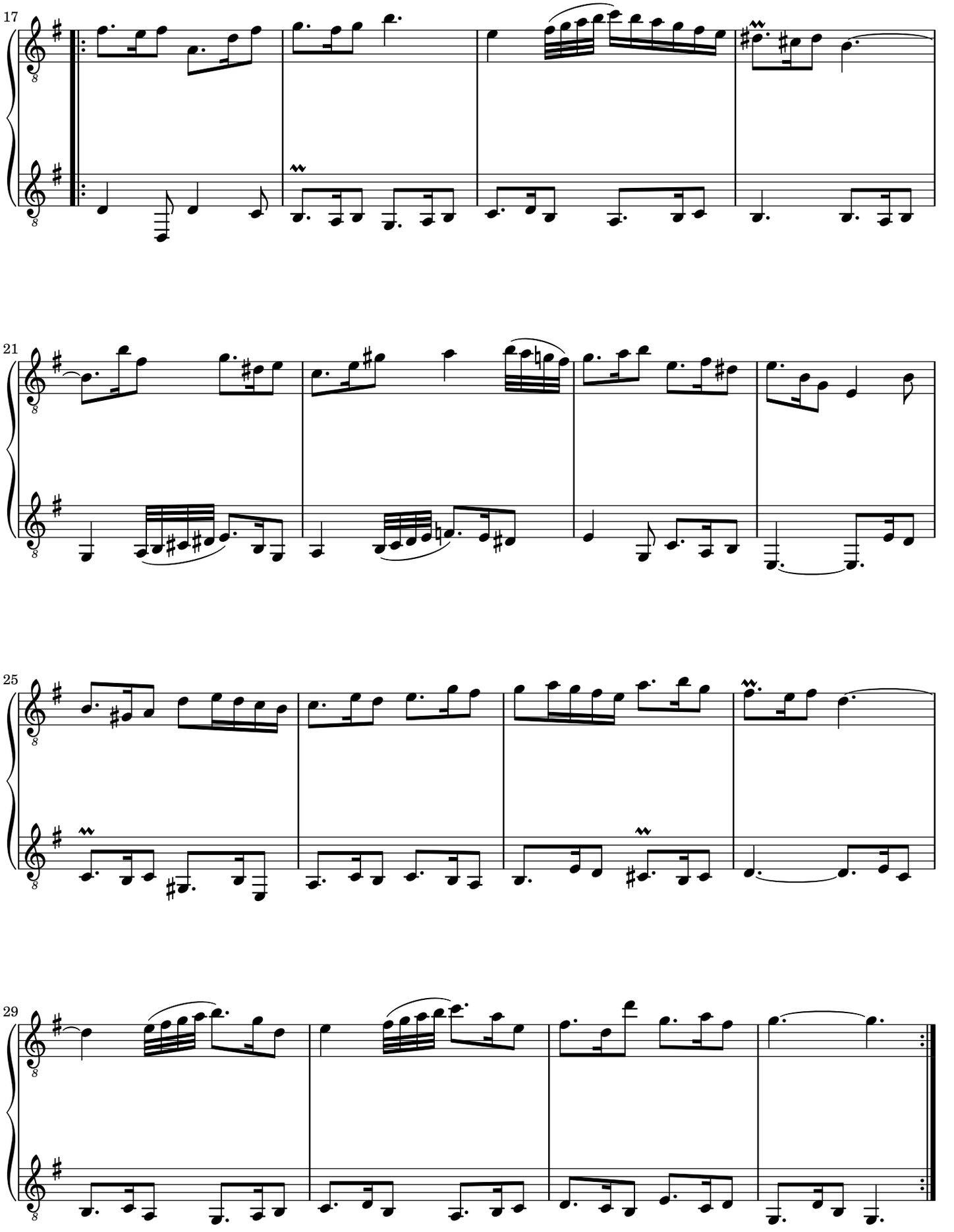
Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA

Variation 07

At the tempo of a Gigue



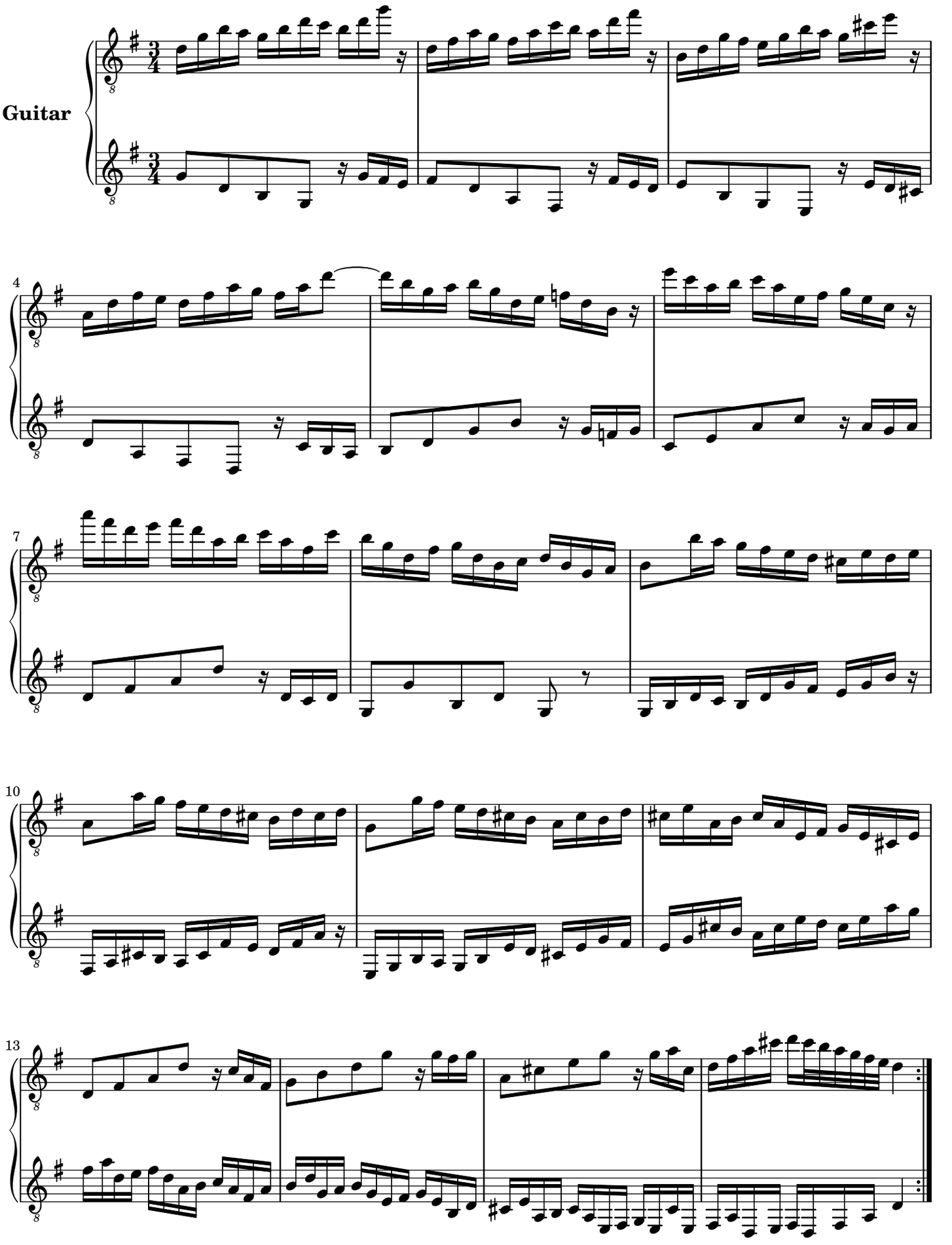
Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA



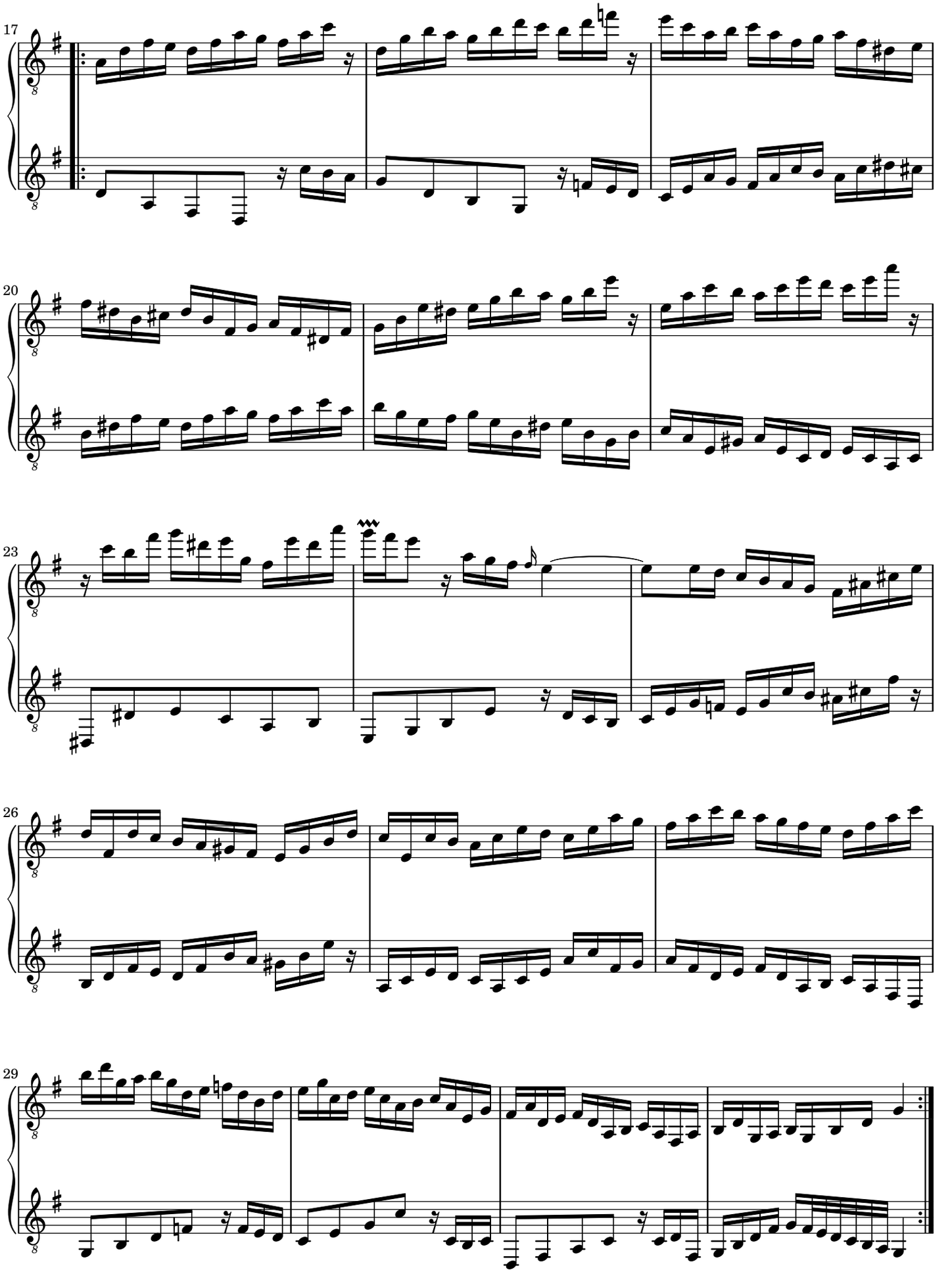
Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA

Variation 08

Guitar



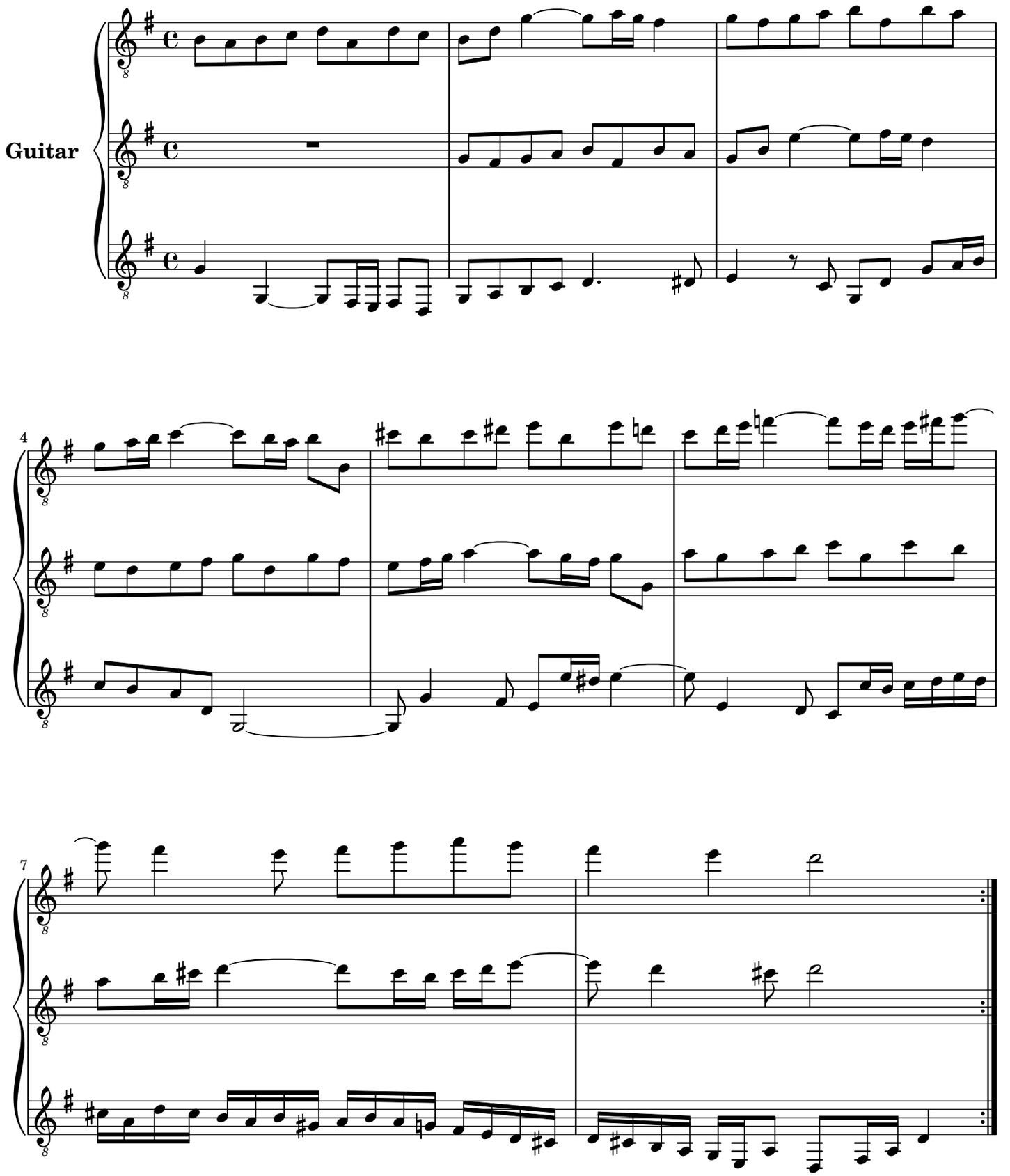
Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA



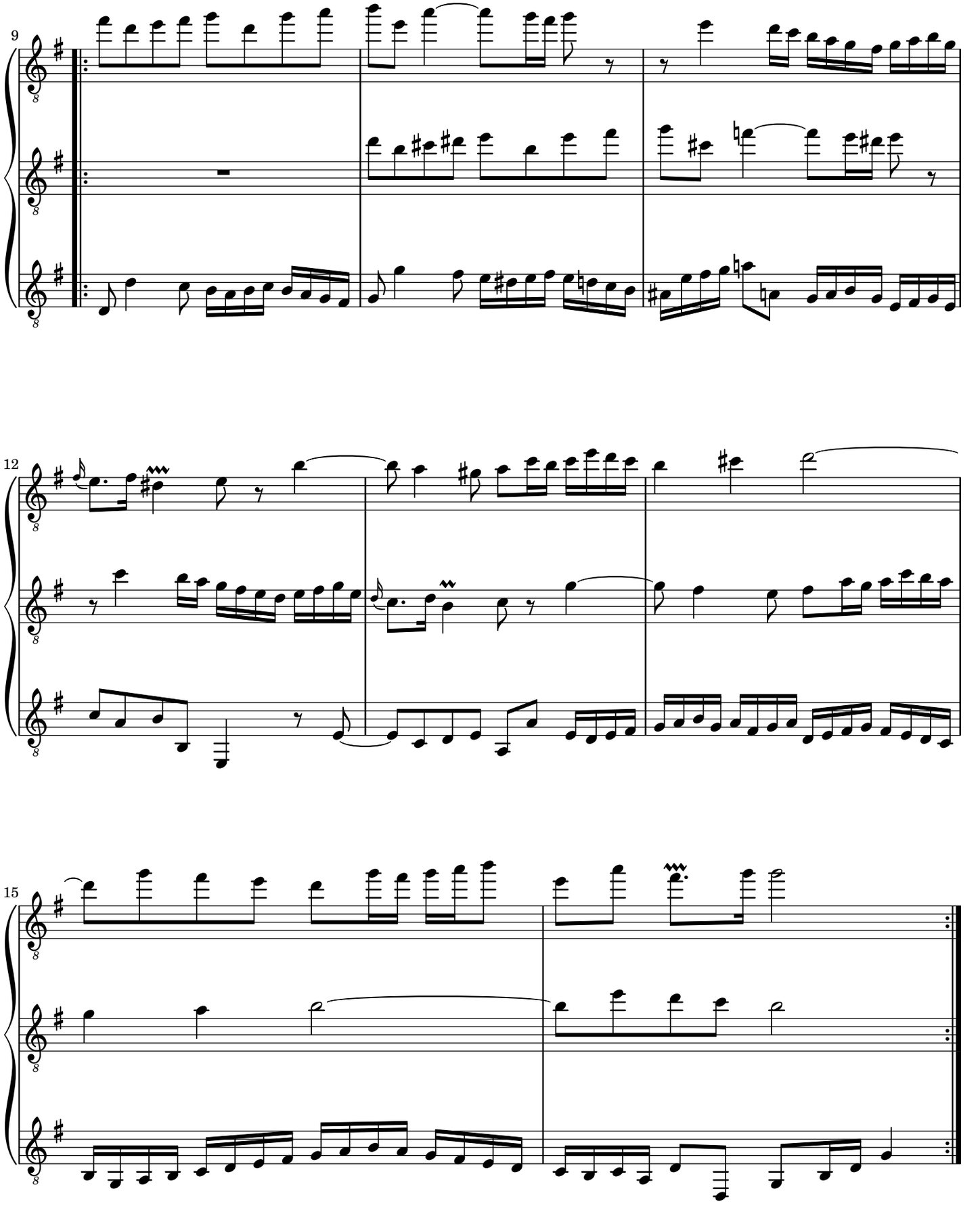
Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA

Variation 09

Canon at the Third



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

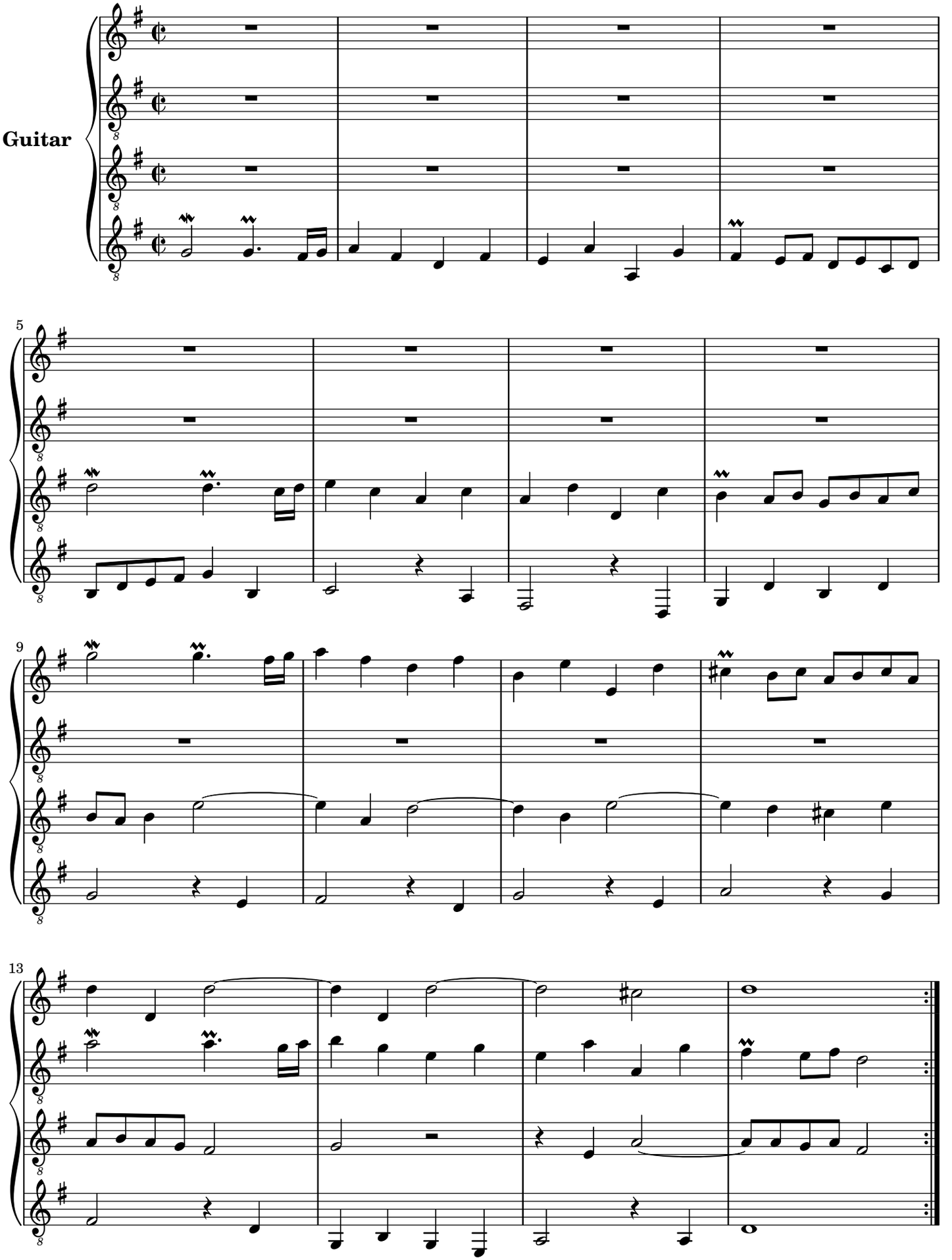


Steve Shorter (2014). Benjamin Esham (2007). CC BY-SA

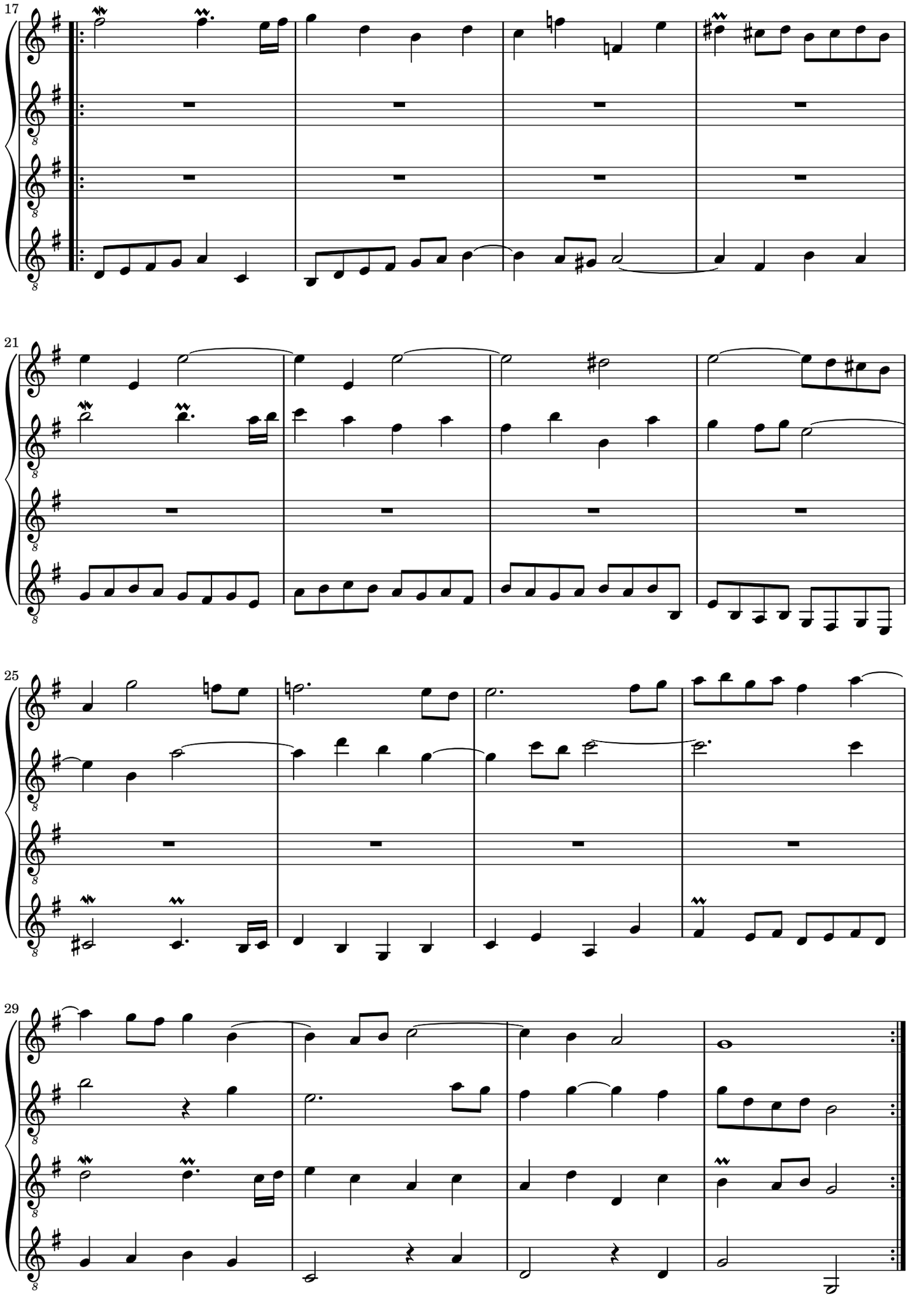
Variation 10

Fughetta

Guitar

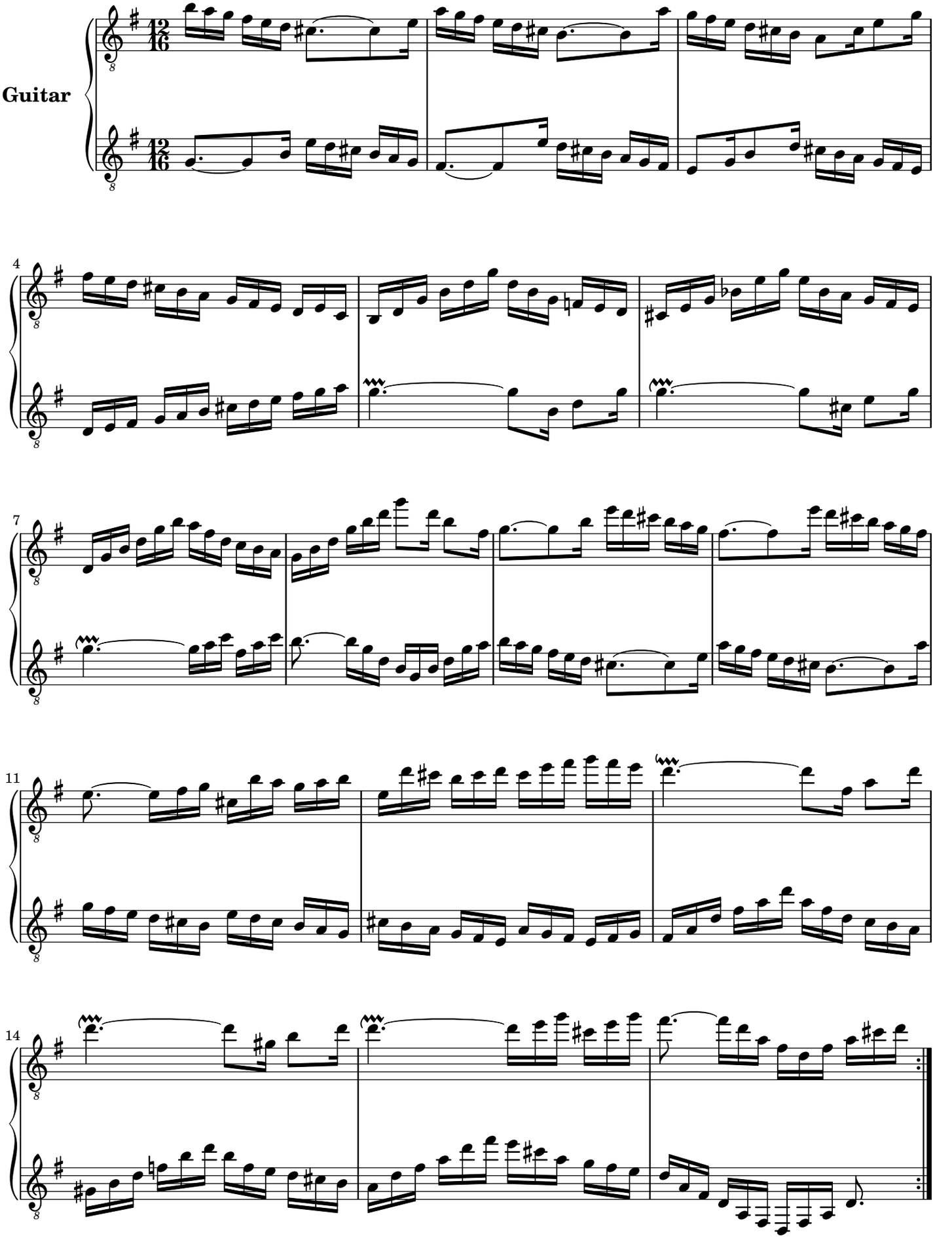


Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA

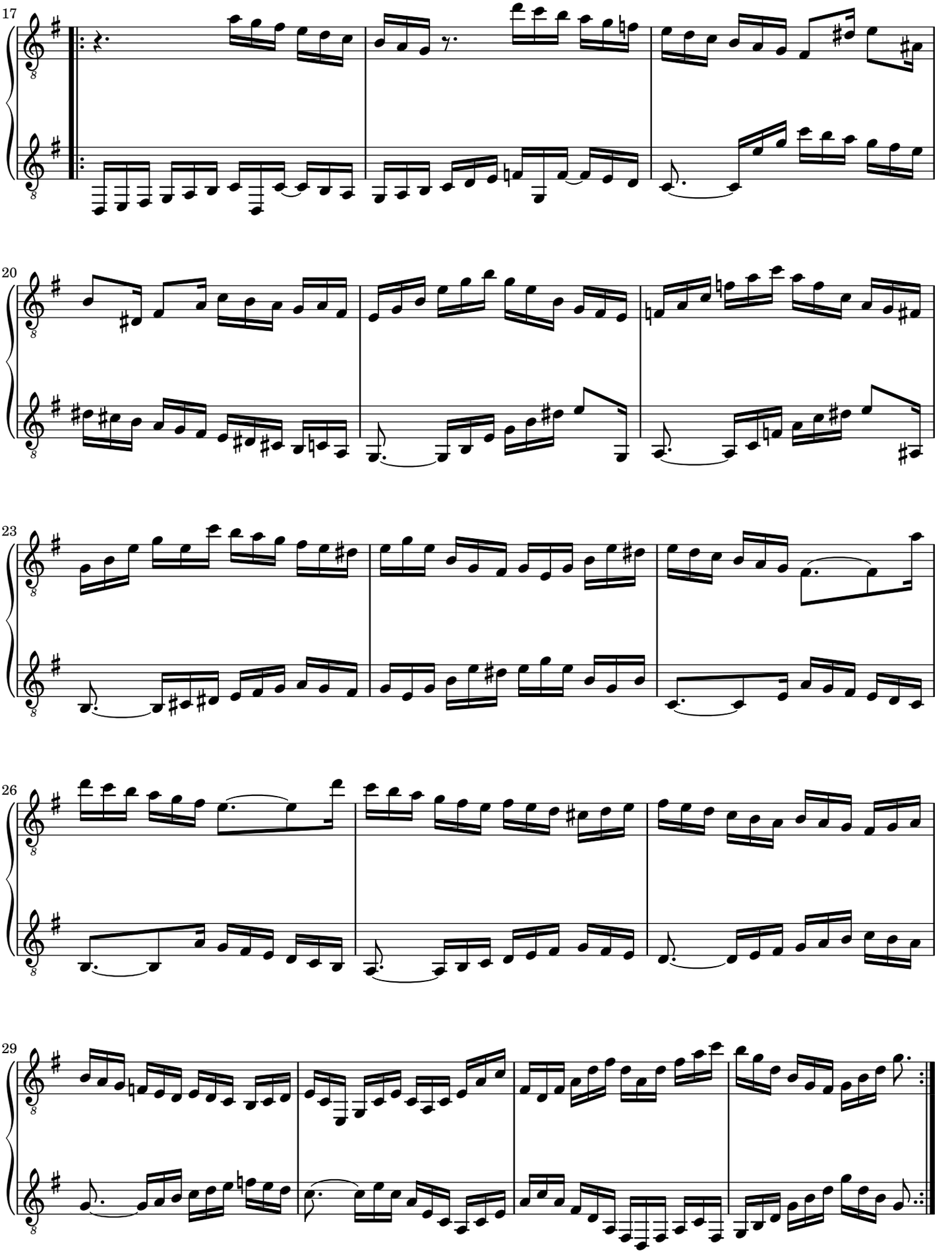


Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA

Variation 11



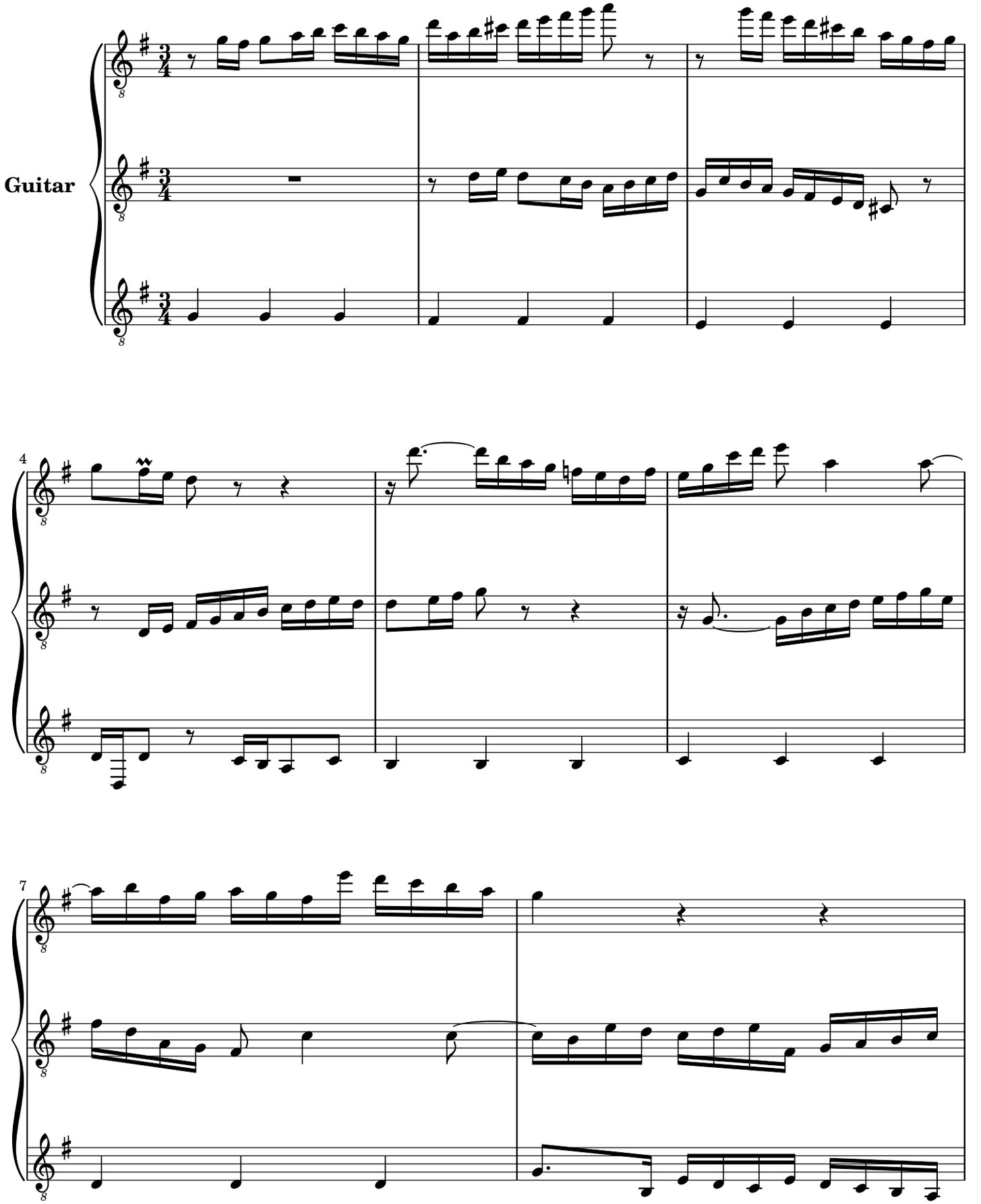
Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA



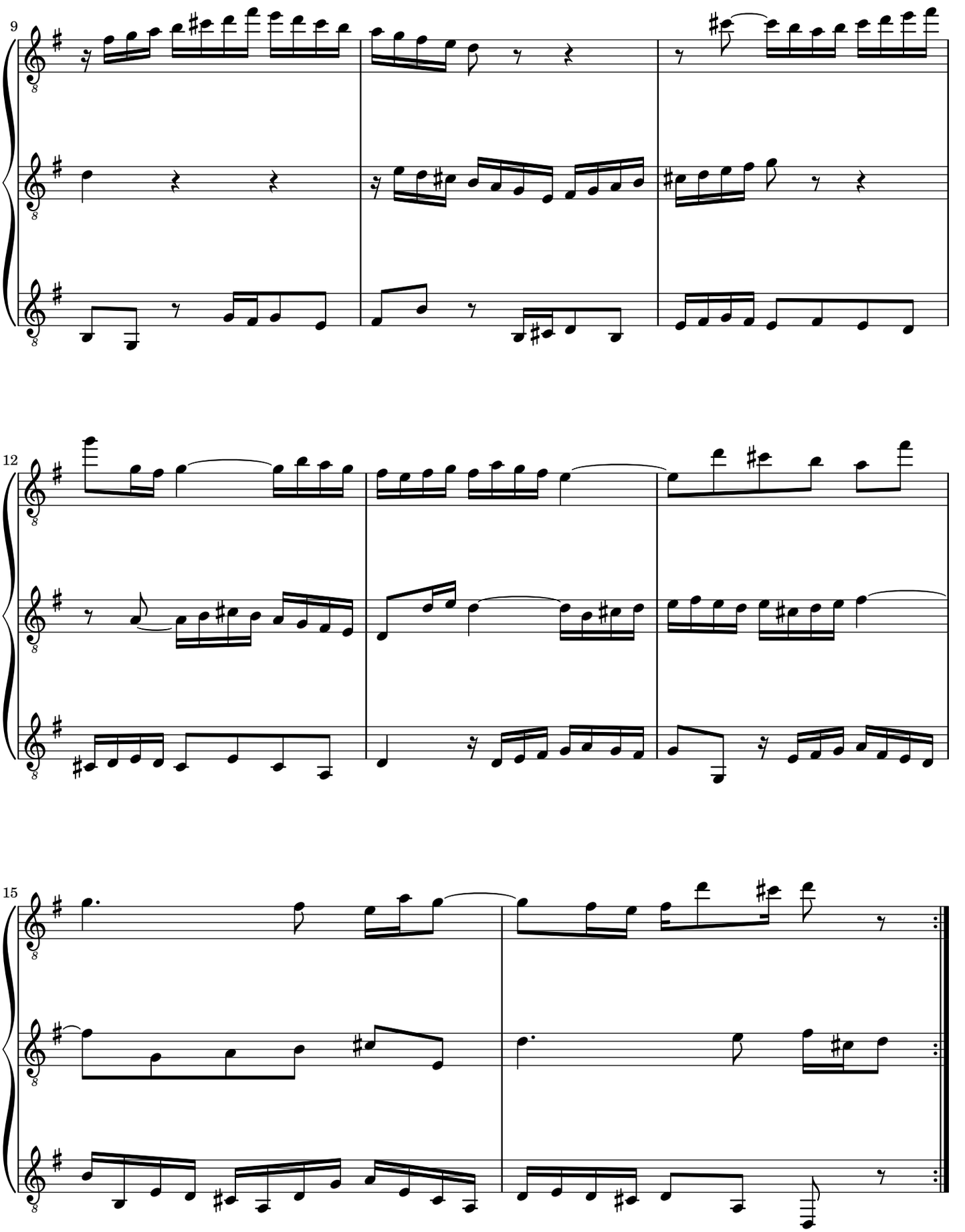
Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA

Variation 12

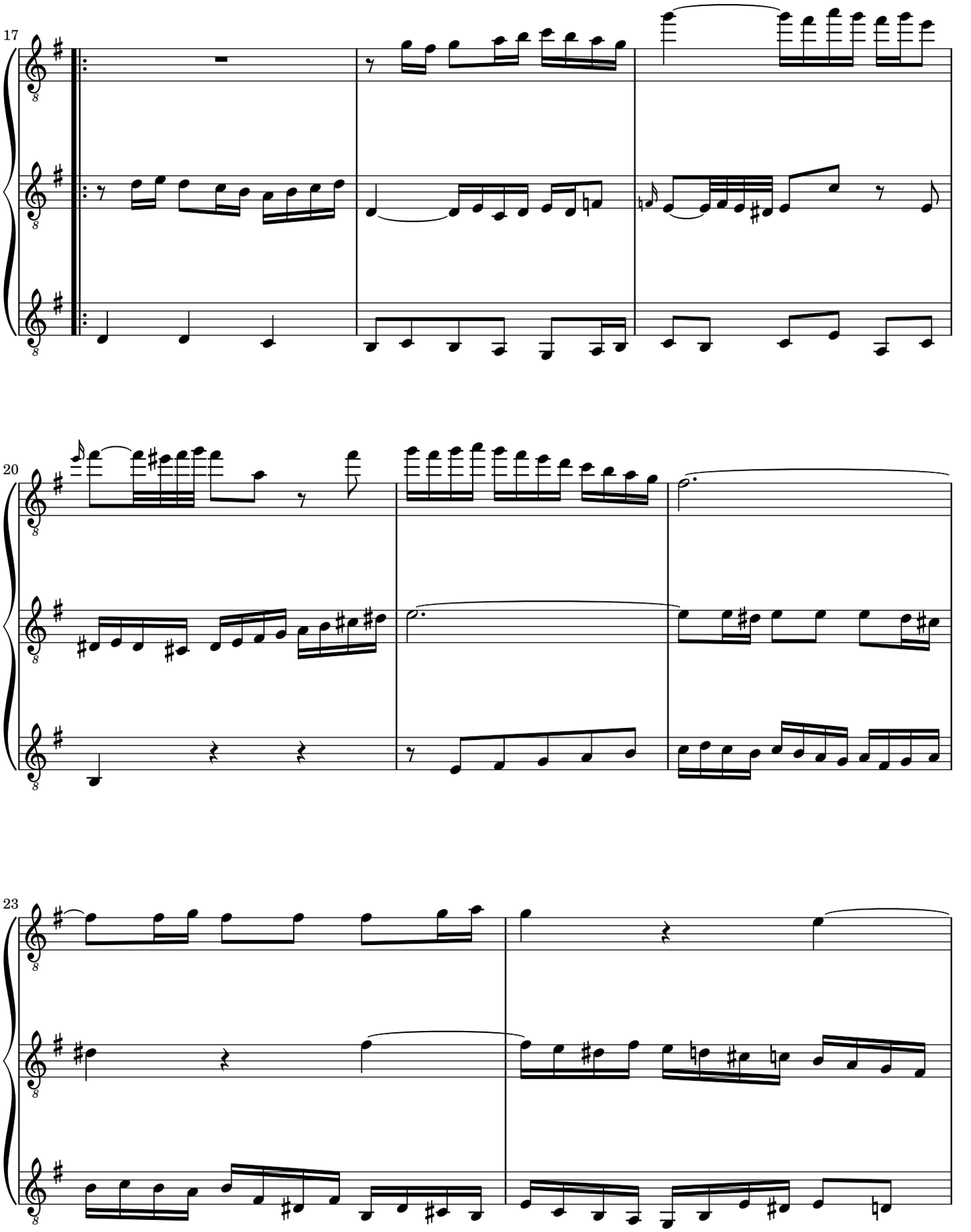
Canon at the Fourth



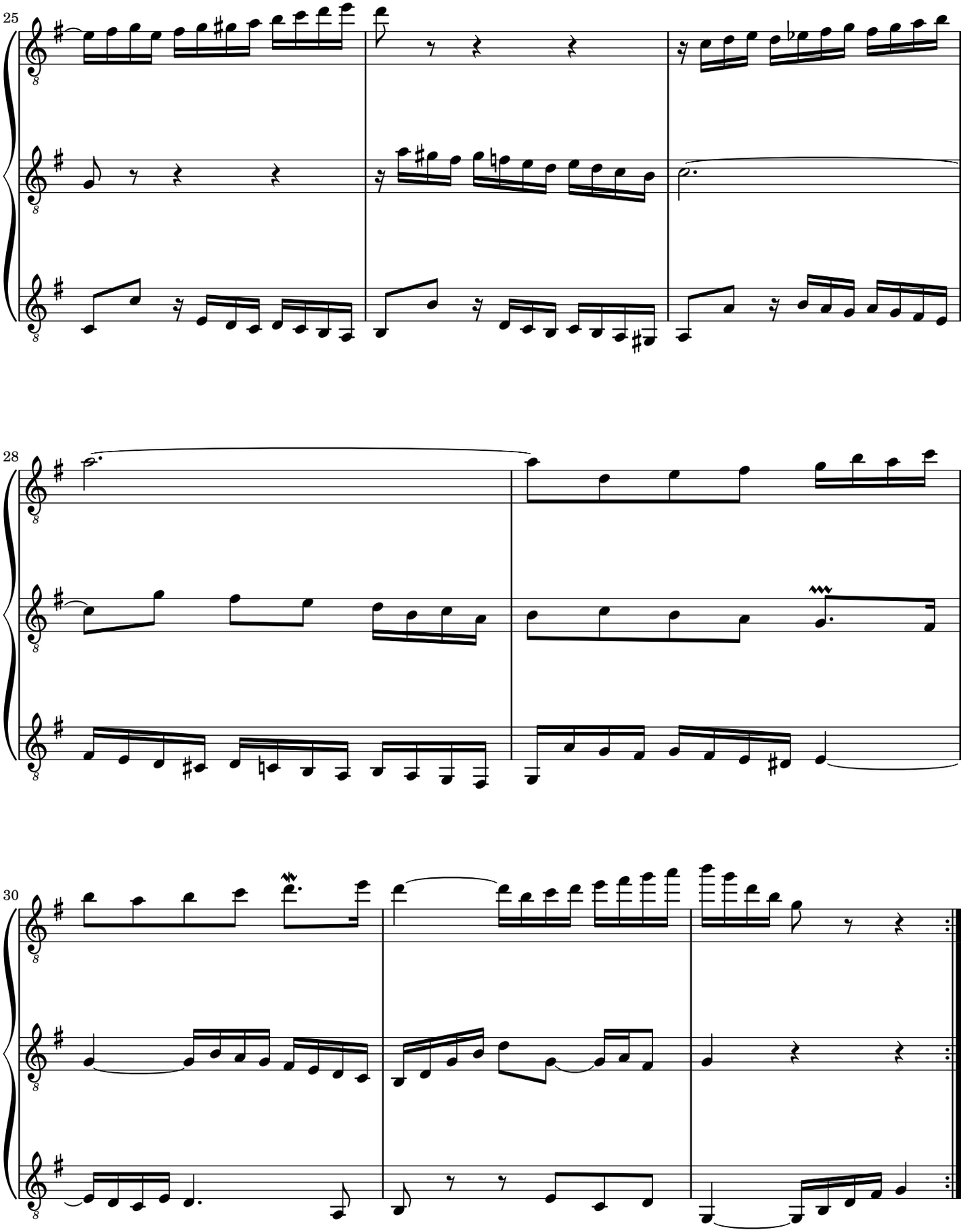
Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA



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

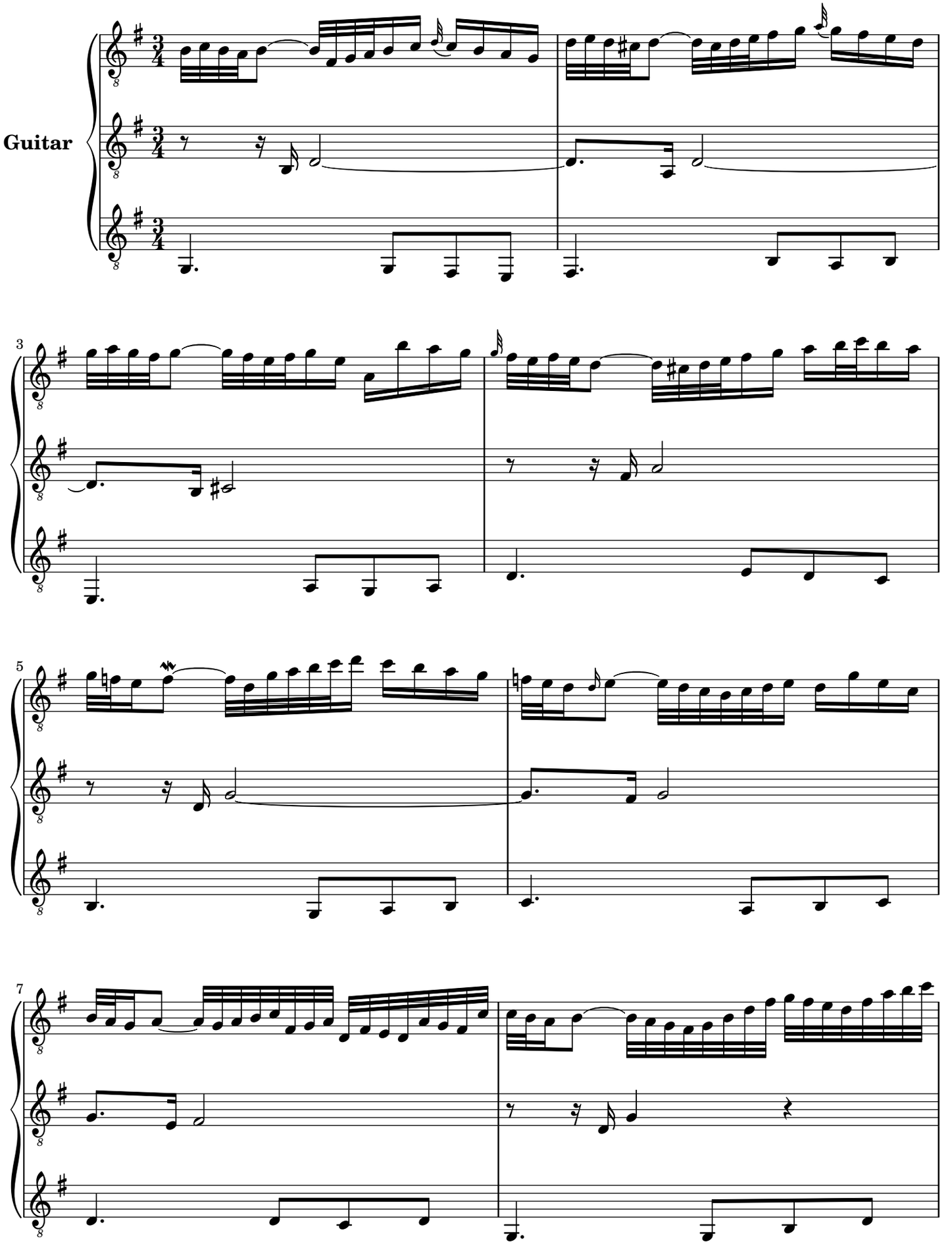


Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA

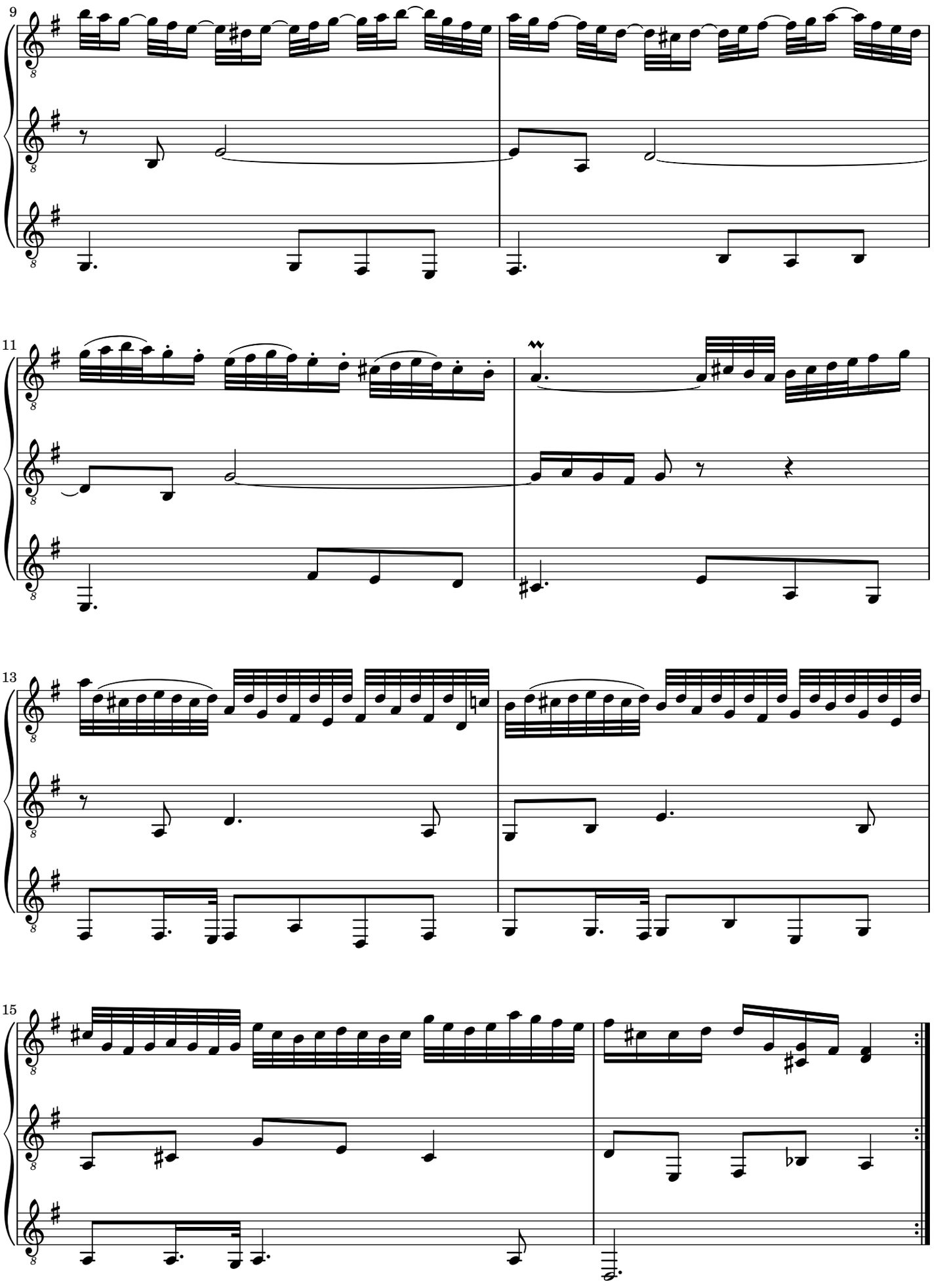


Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA

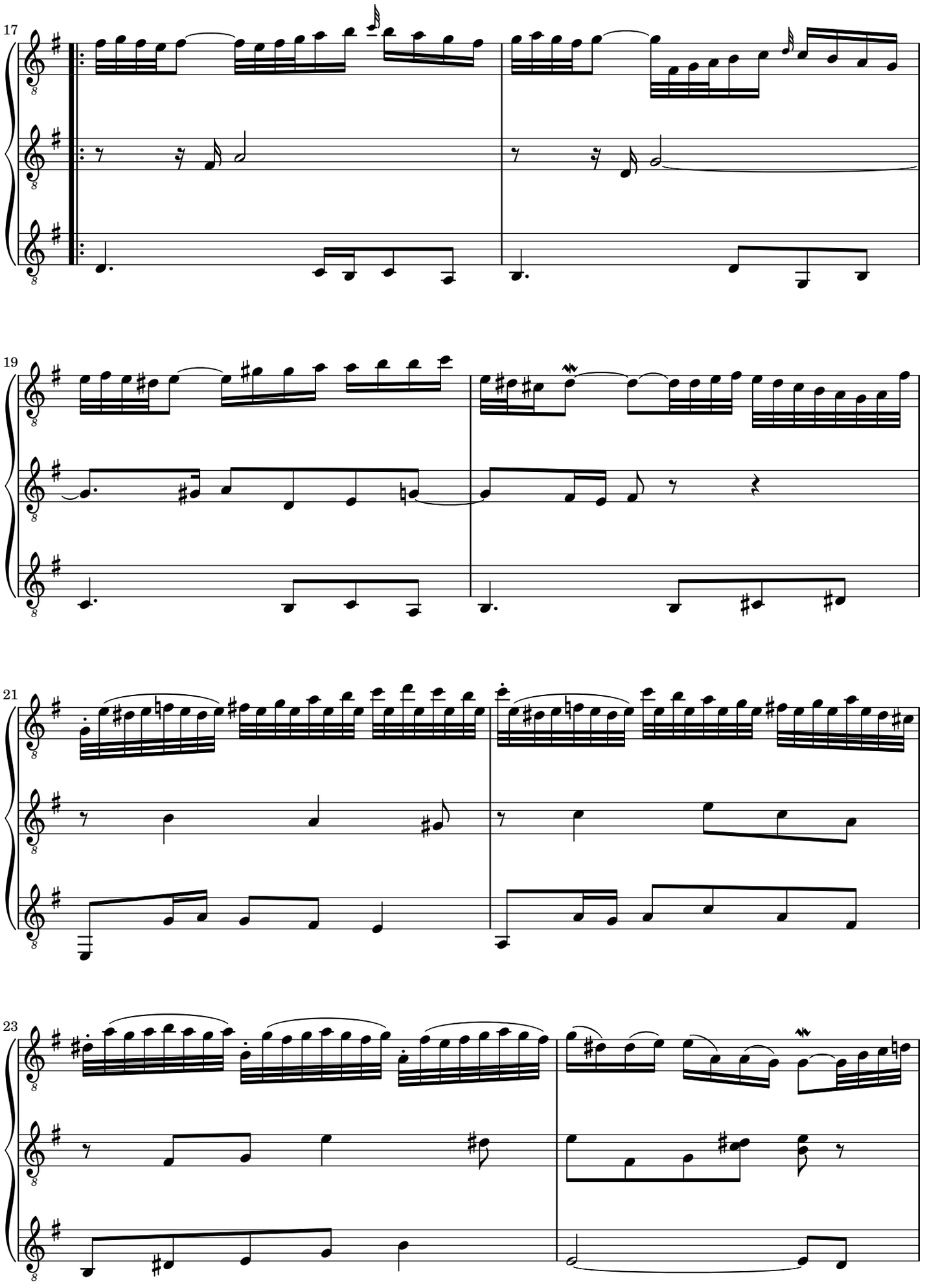
Variation 13



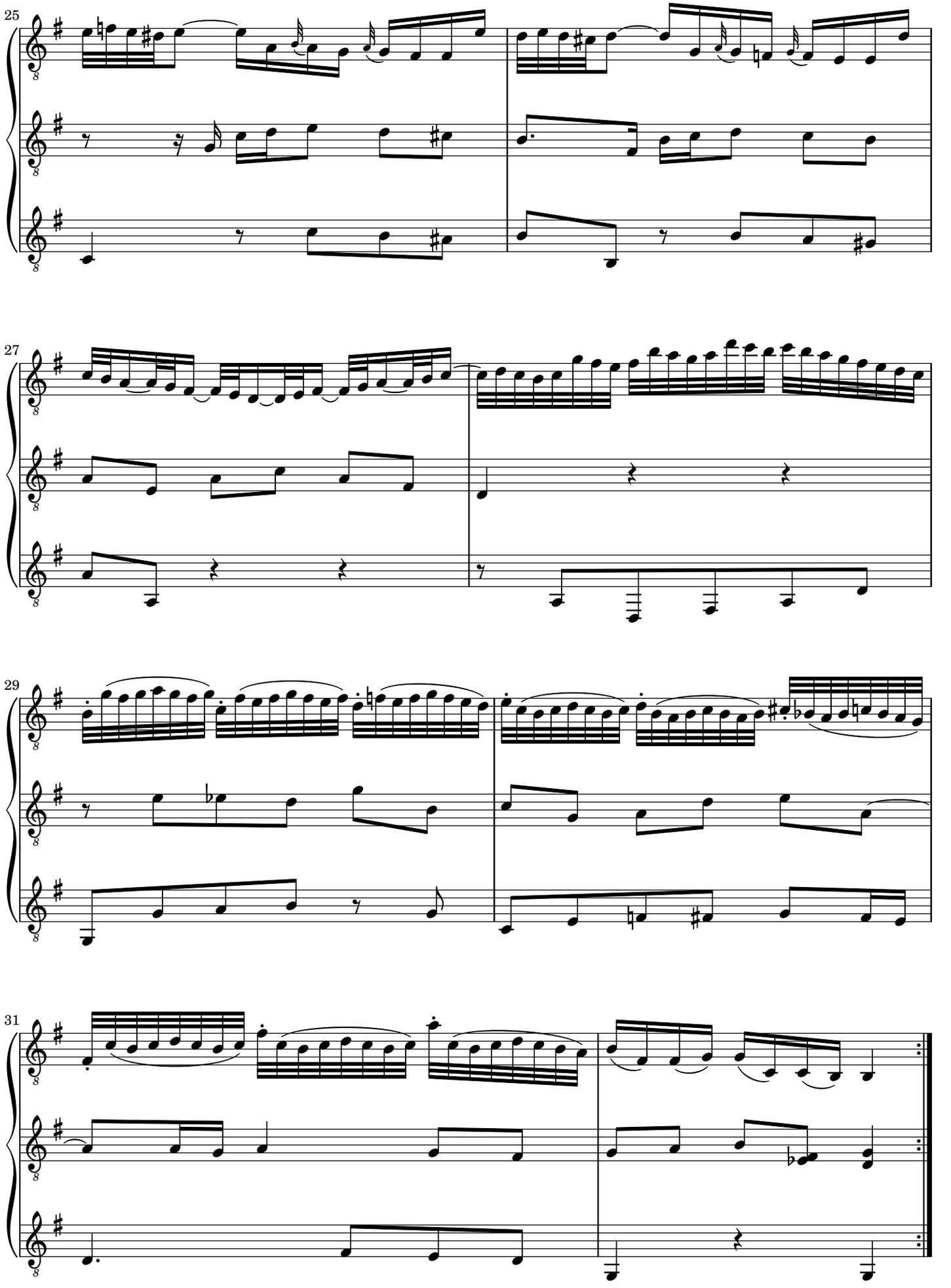
Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA



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

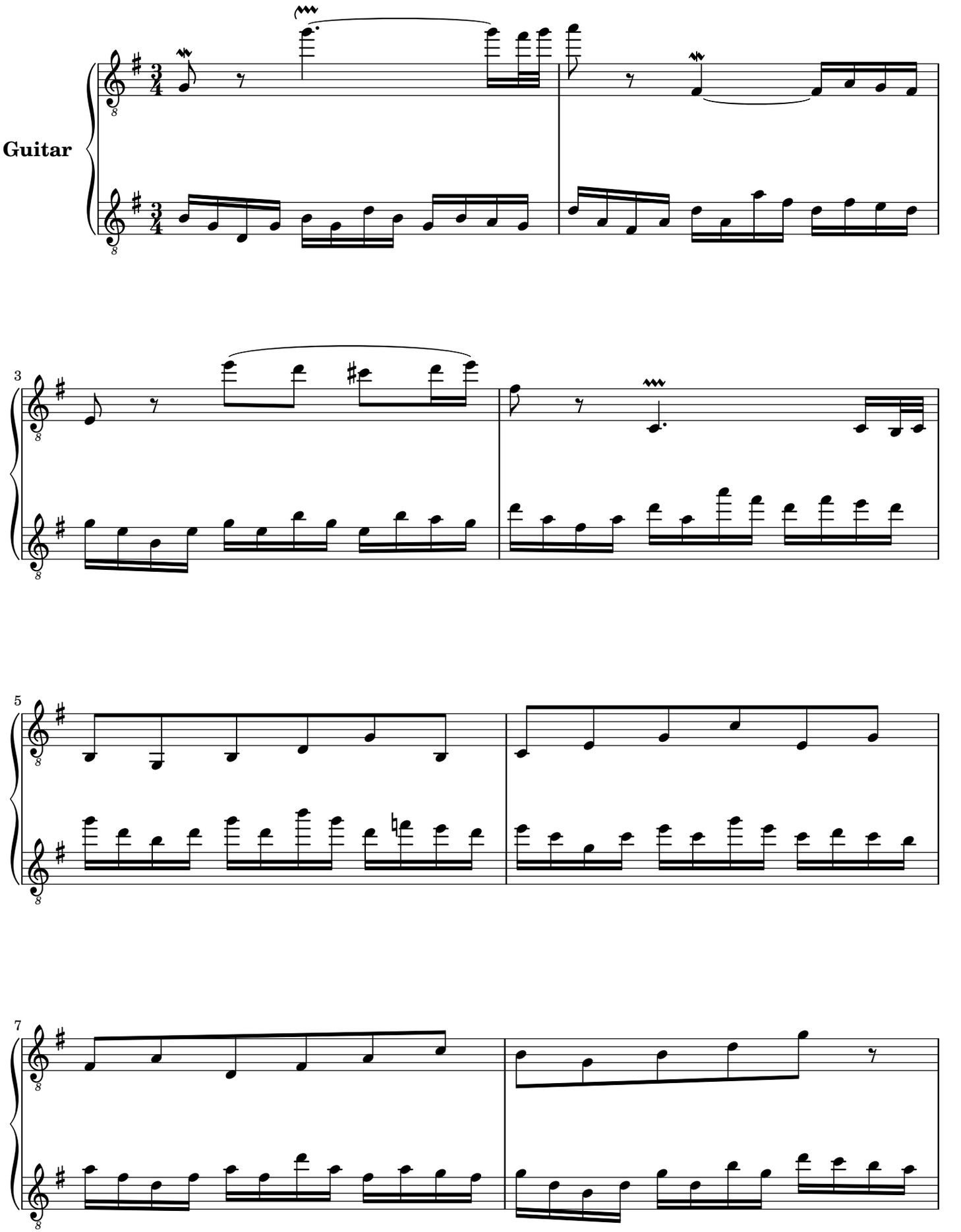


Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA

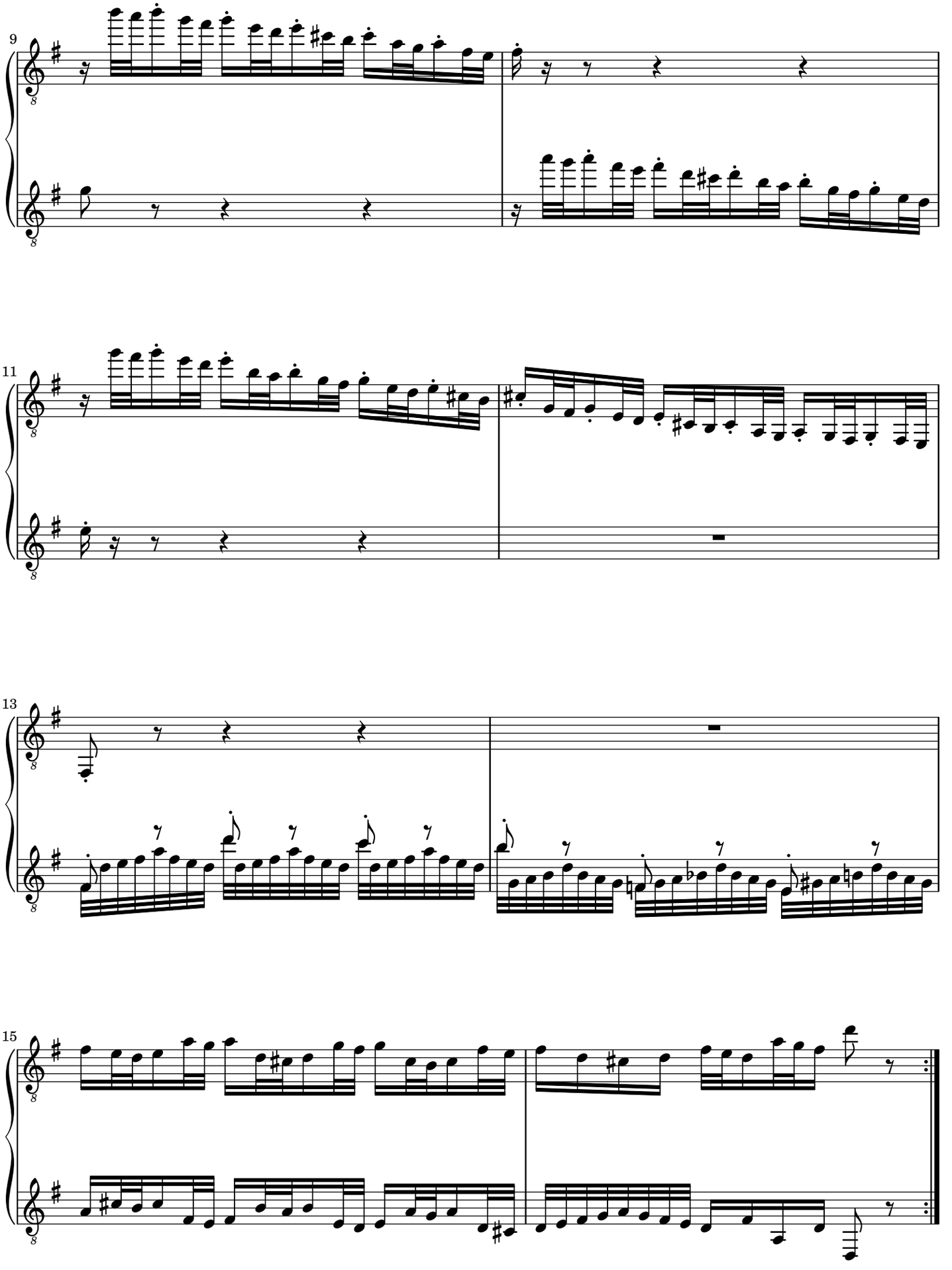


Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA

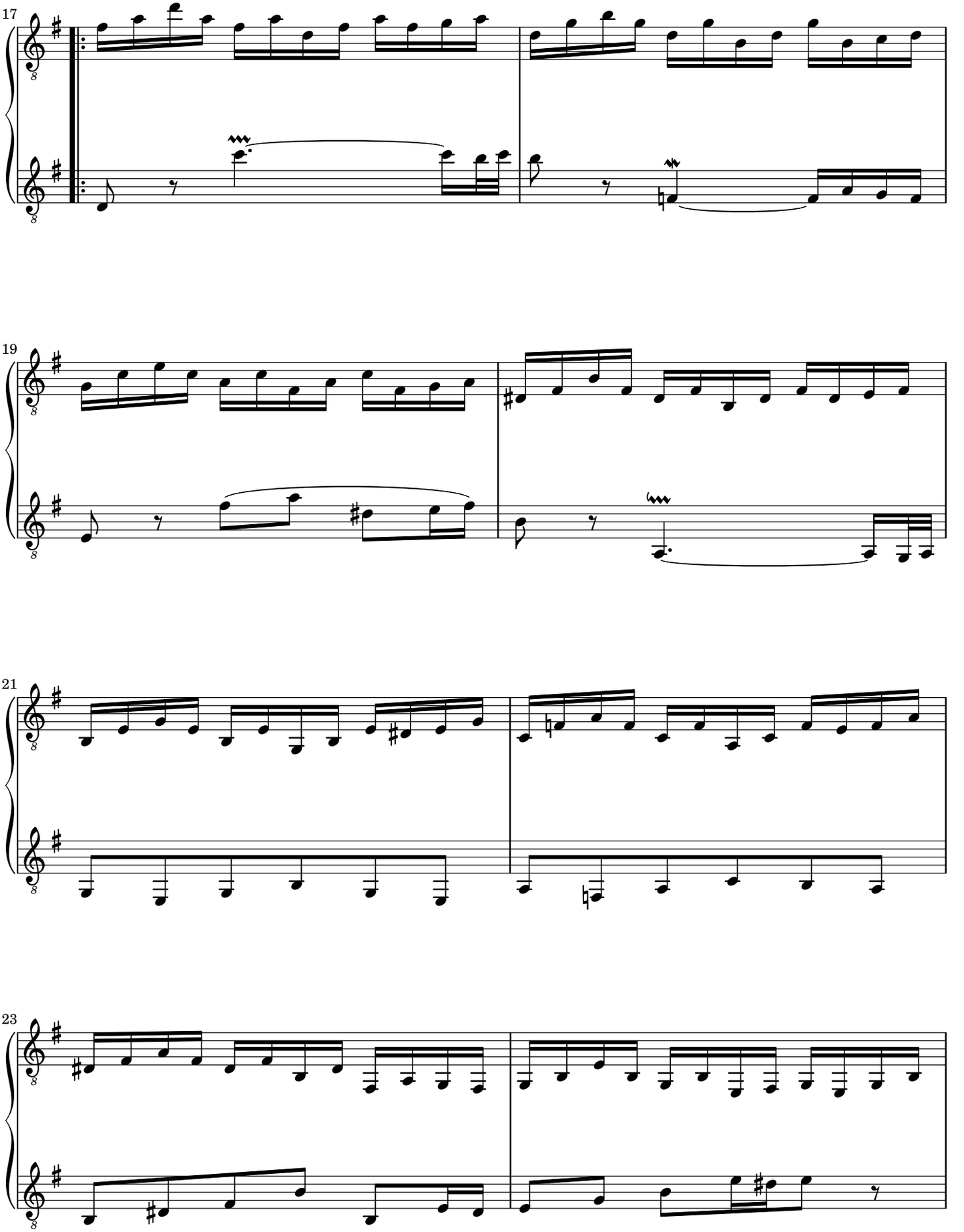
Variation 14



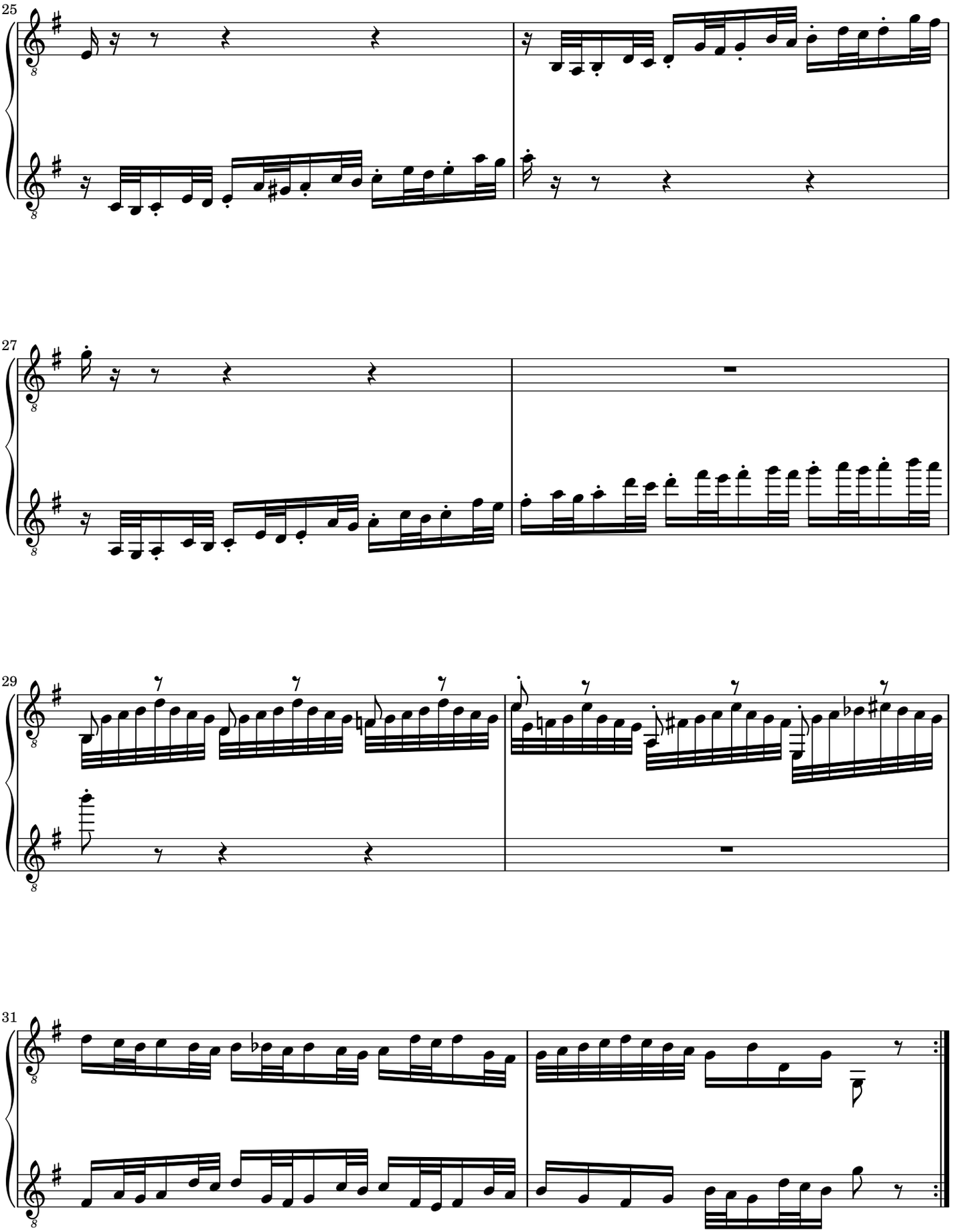
Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA



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



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

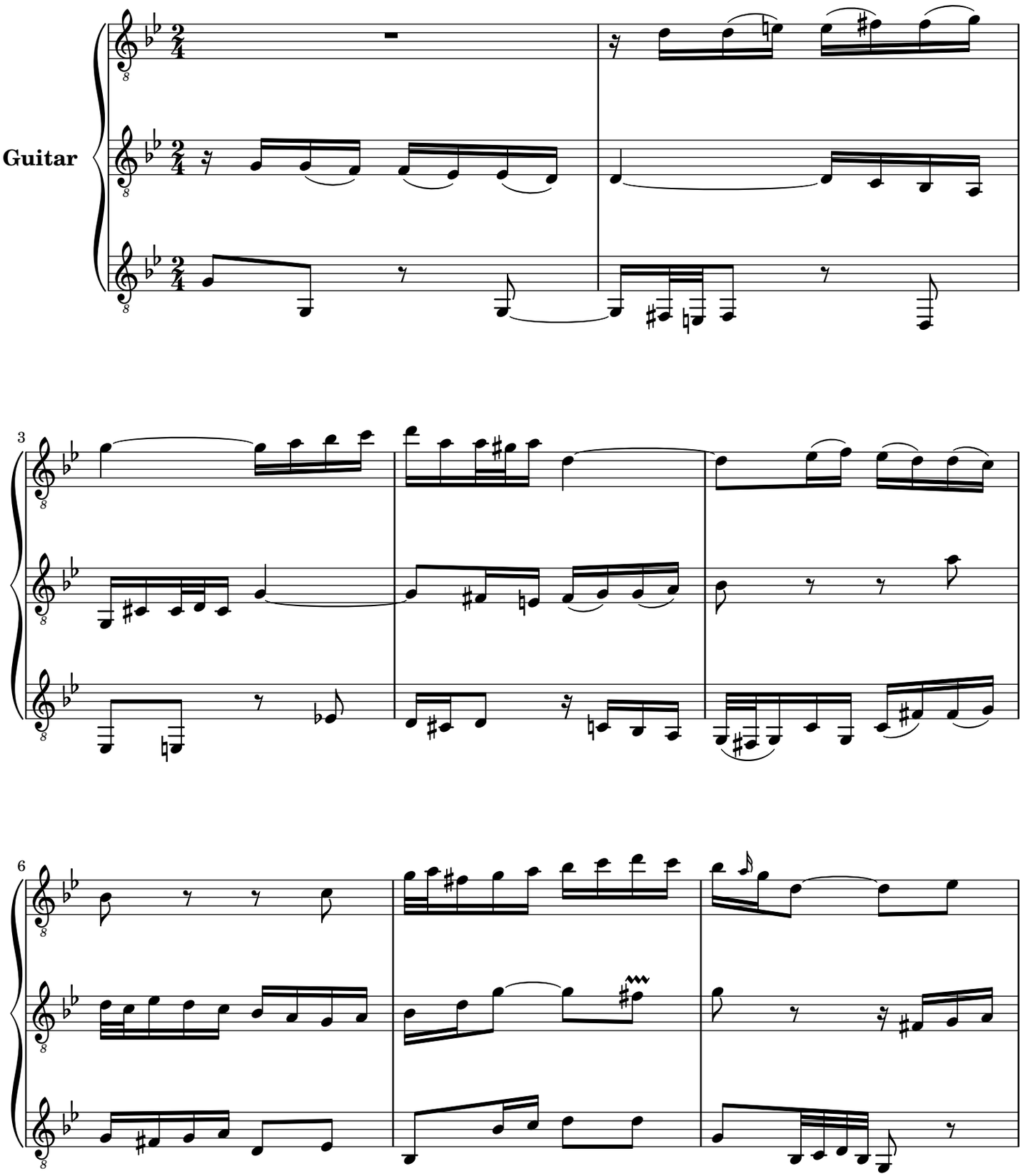


Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA

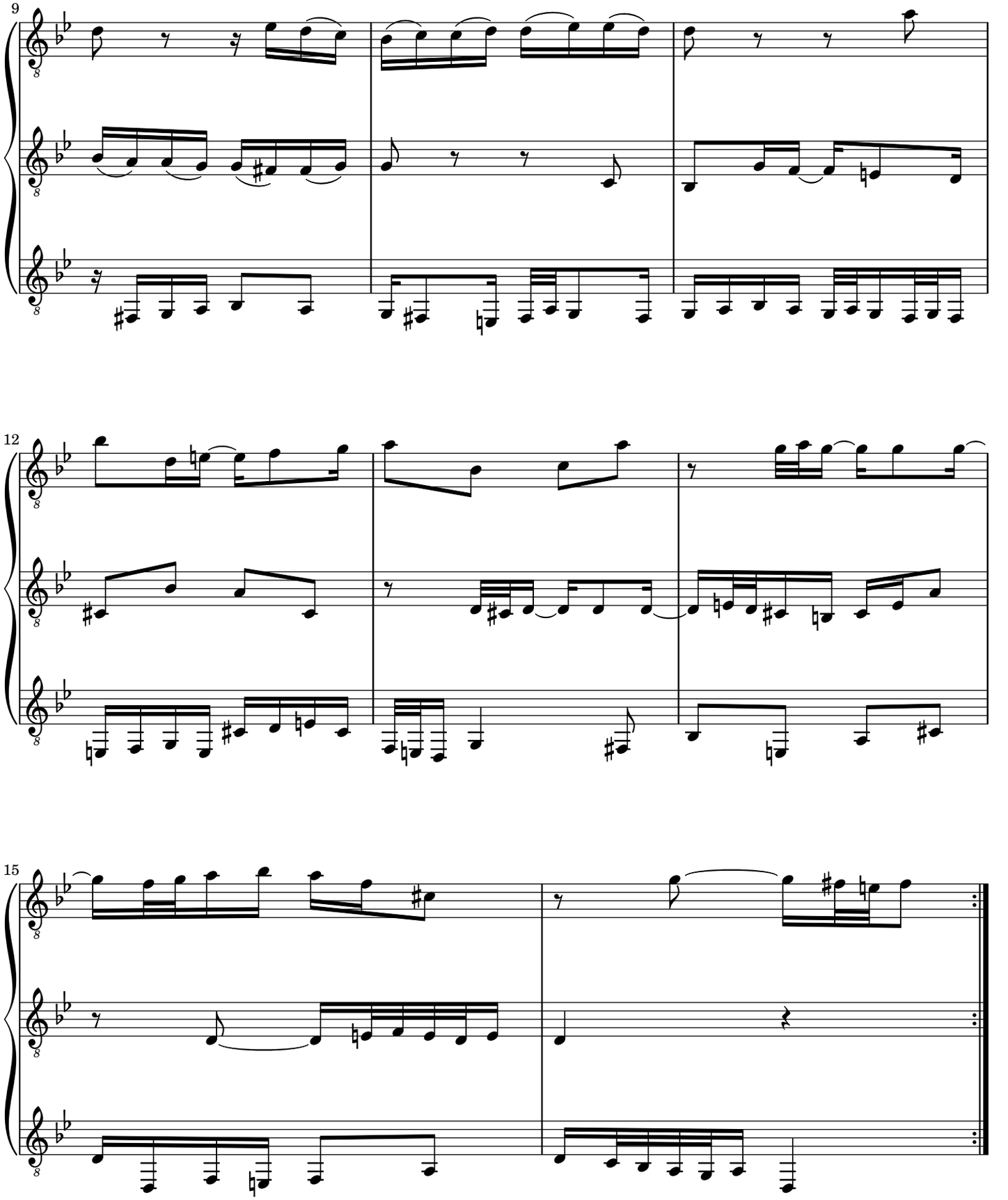
Variation 15

Canon at the Fifth

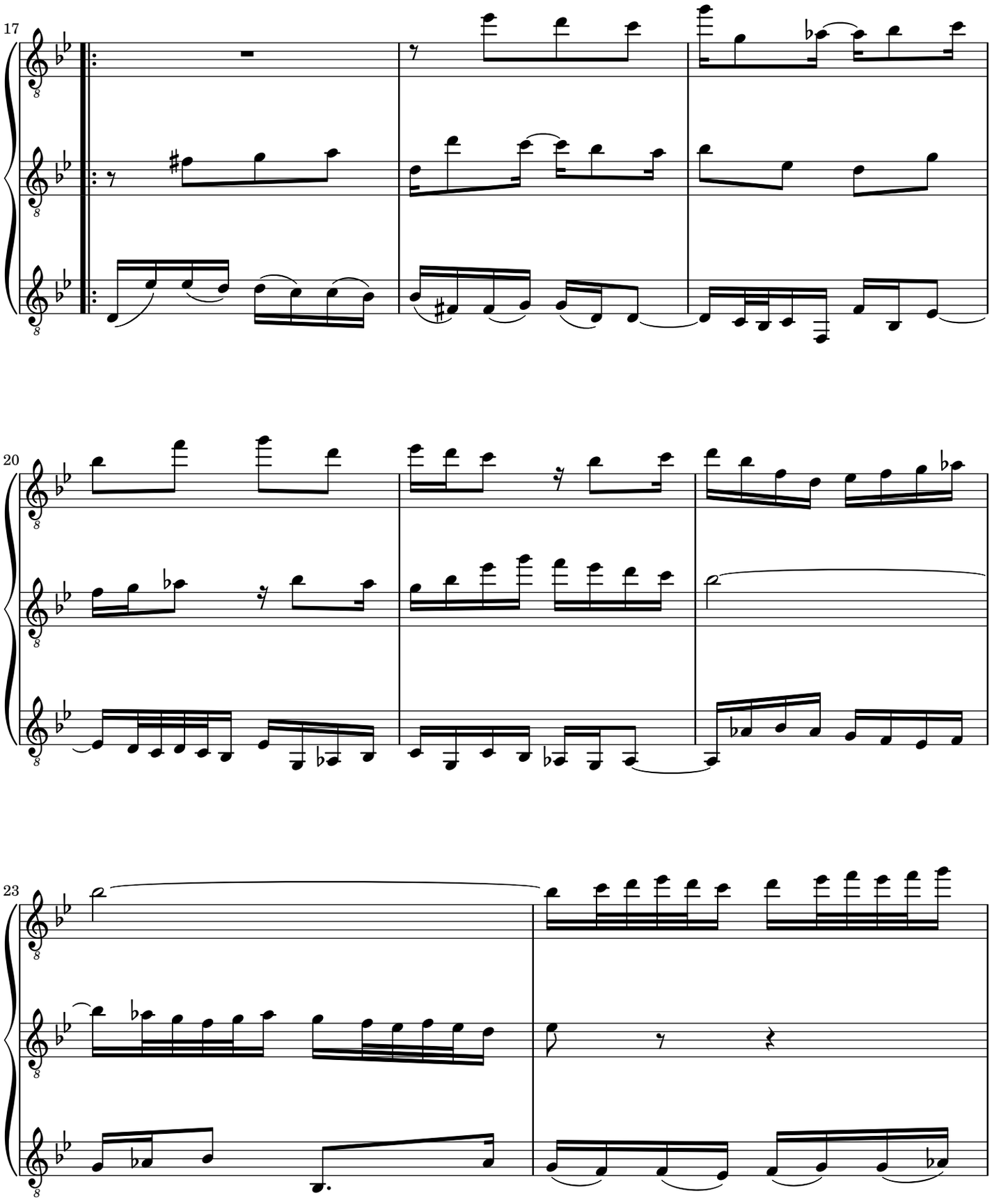
Andante



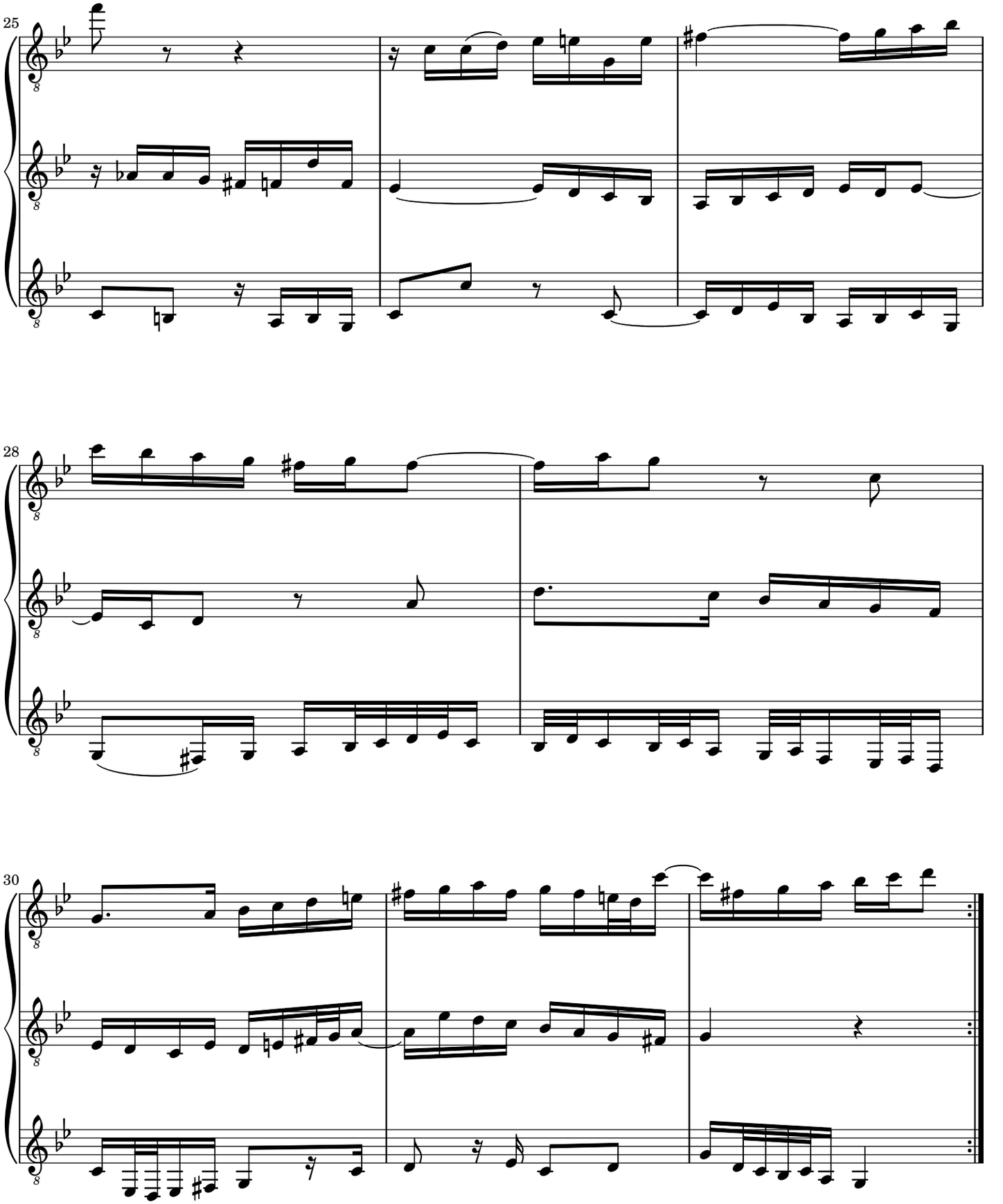
Steve Shorter (2014). Benjamin Esham (2007). CC BY-SA



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



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

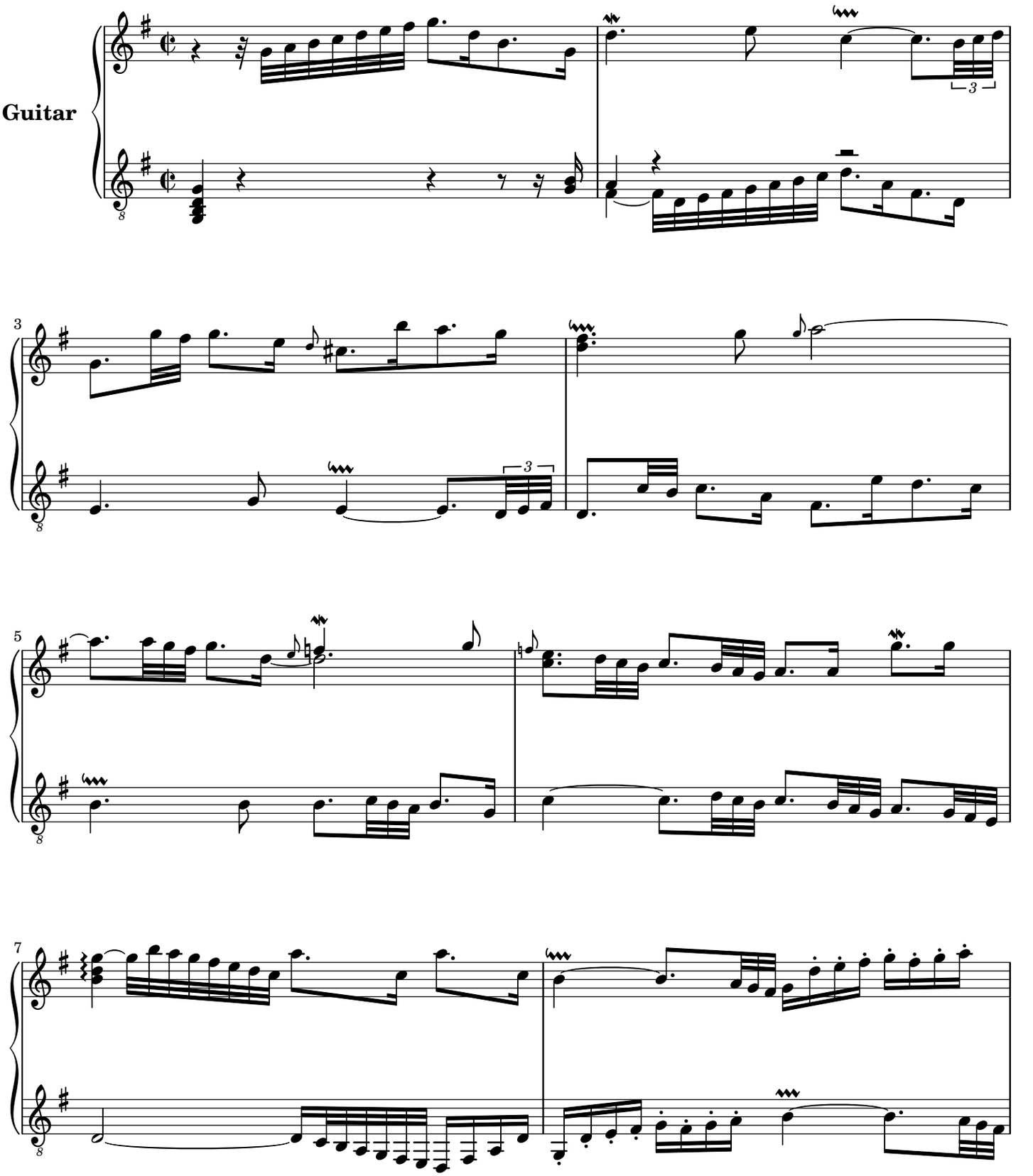


Steve Shorter (2014). Benjamin Esham (2007). CC BY-SA

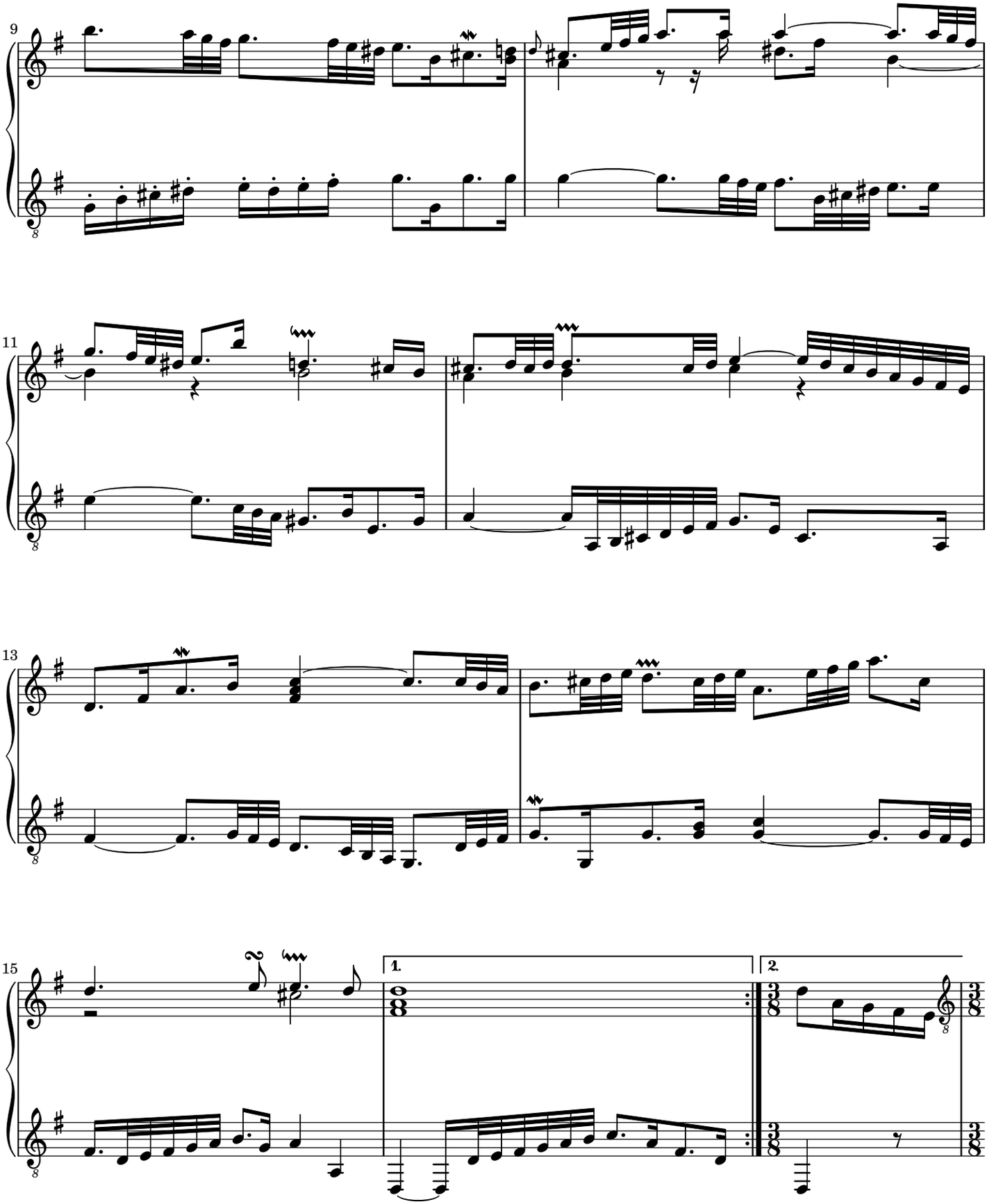
Variation 16

Overture

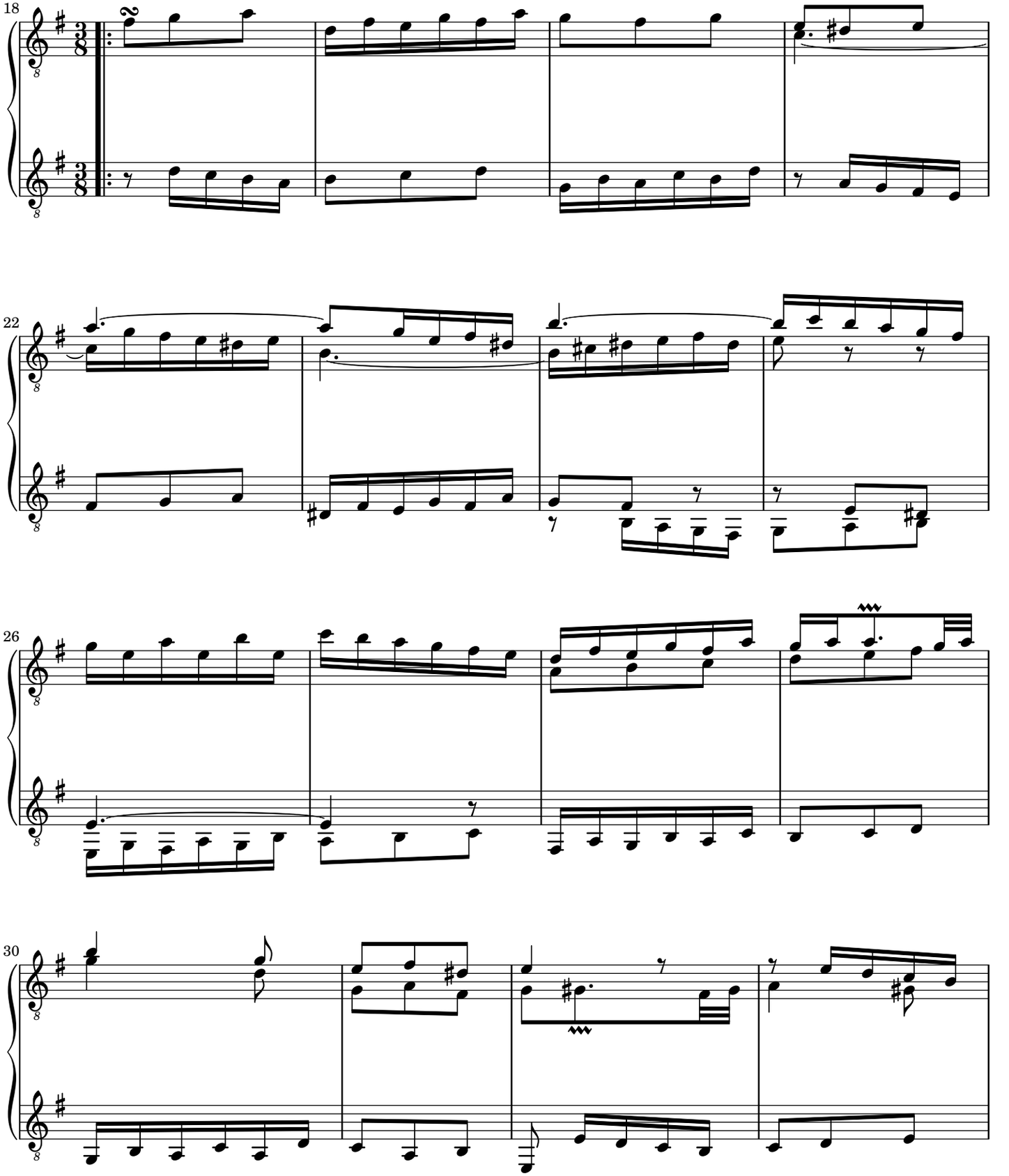
Guitar



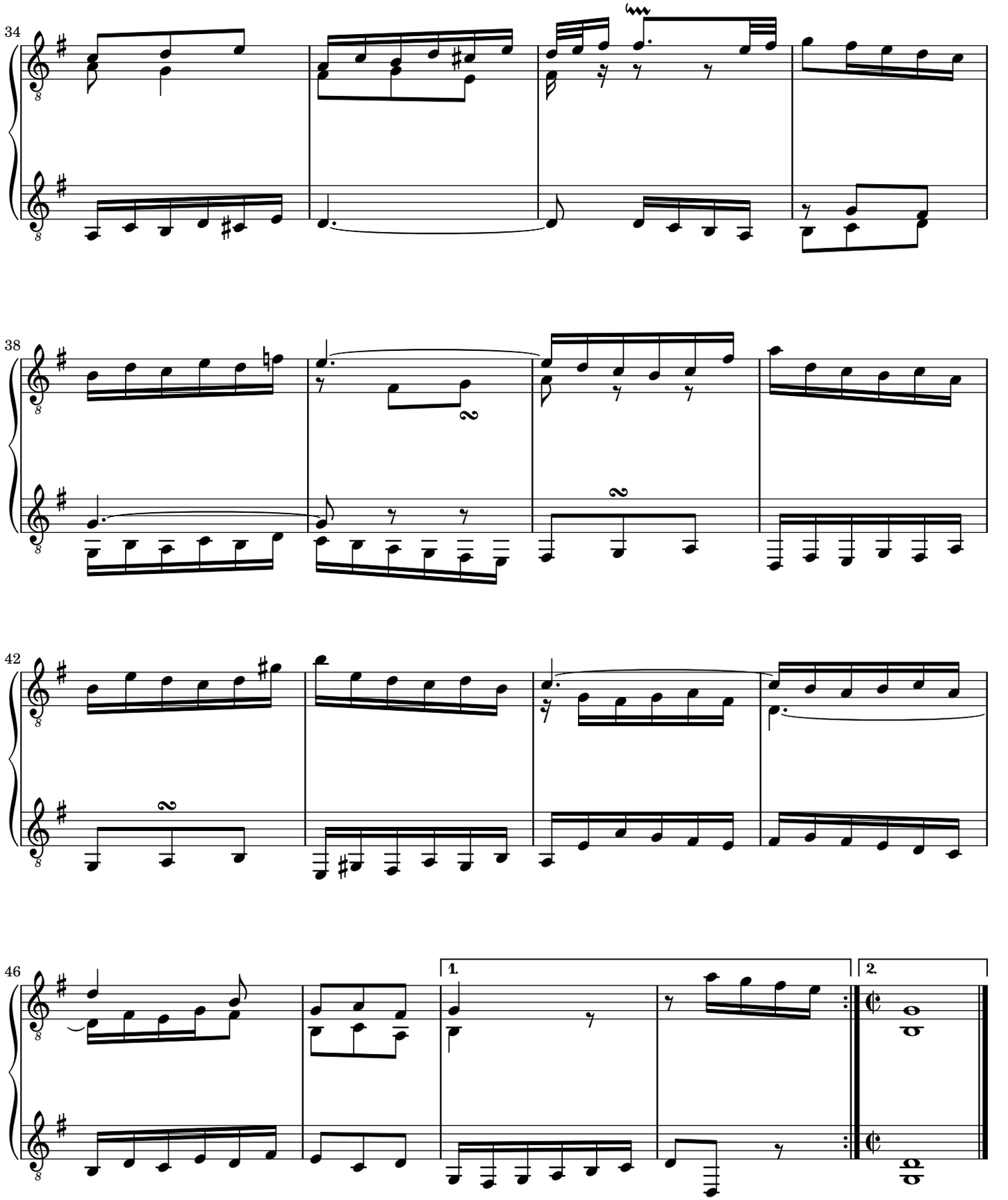
Steve Shorter (2014). Benjamin Esham (2007). CC BY-SA



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

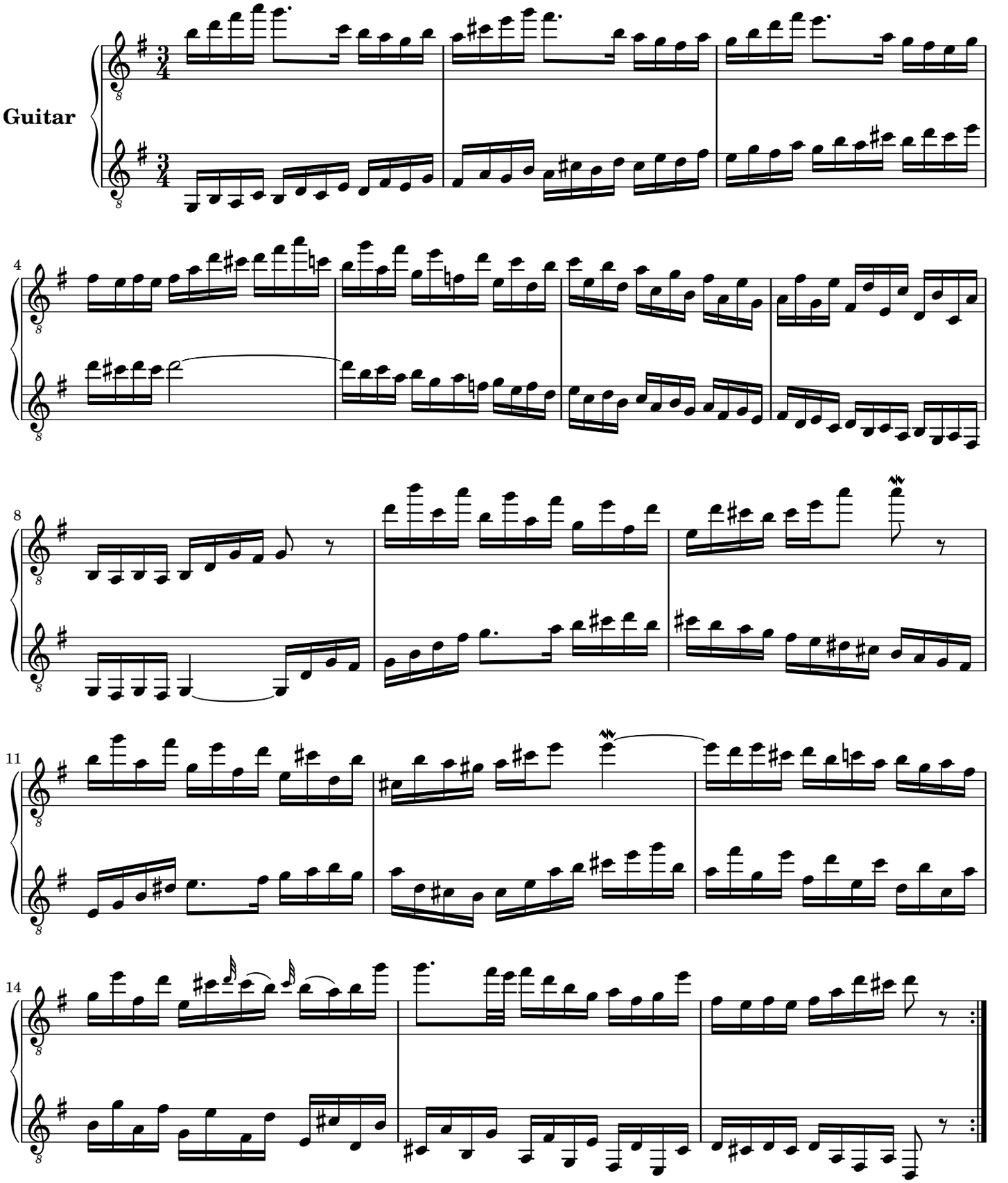


Steve Shorter (2014). Benjamin Esham (2007). CC BY-SA

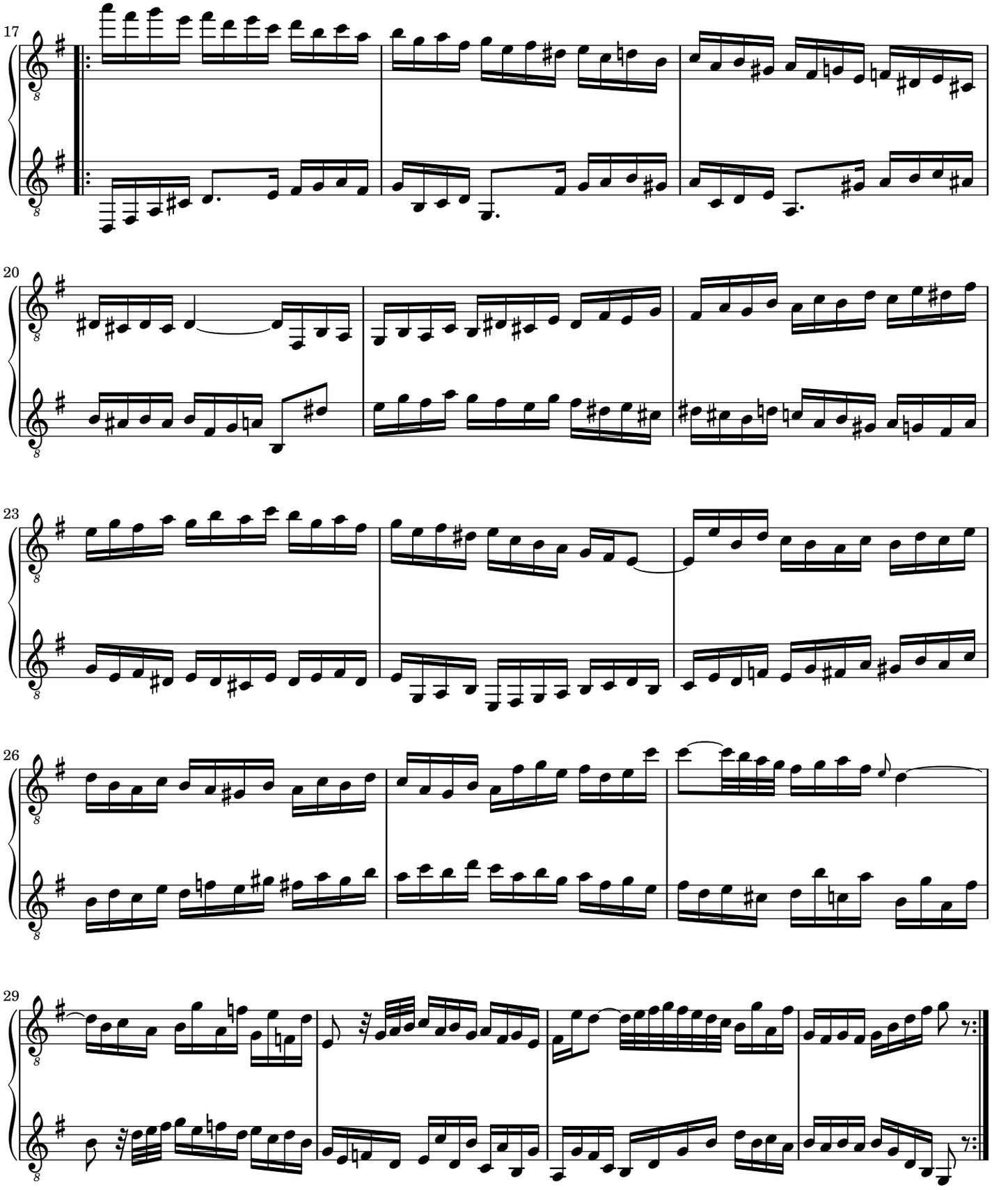


Steve Shorter (2014). Benjamin Esham (2007). CC BY-SA

Variation 17



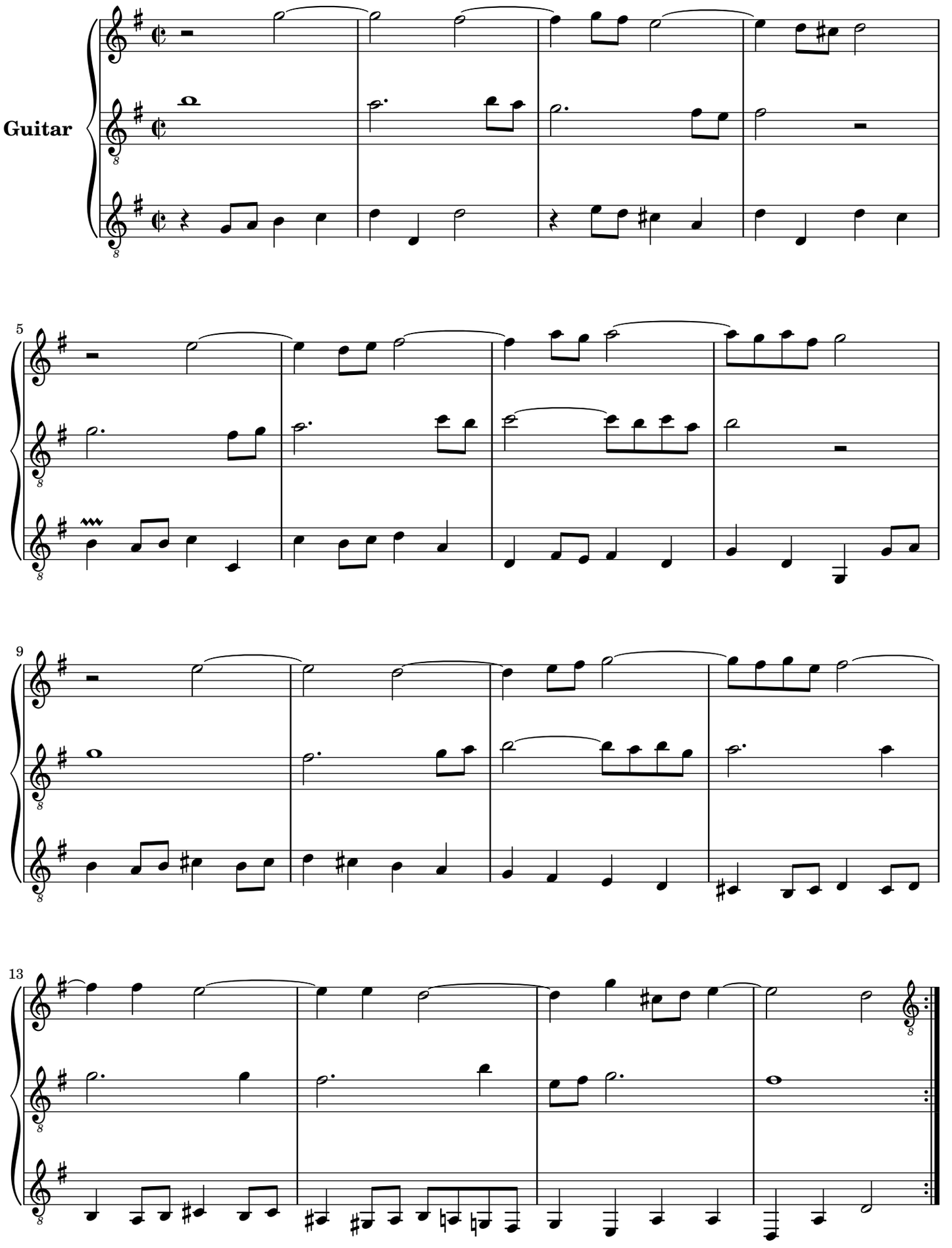
Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA



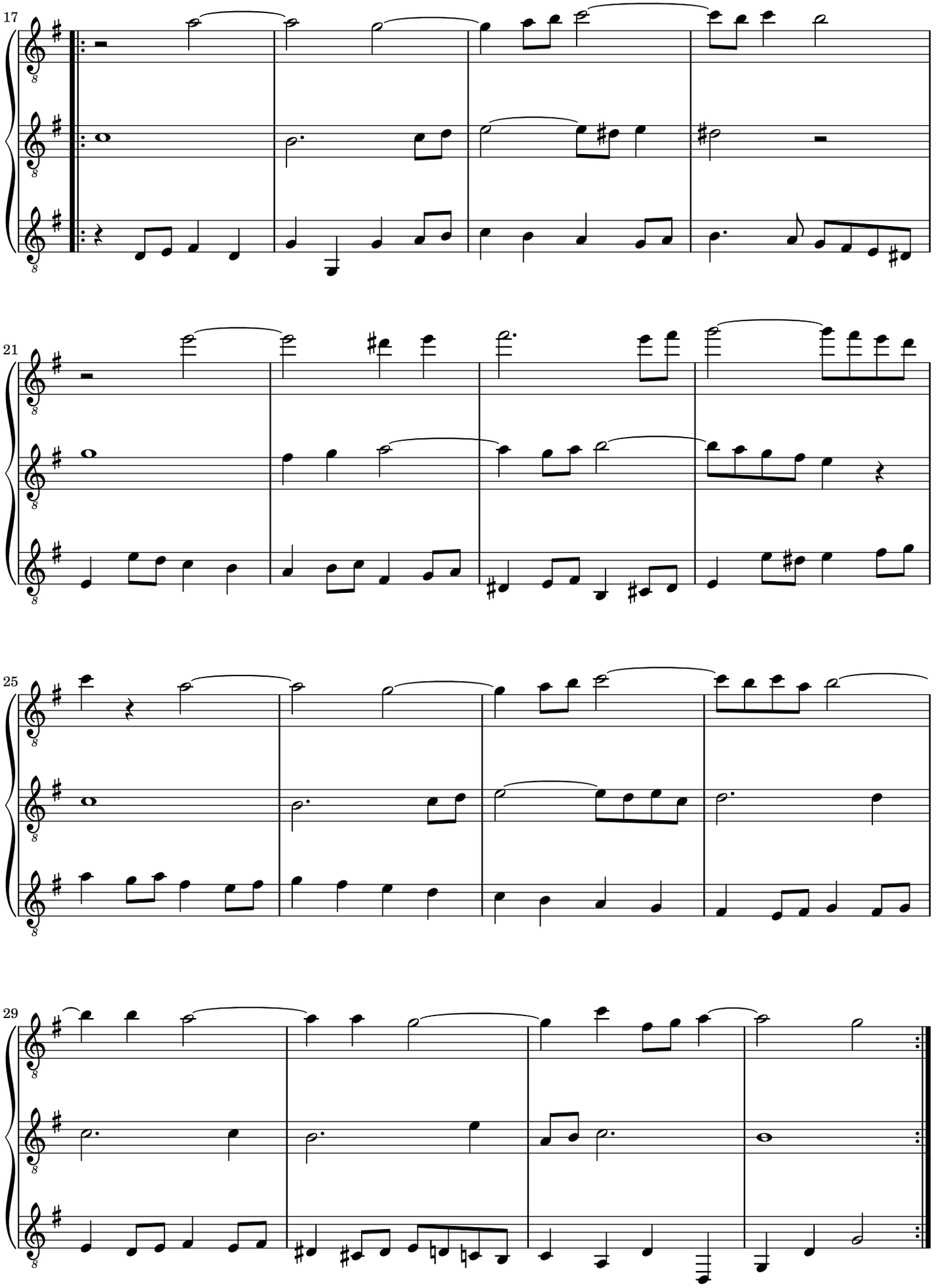
Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA

Variation 18

Canon at the Sixth

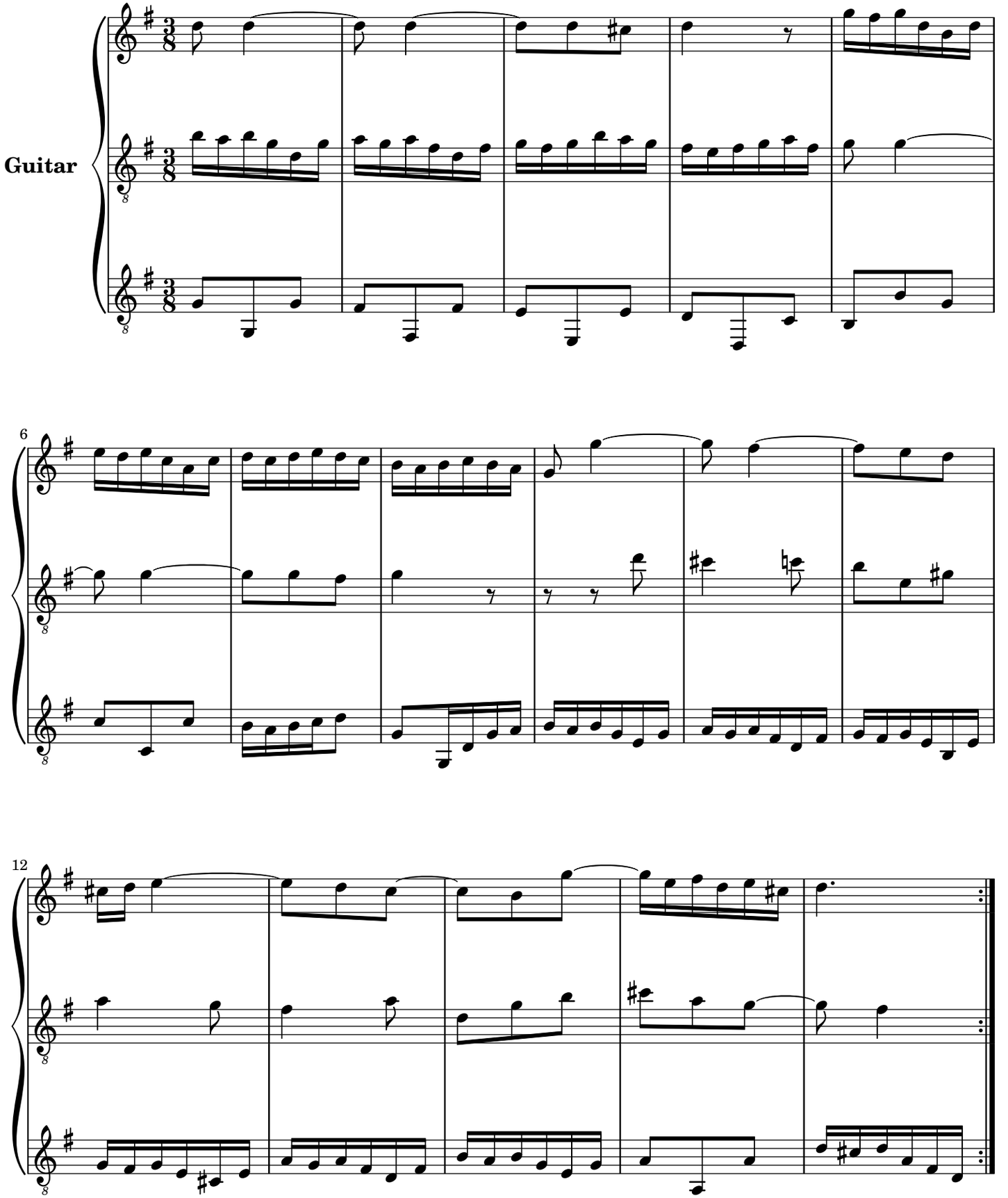


Steve Shorter (2014). Benjamin Esham (2007). CC BY-SA

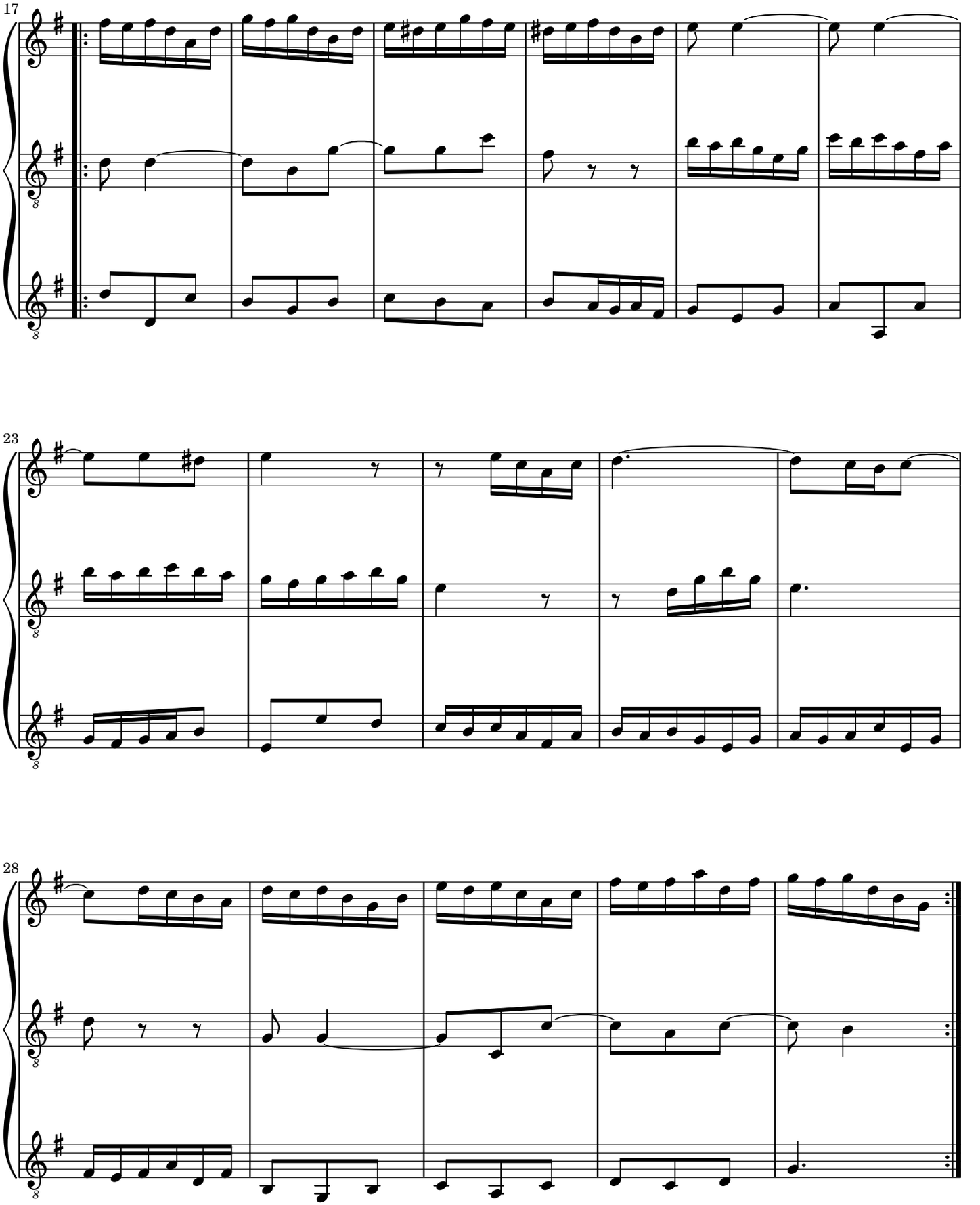


Steve Shorter (2014). Benjamin Esham (2007). CC BY-SA

Variation 19

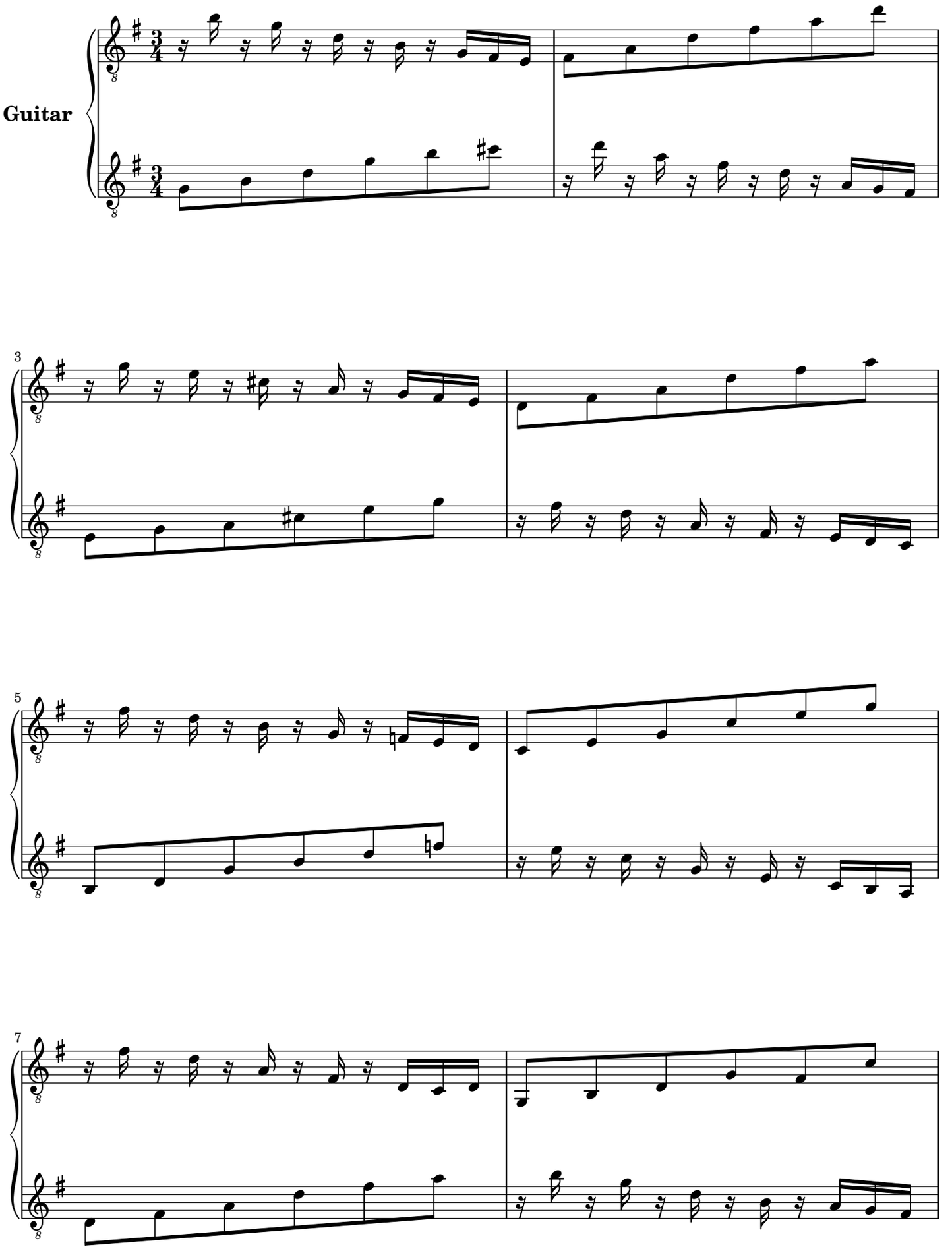


Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA

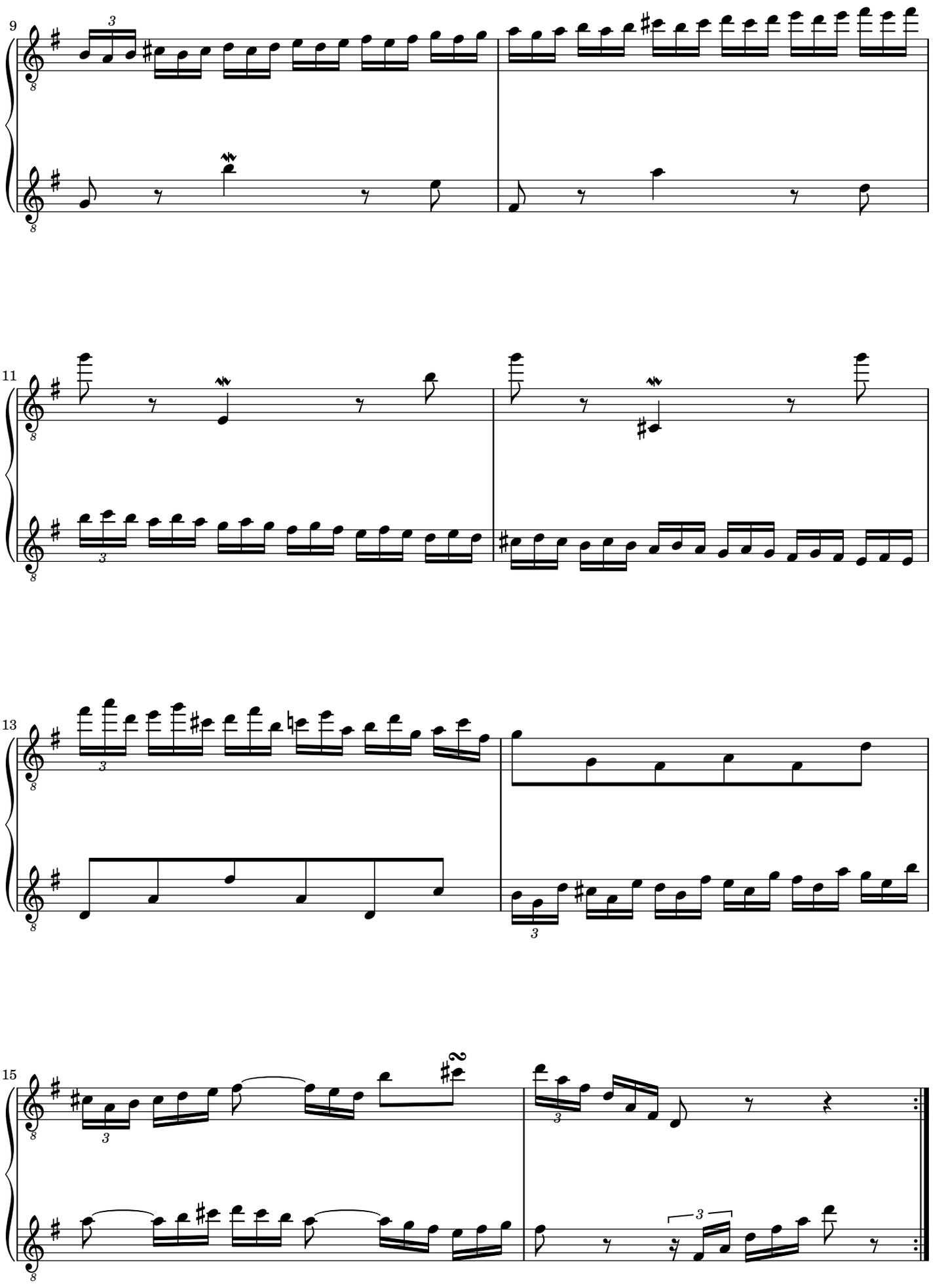


Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA

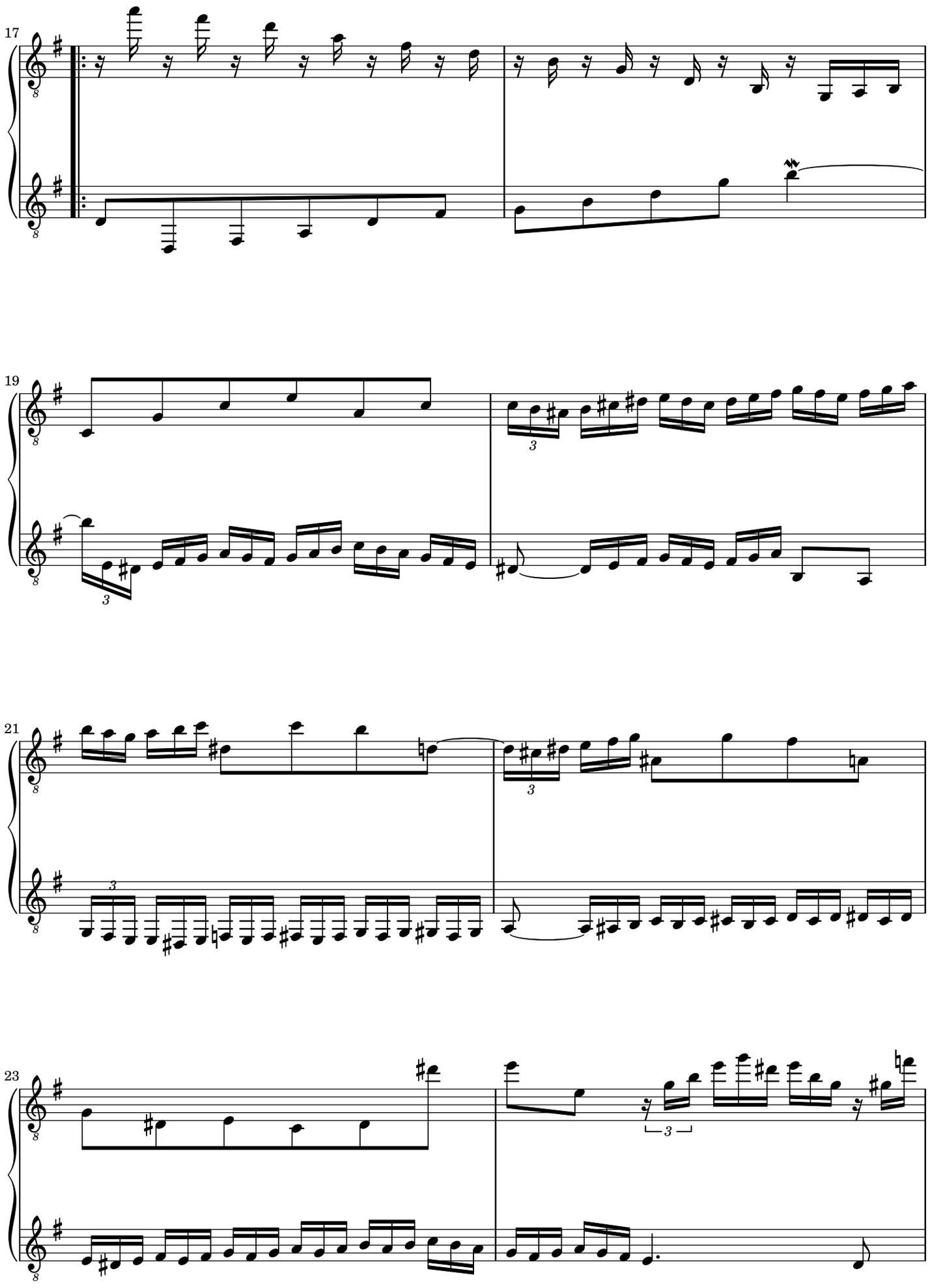
Variation 20



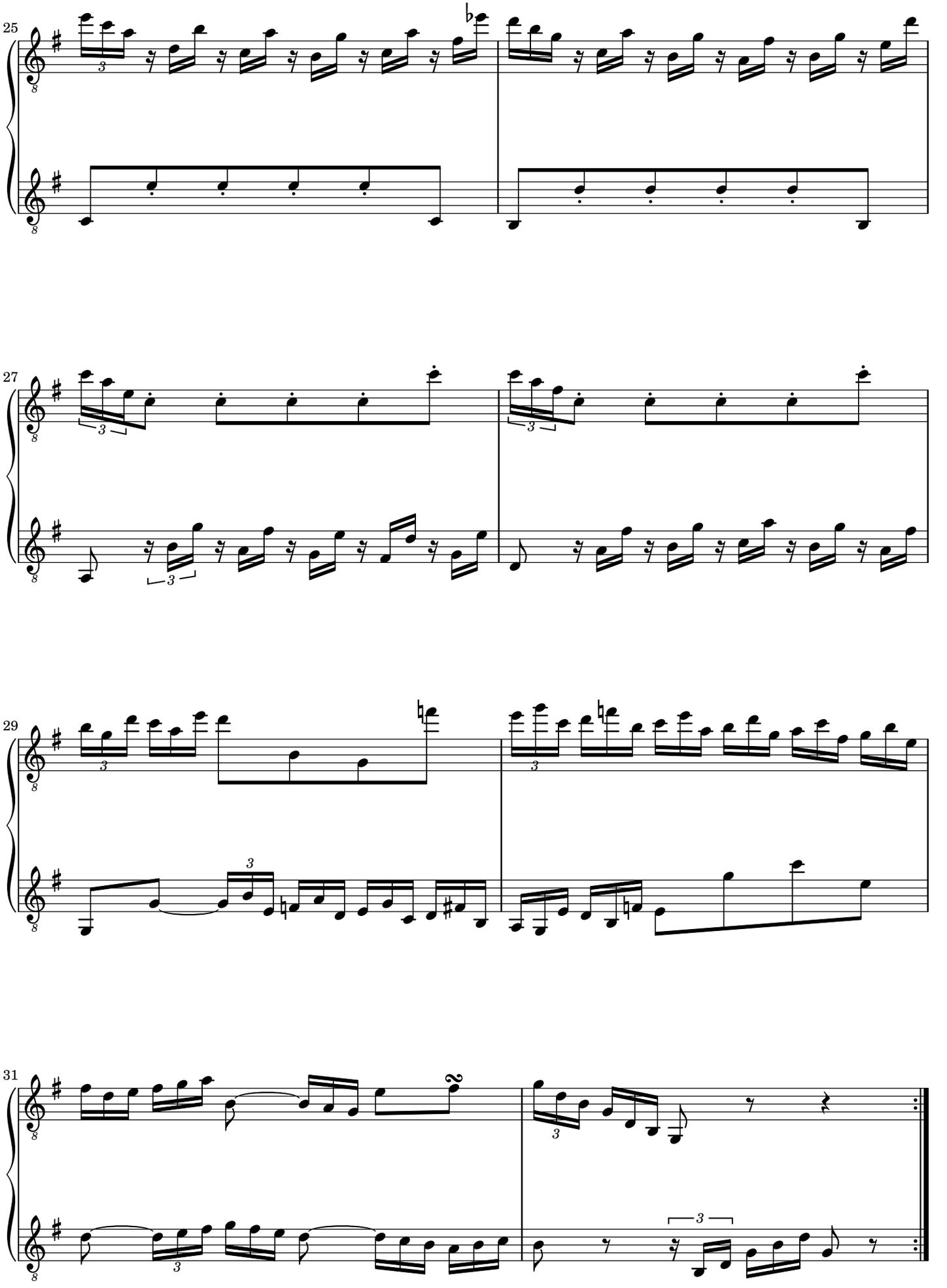
Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA



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



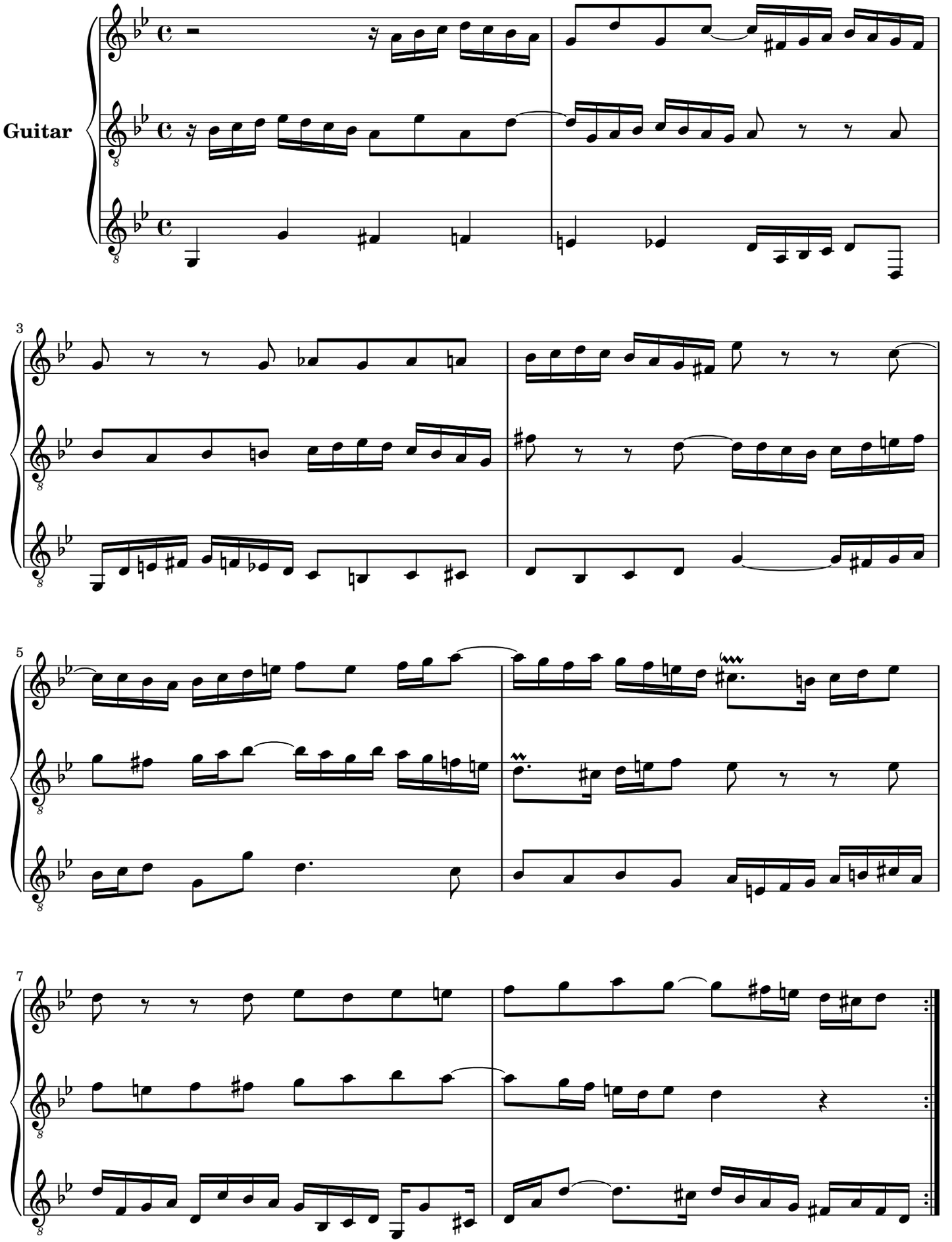
Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA



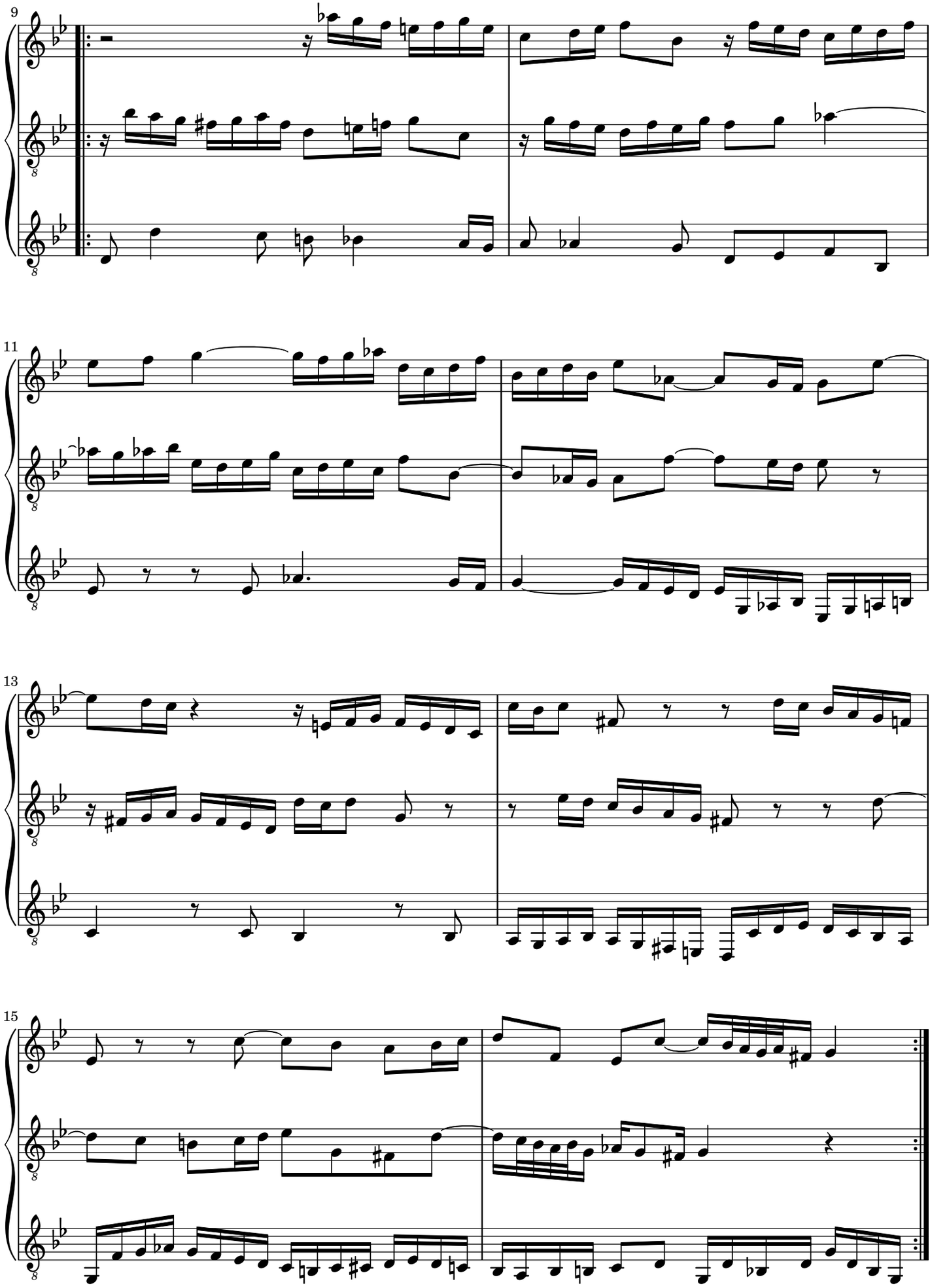
Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA

Variation 21

Canon at the Seventh



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

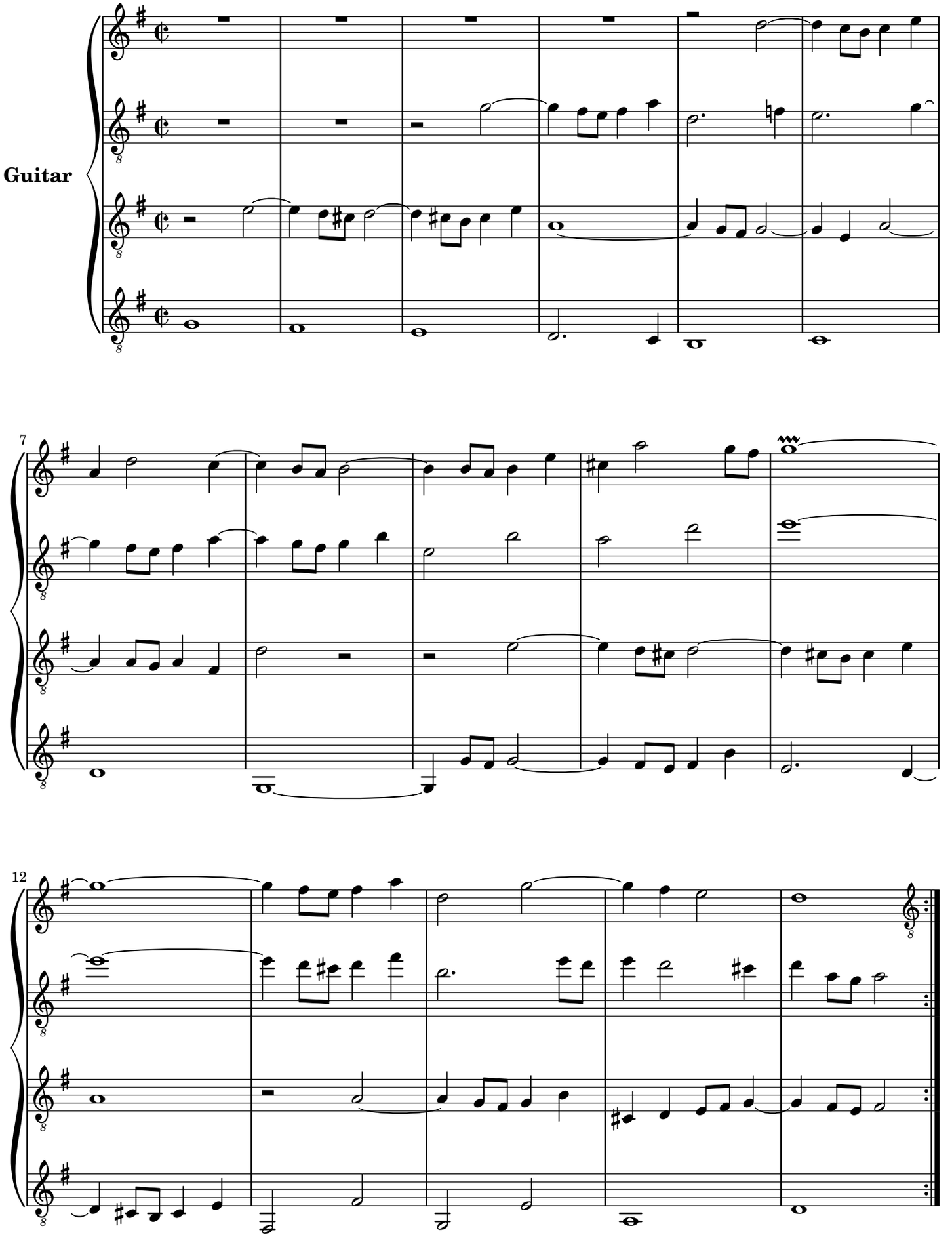


Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA

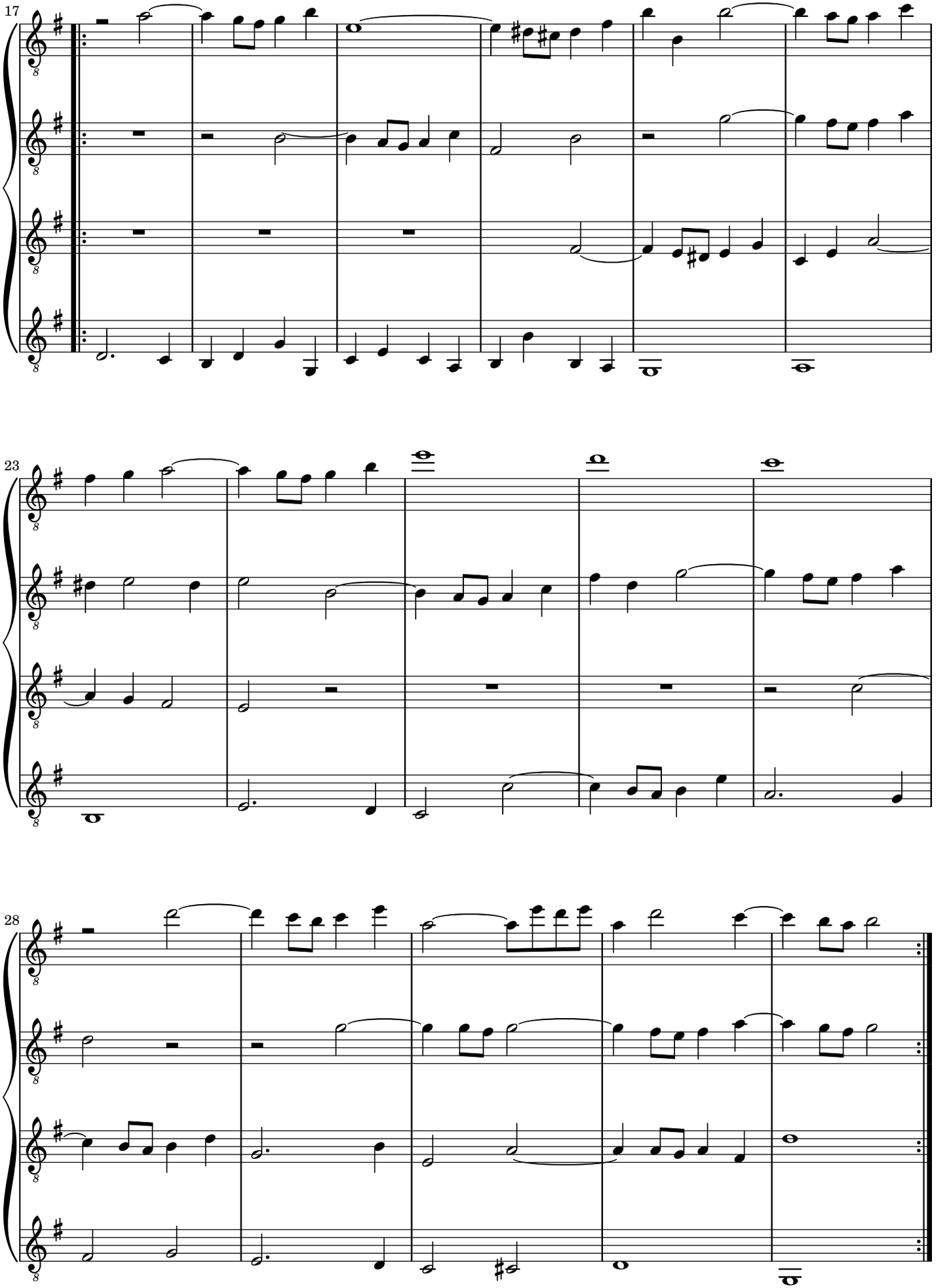
Variation 22

Alla Breve

Guitar

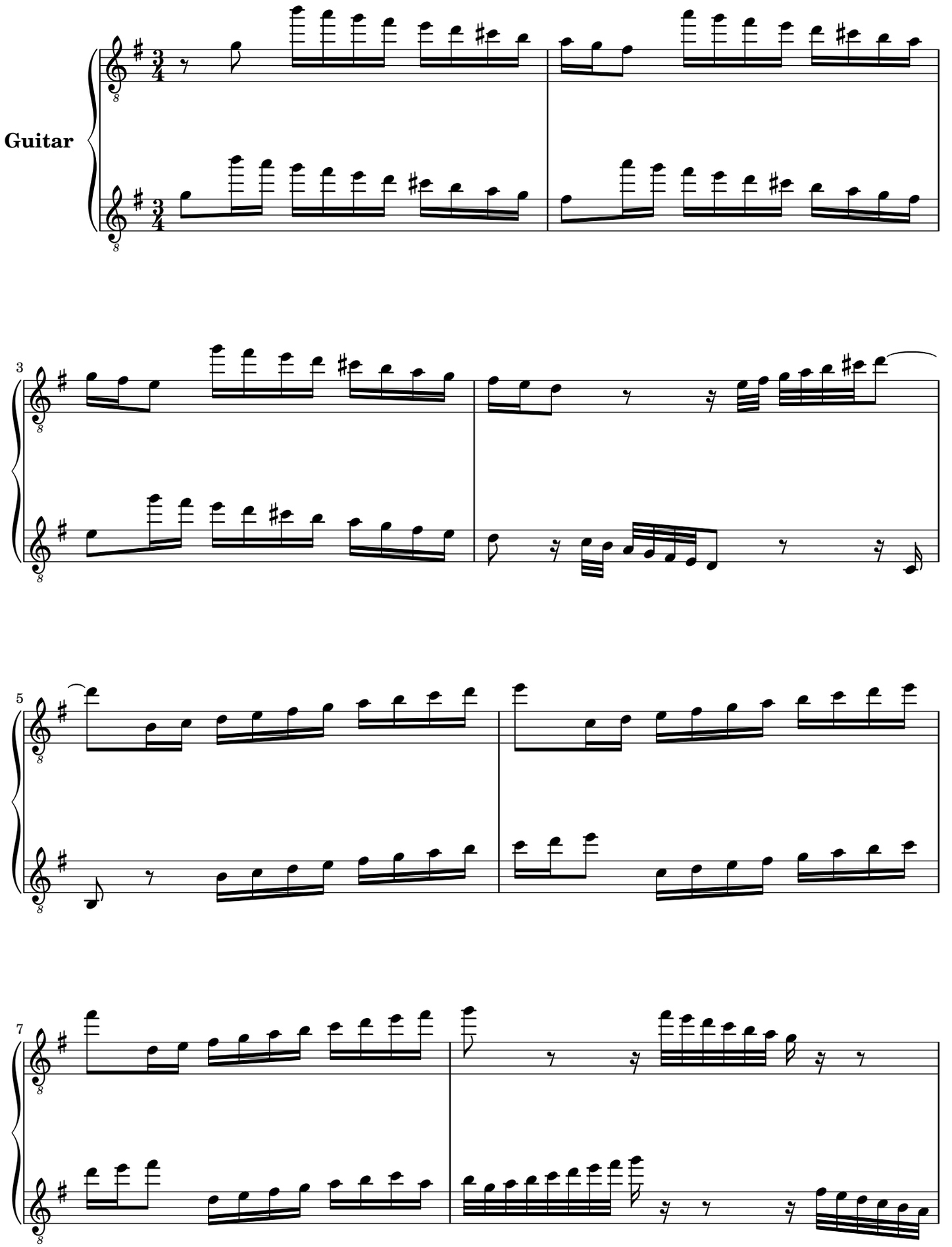


Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA

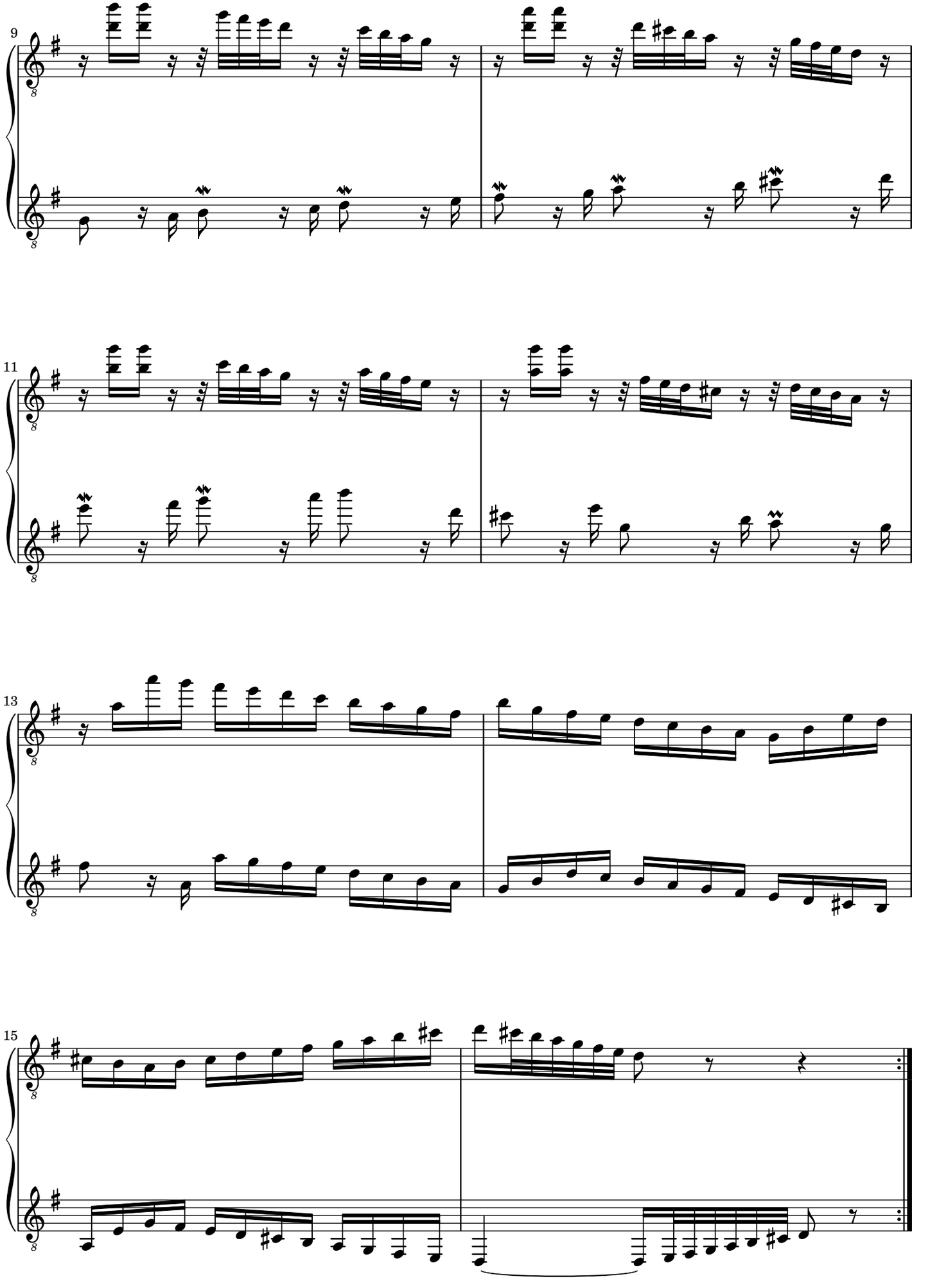


Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA

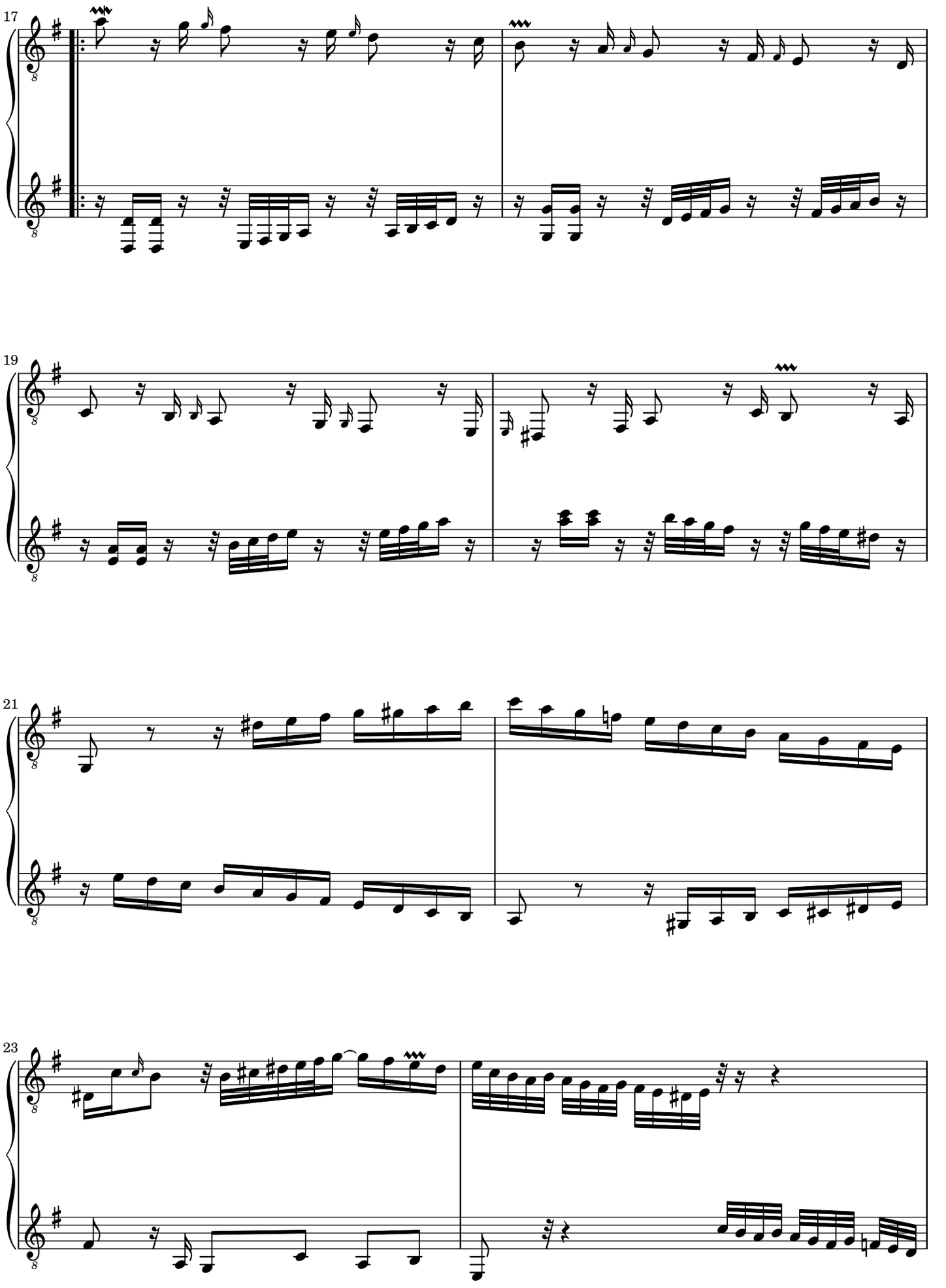
Variation 23



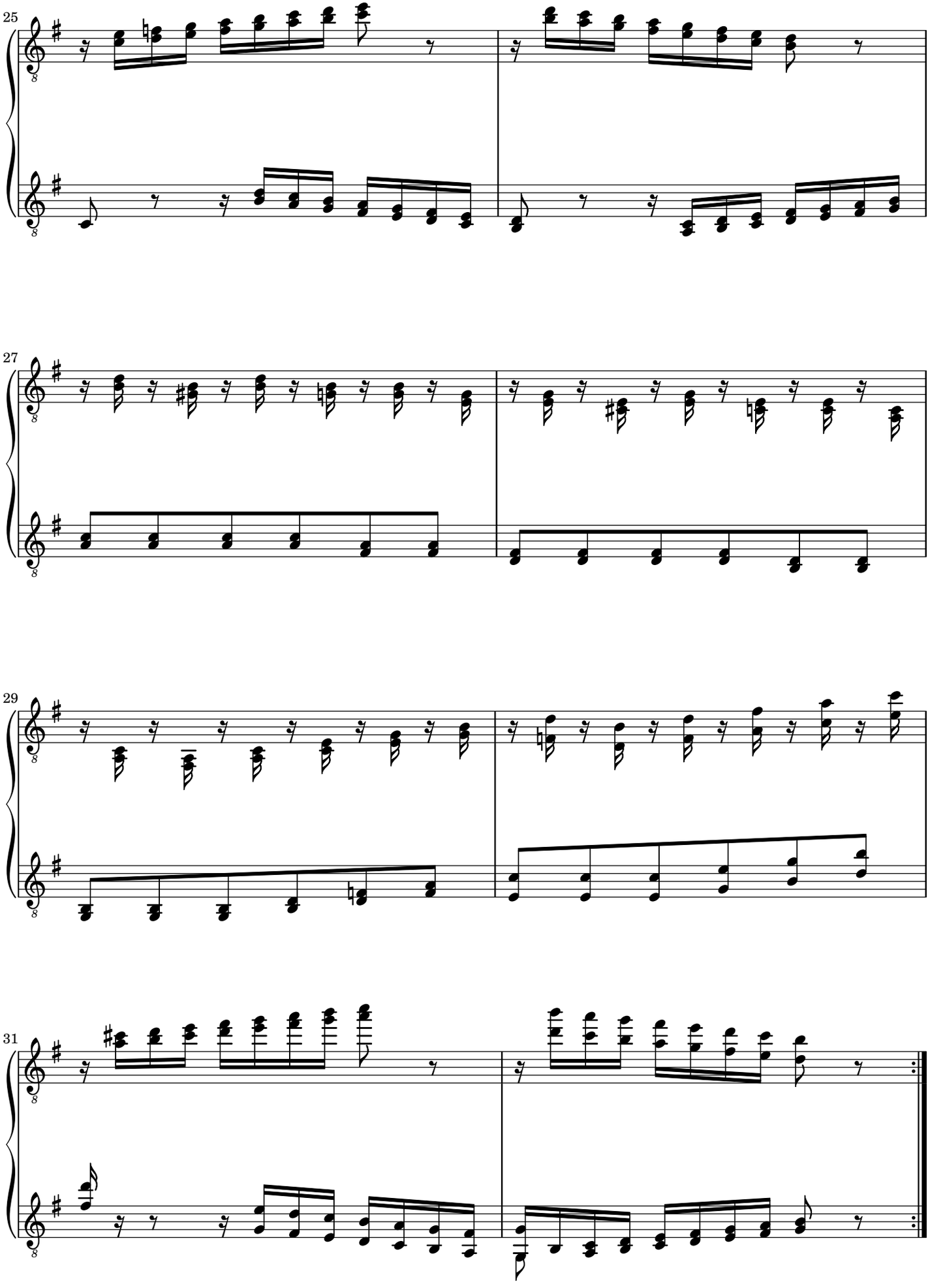
Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA



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



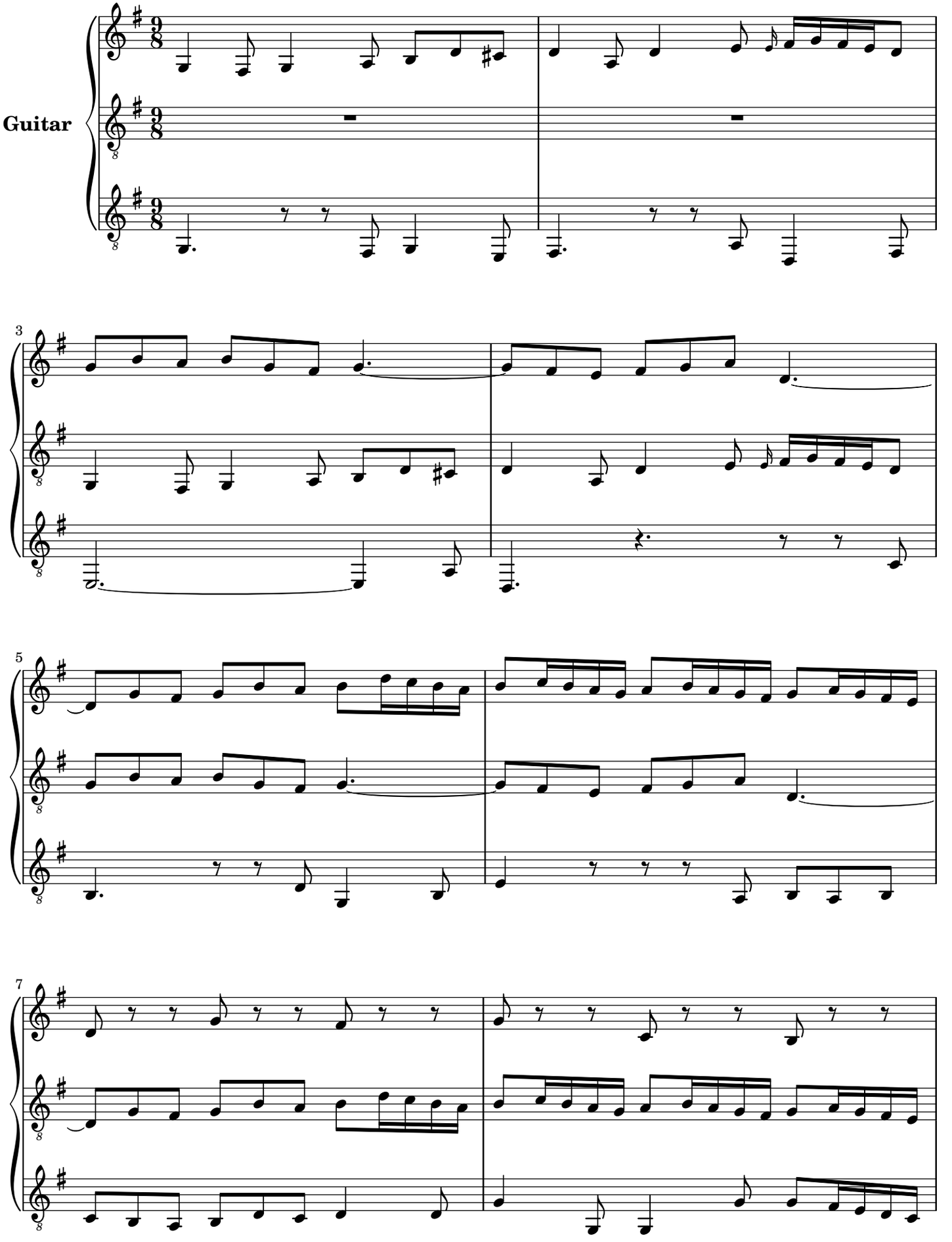
Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA



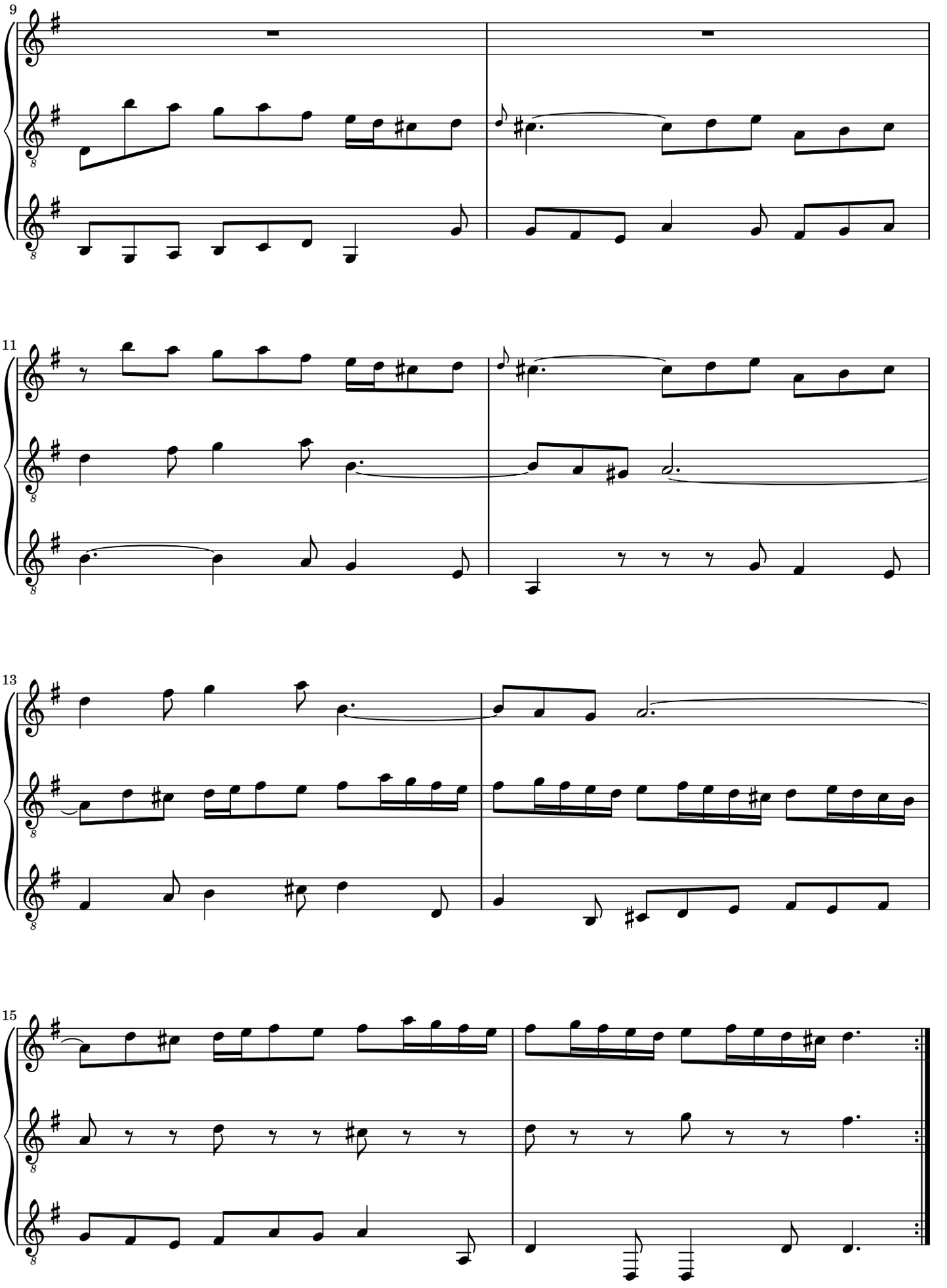
Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA

Variation 24

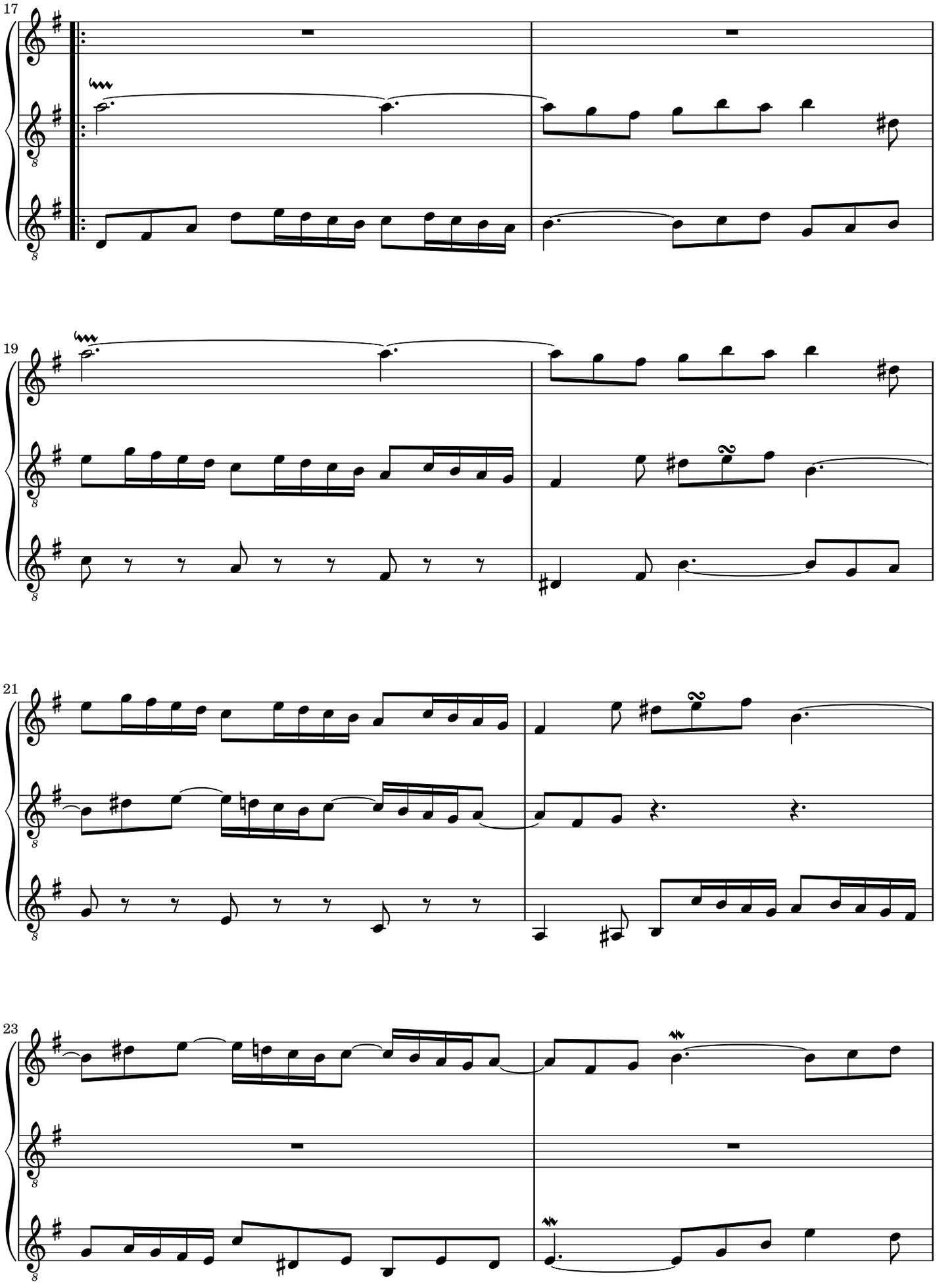
Canon at the Octave



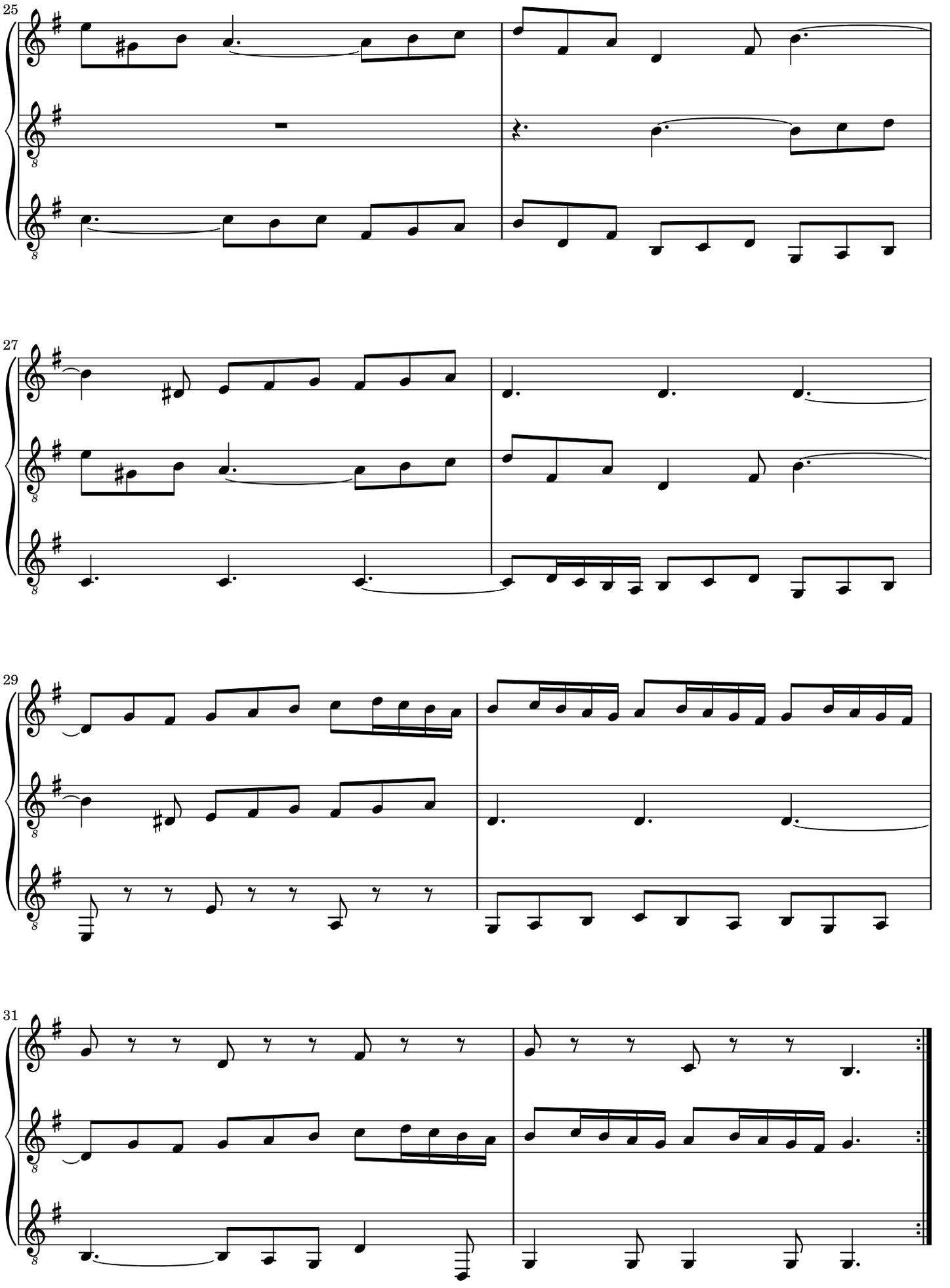
Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA



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



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

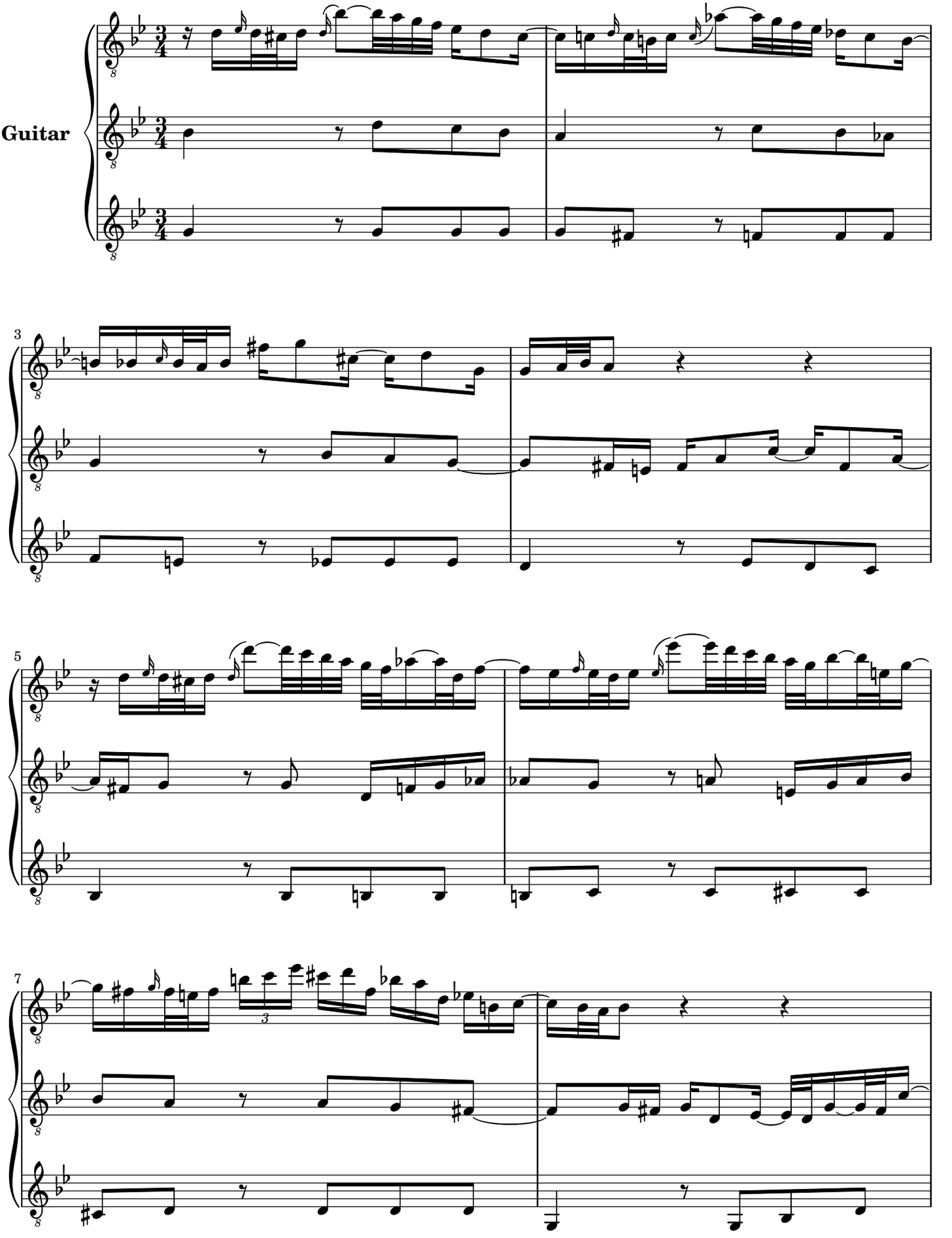


Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA

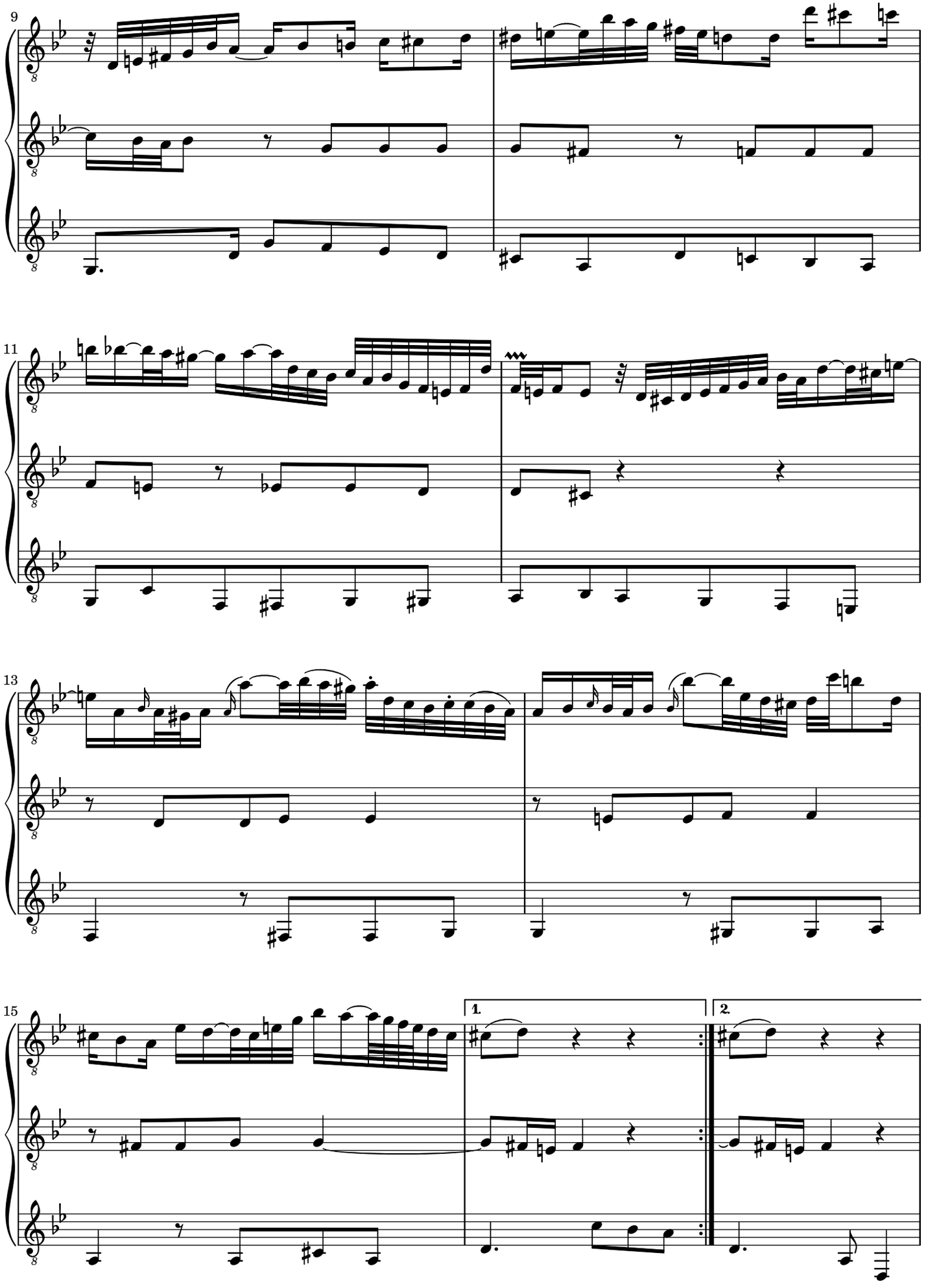
Variation 25

Adagio

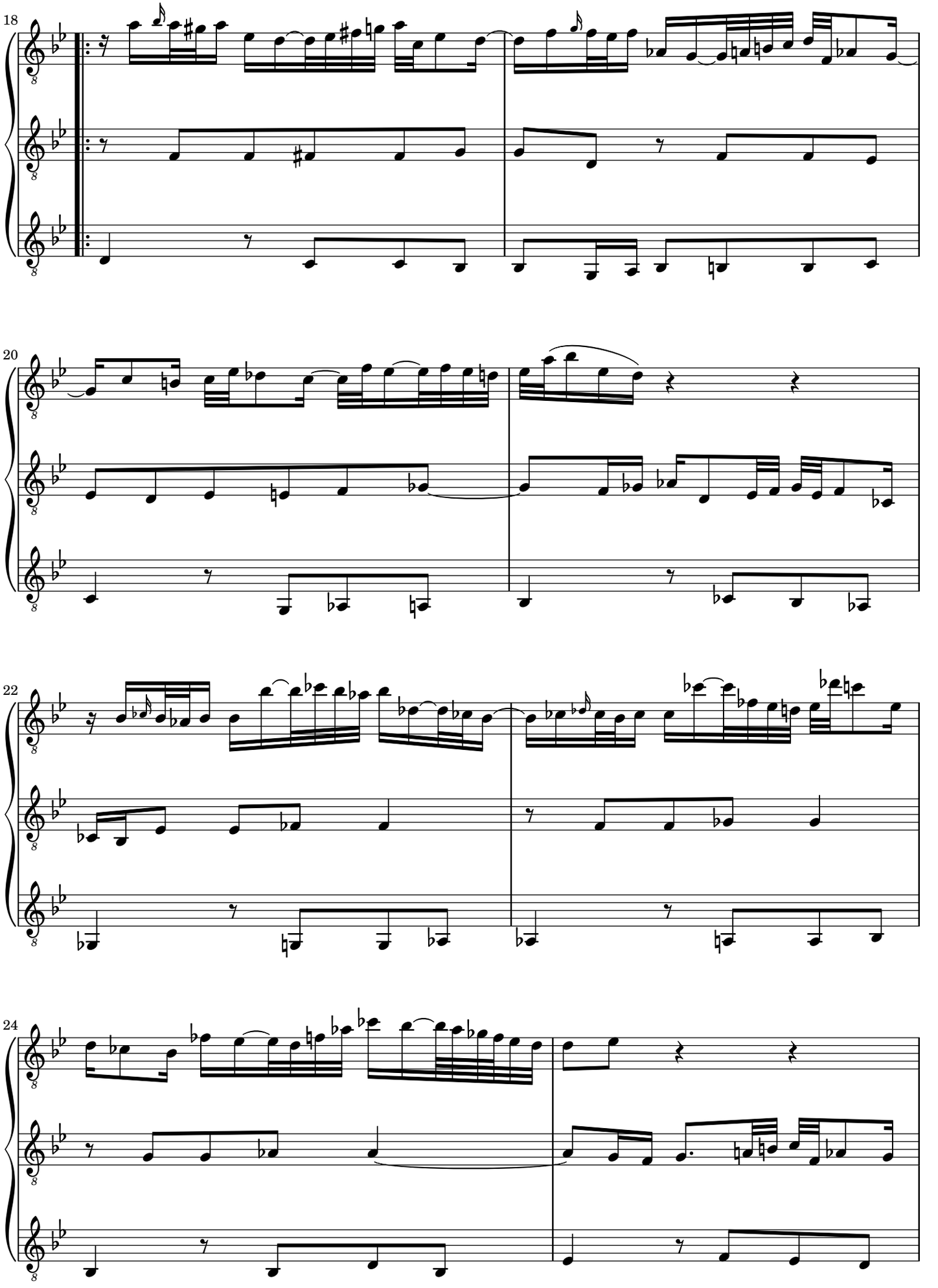
Guitar



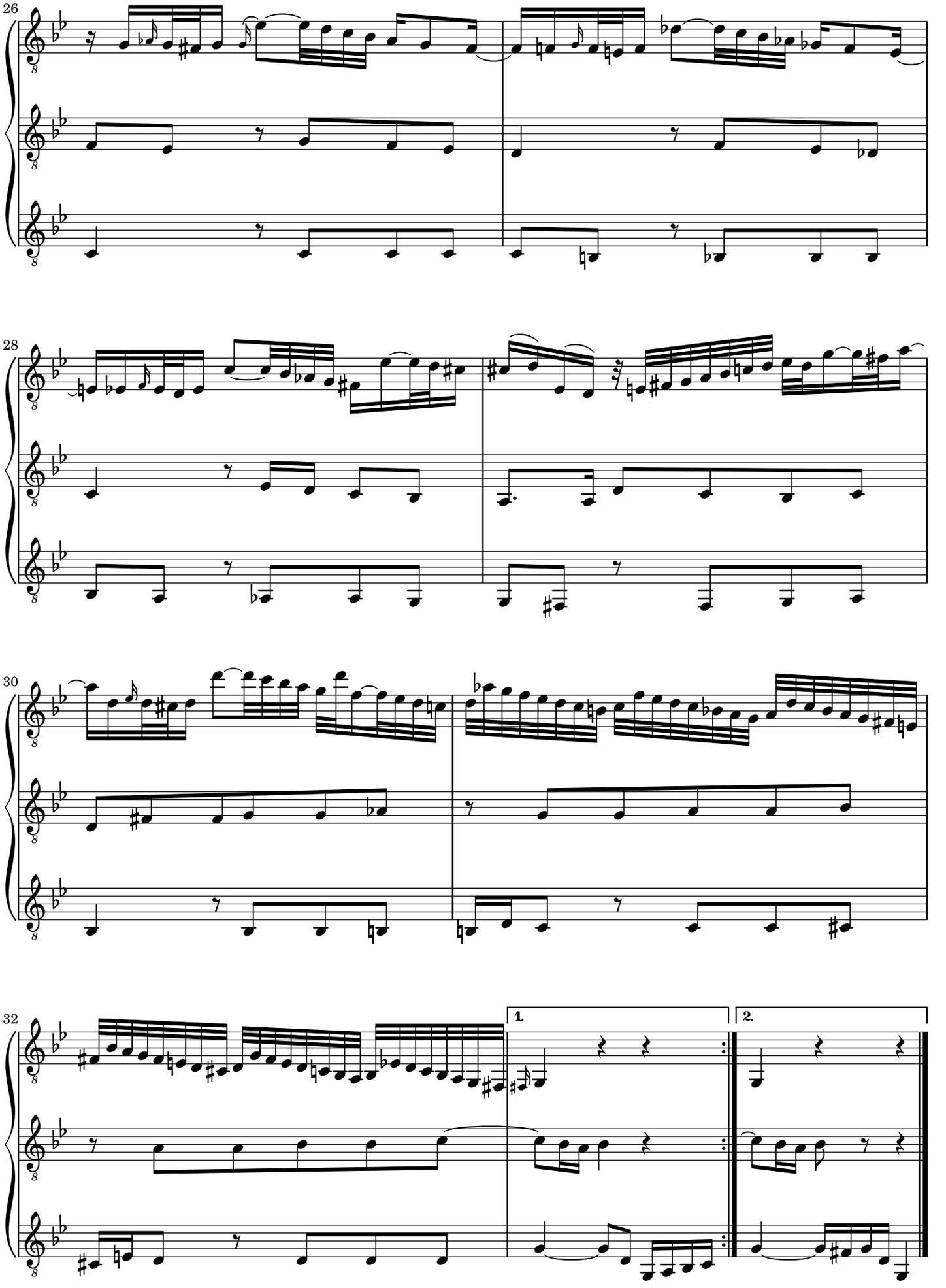
Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA



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

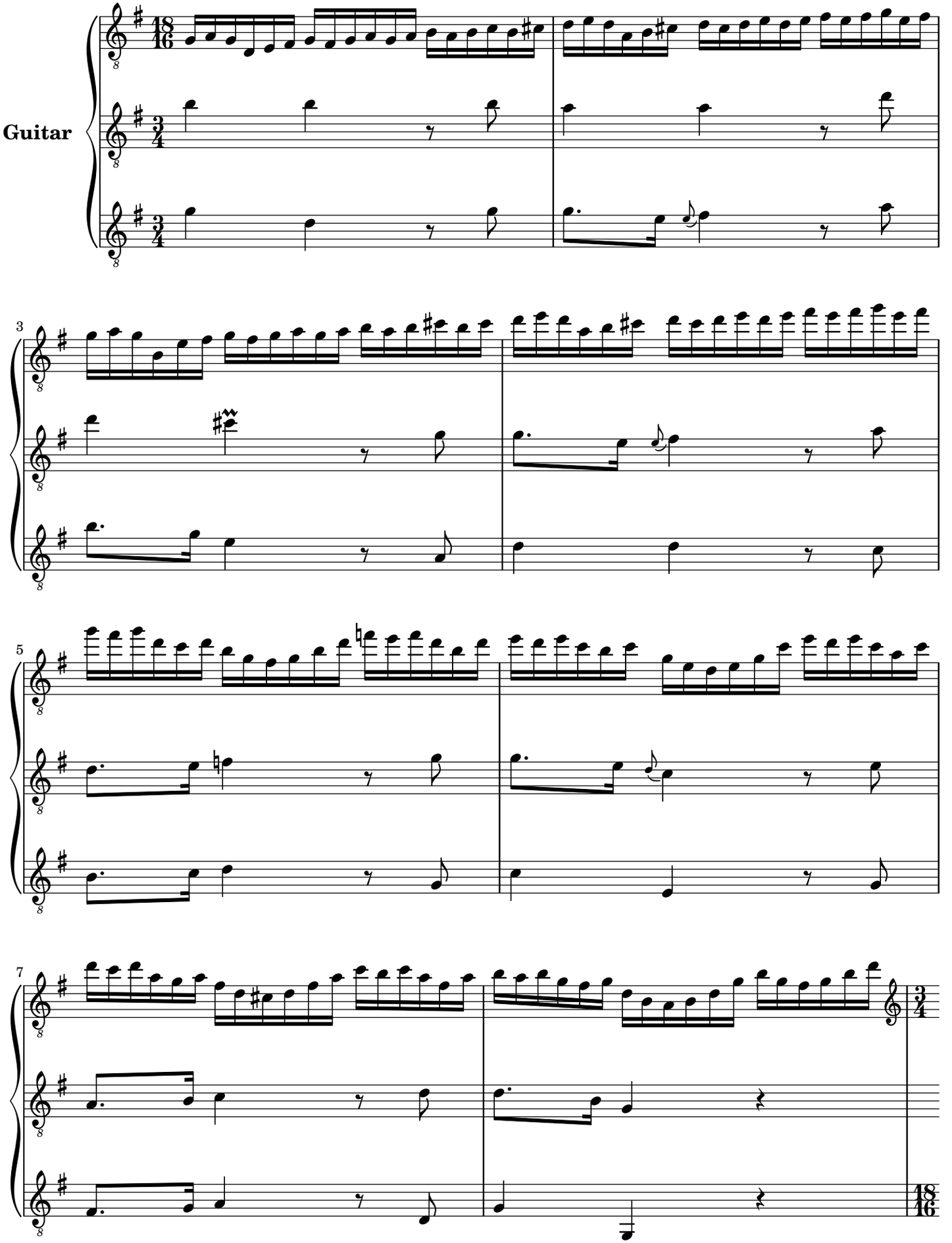


Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA

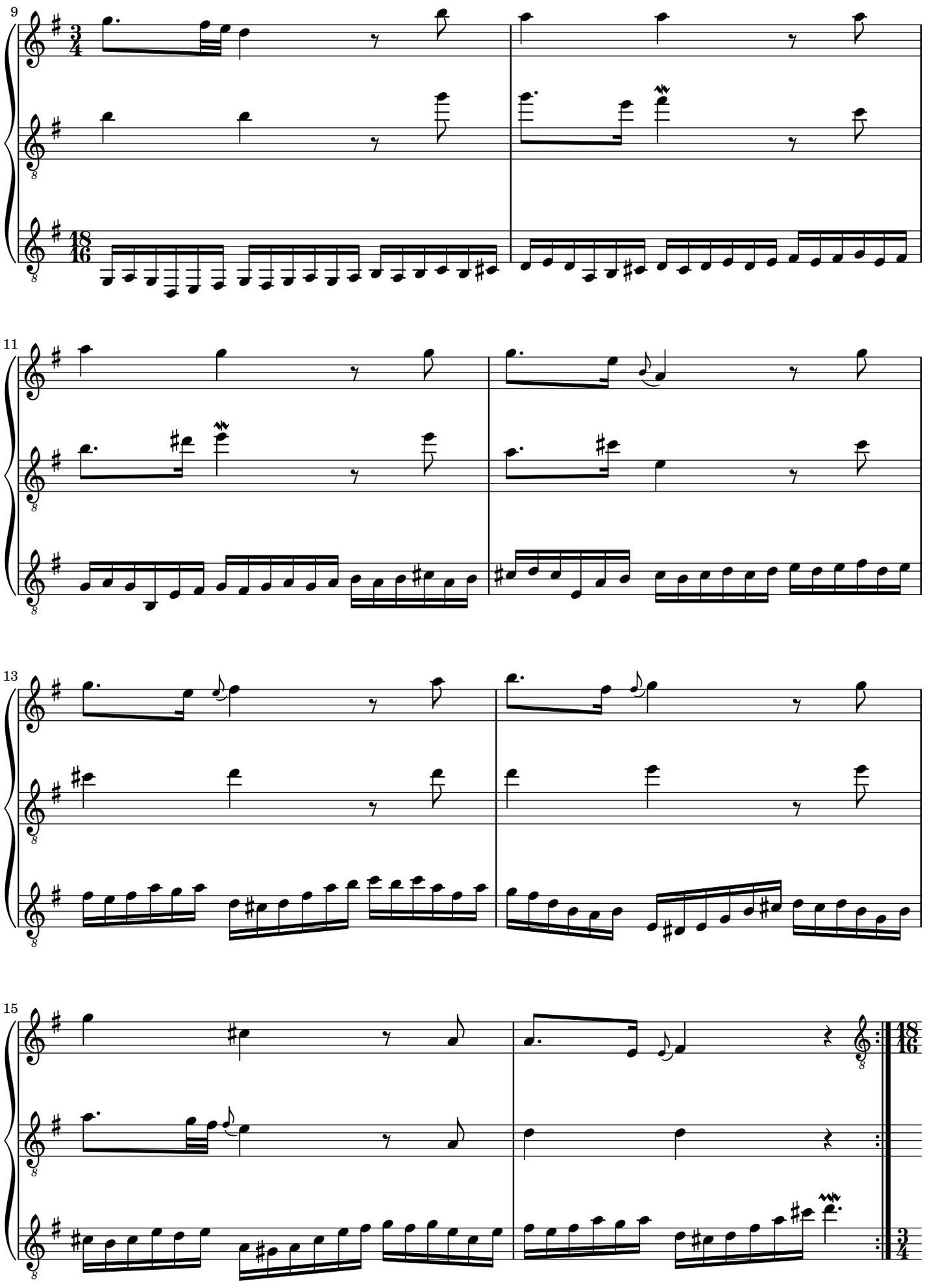


Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA

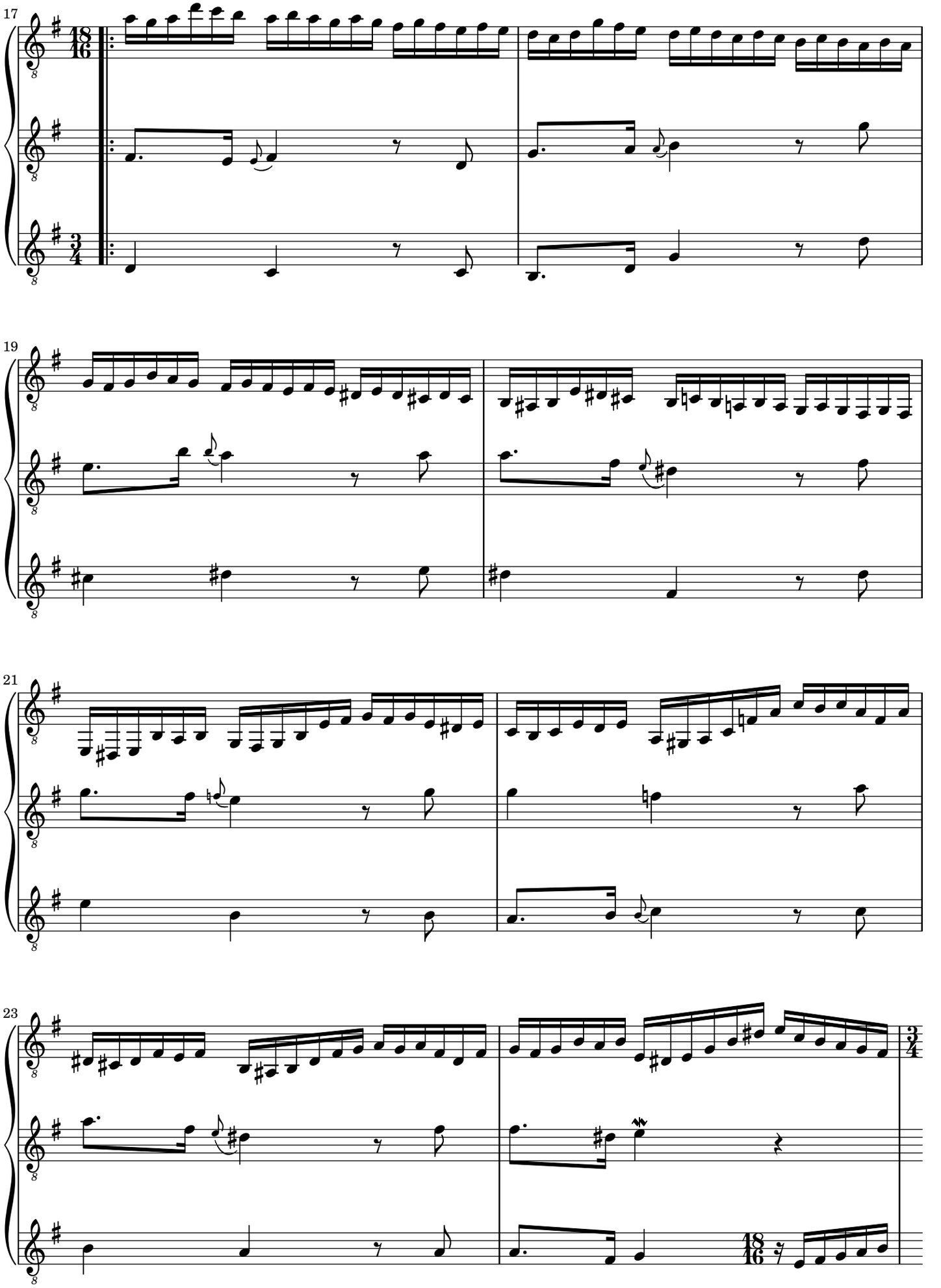
Variation 26



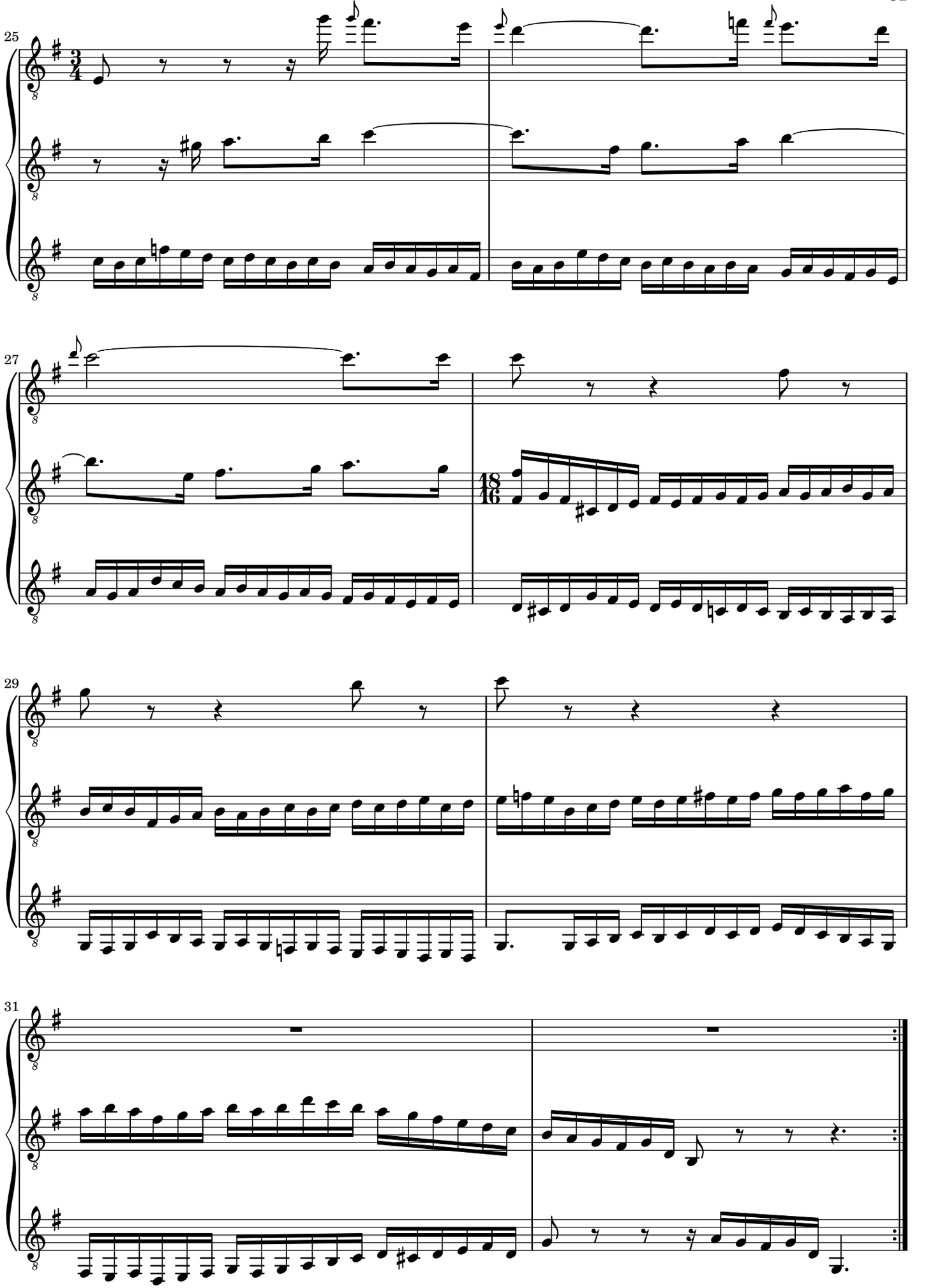
Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA



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



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

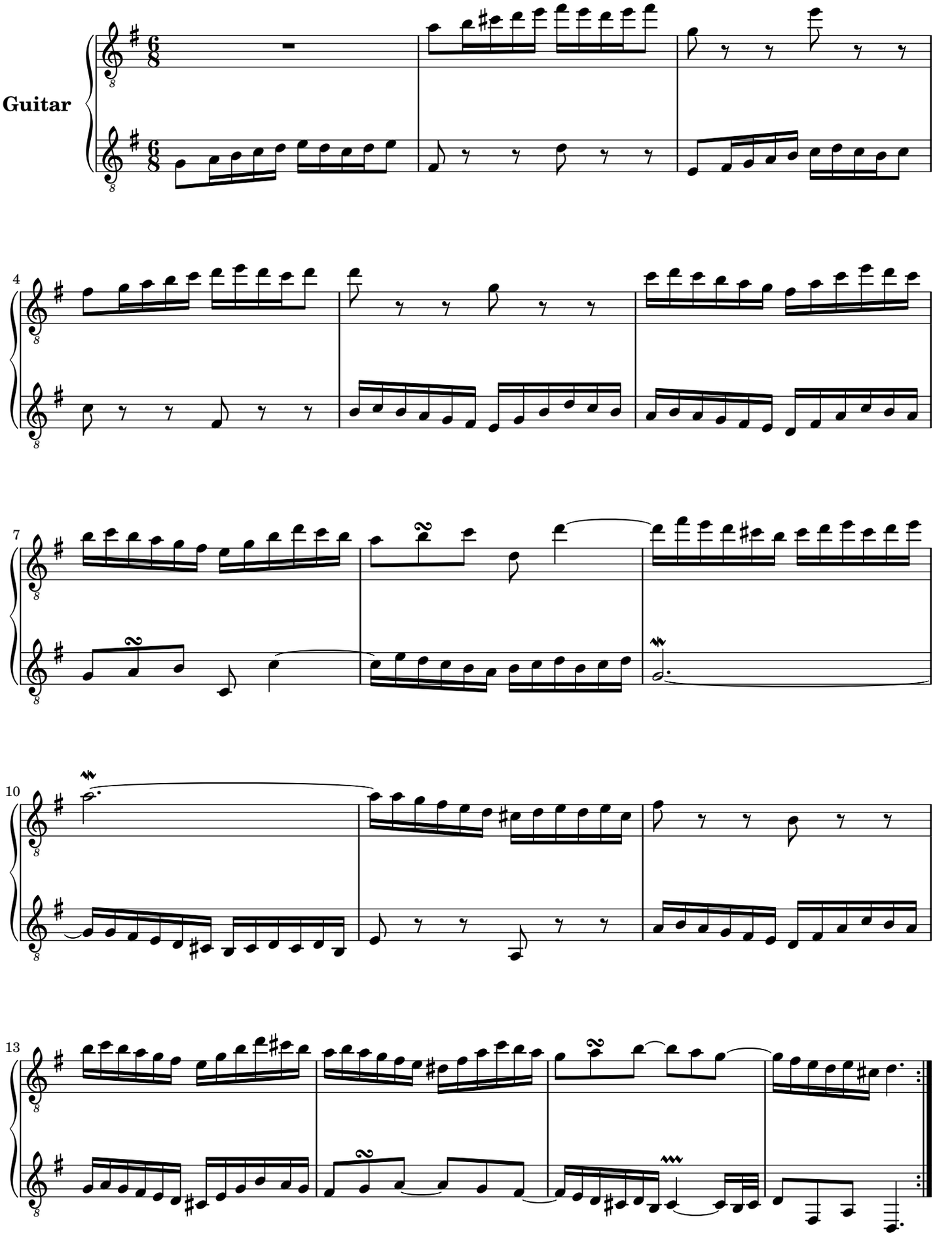


Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA

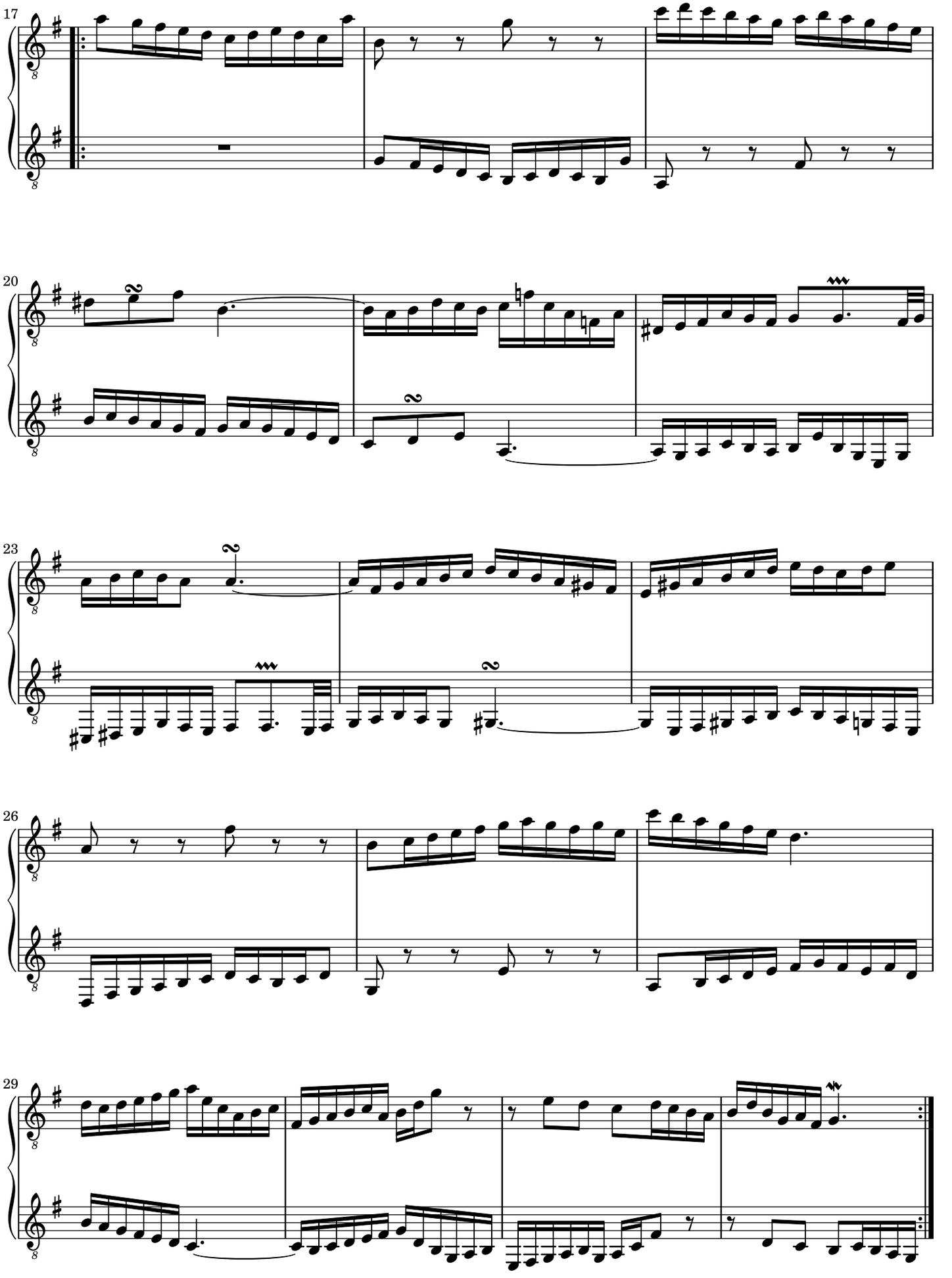
Variation 27

Canon at the Ninth

Guitar

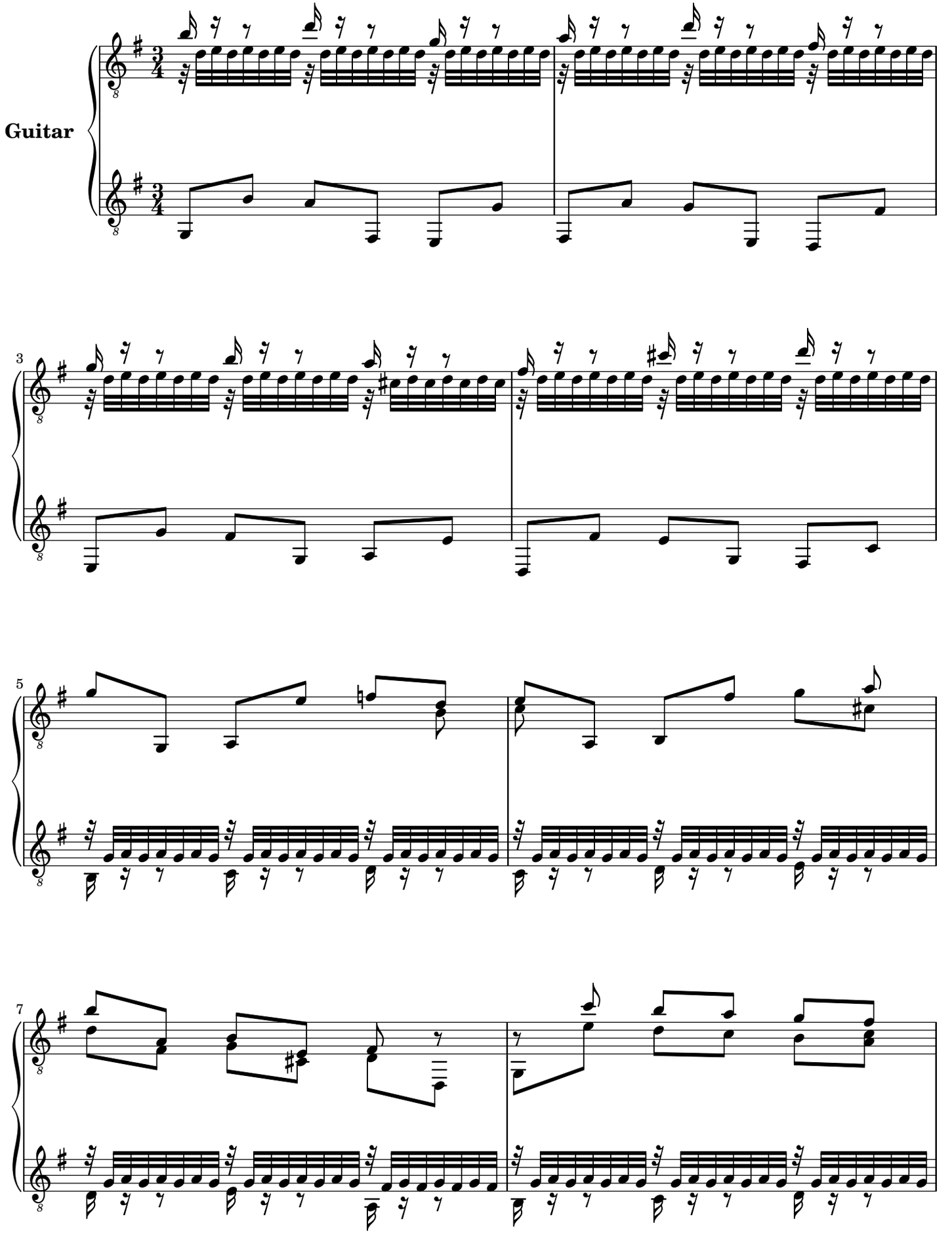


Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA

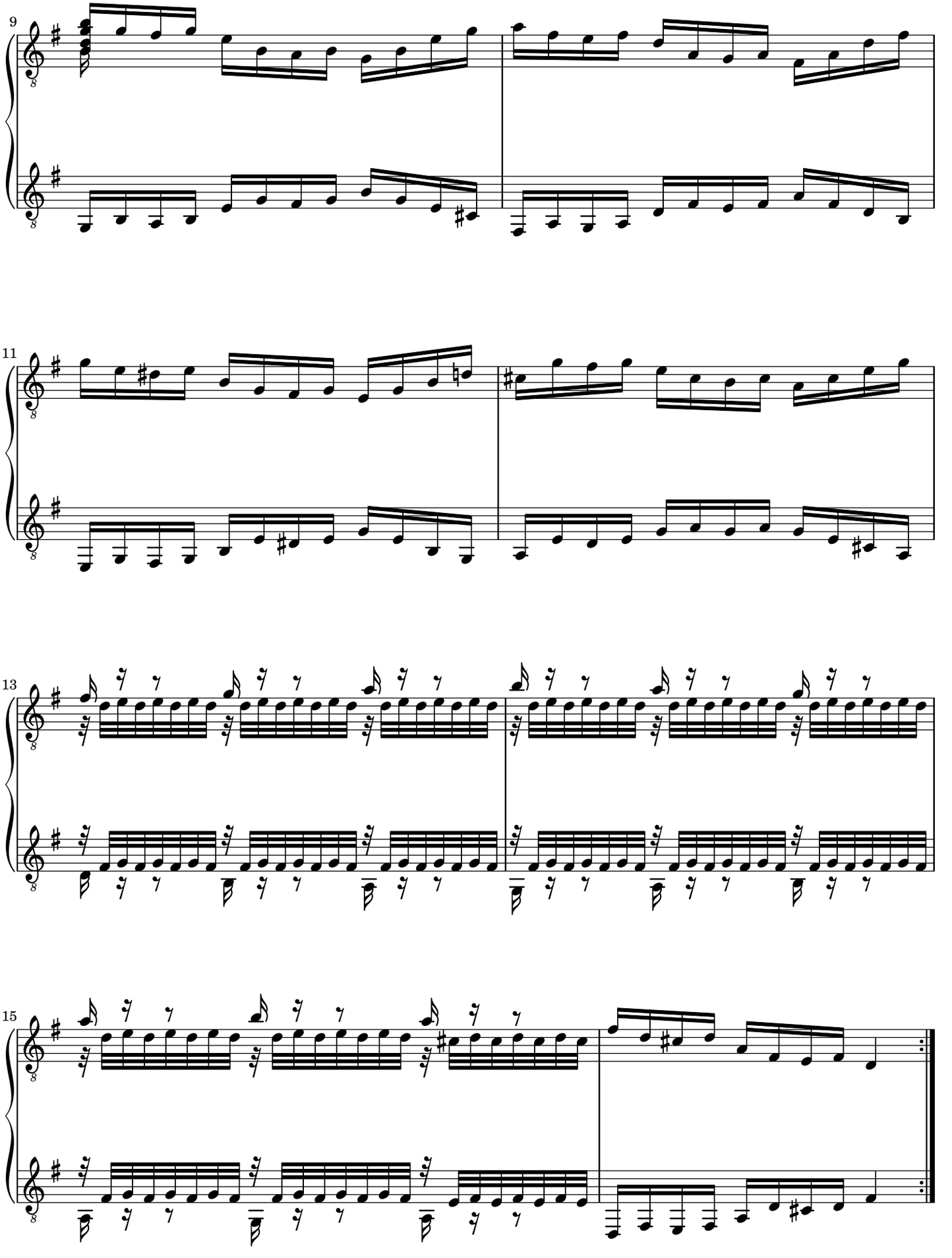


Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA

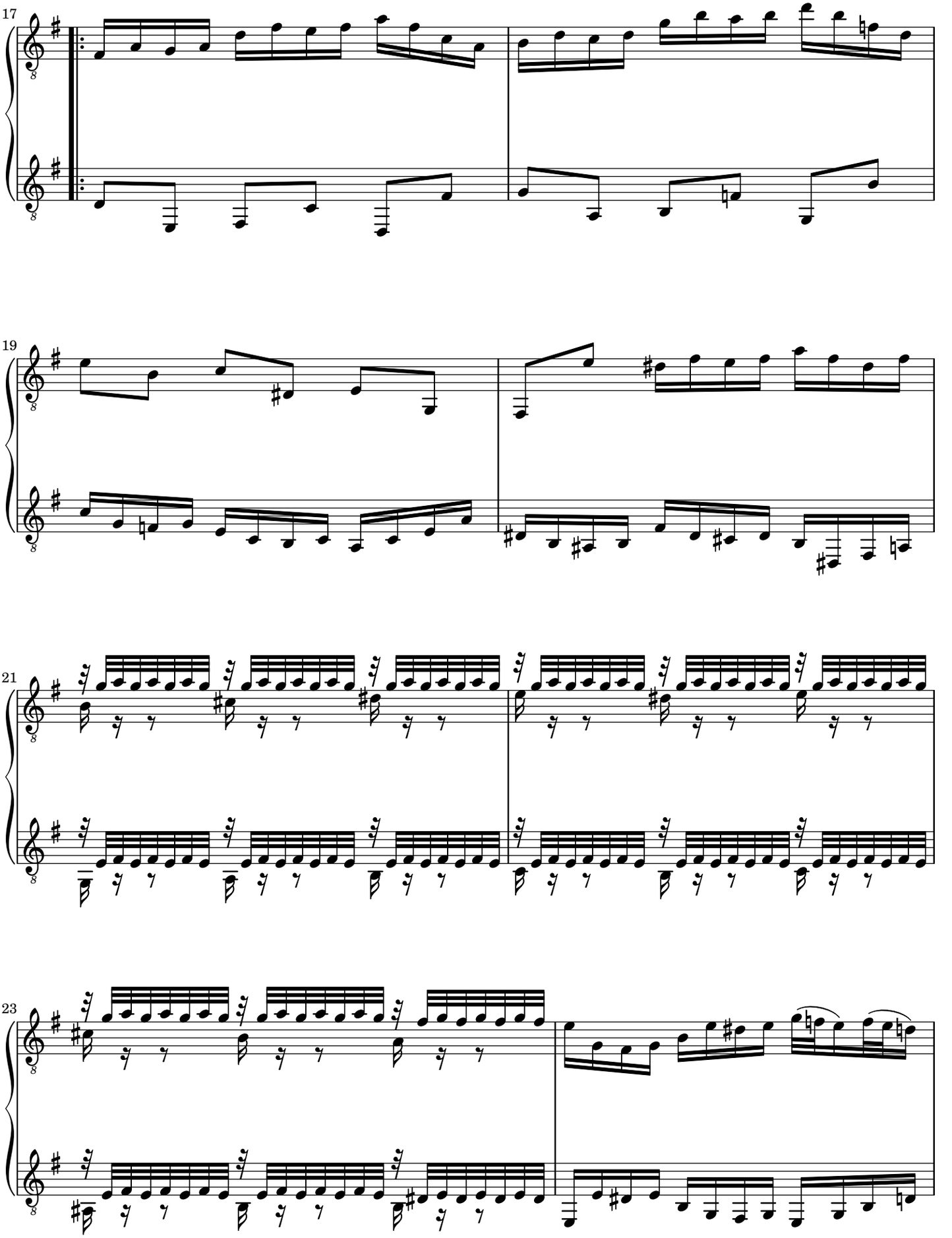
Variation 28



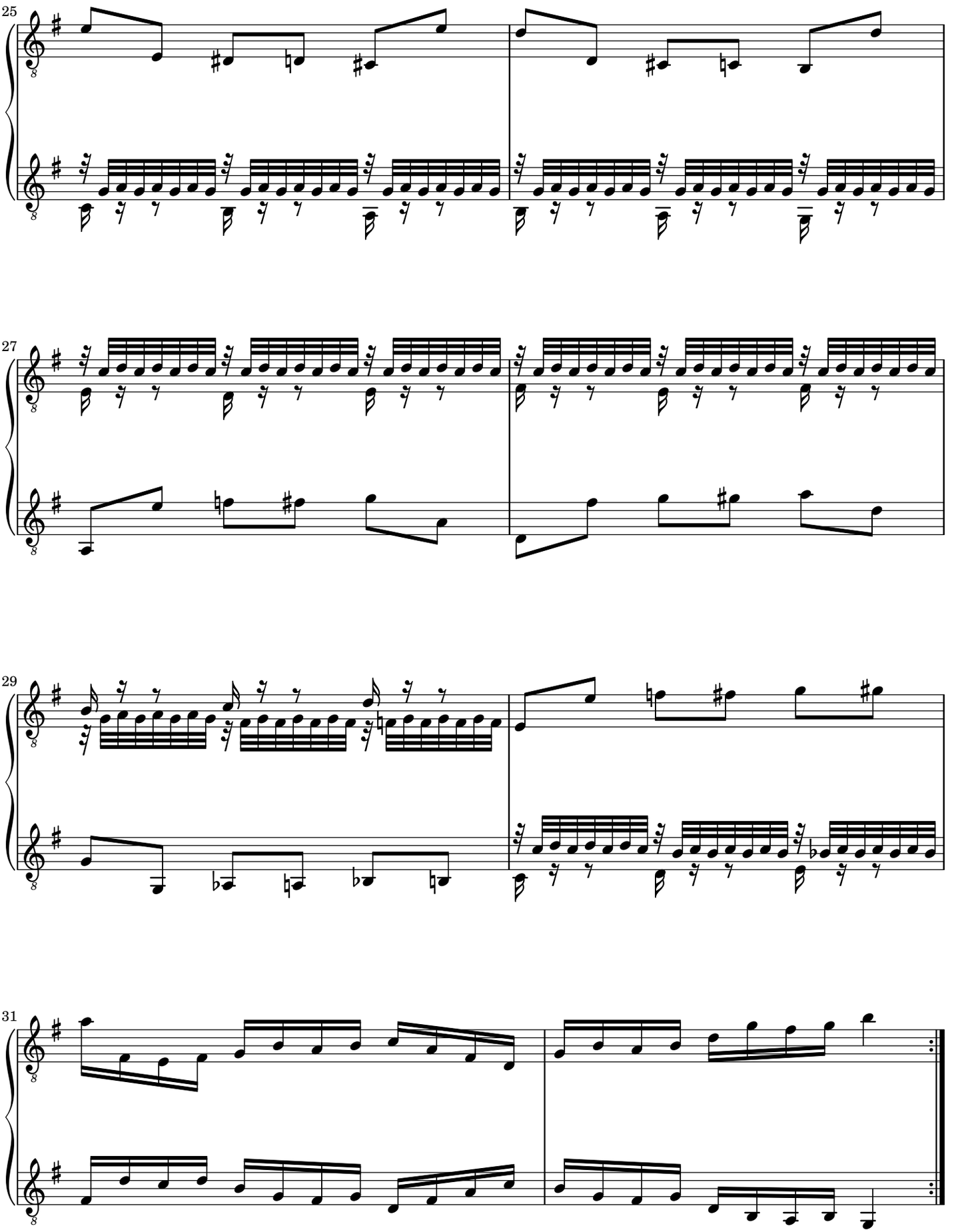
Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA



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

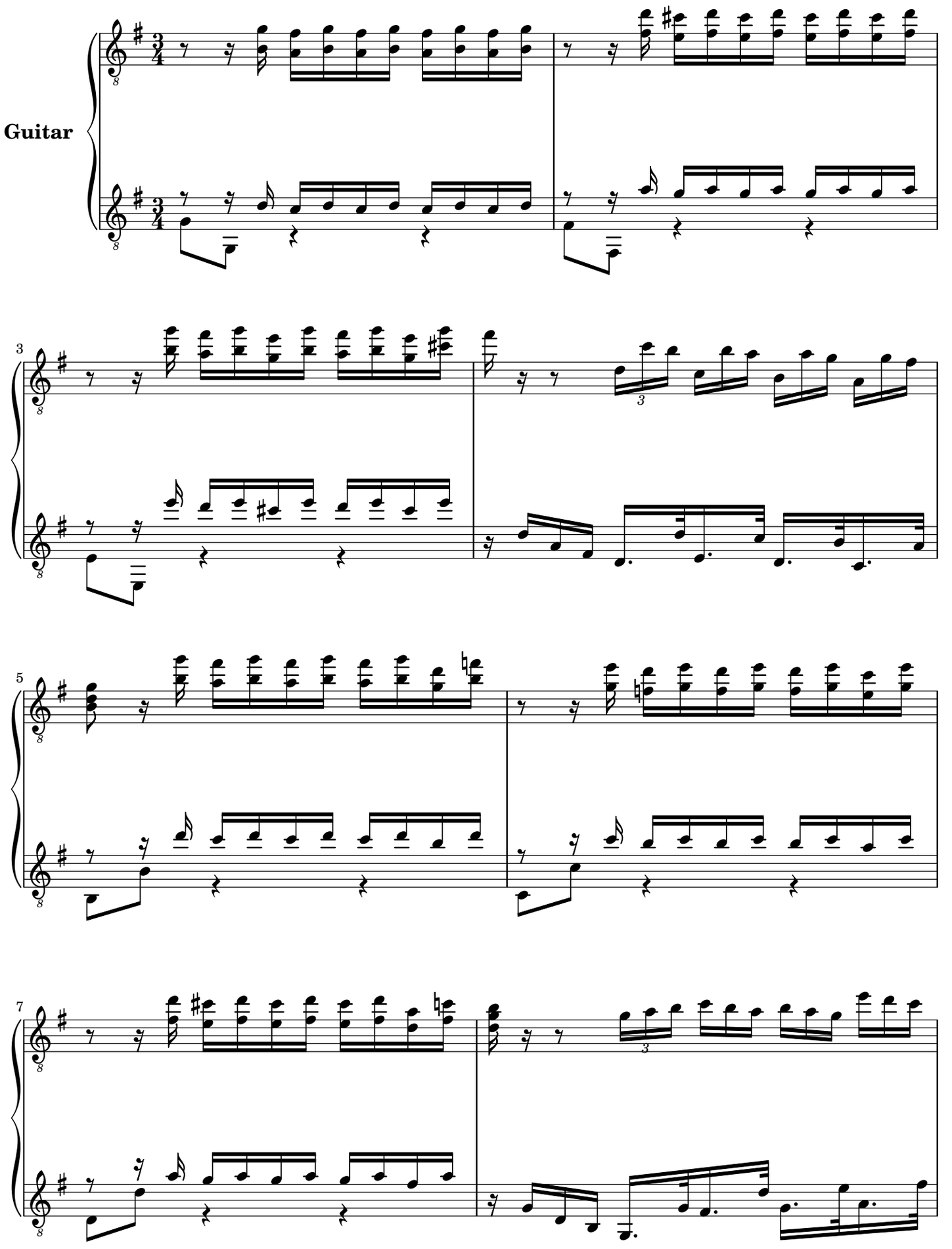


Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA

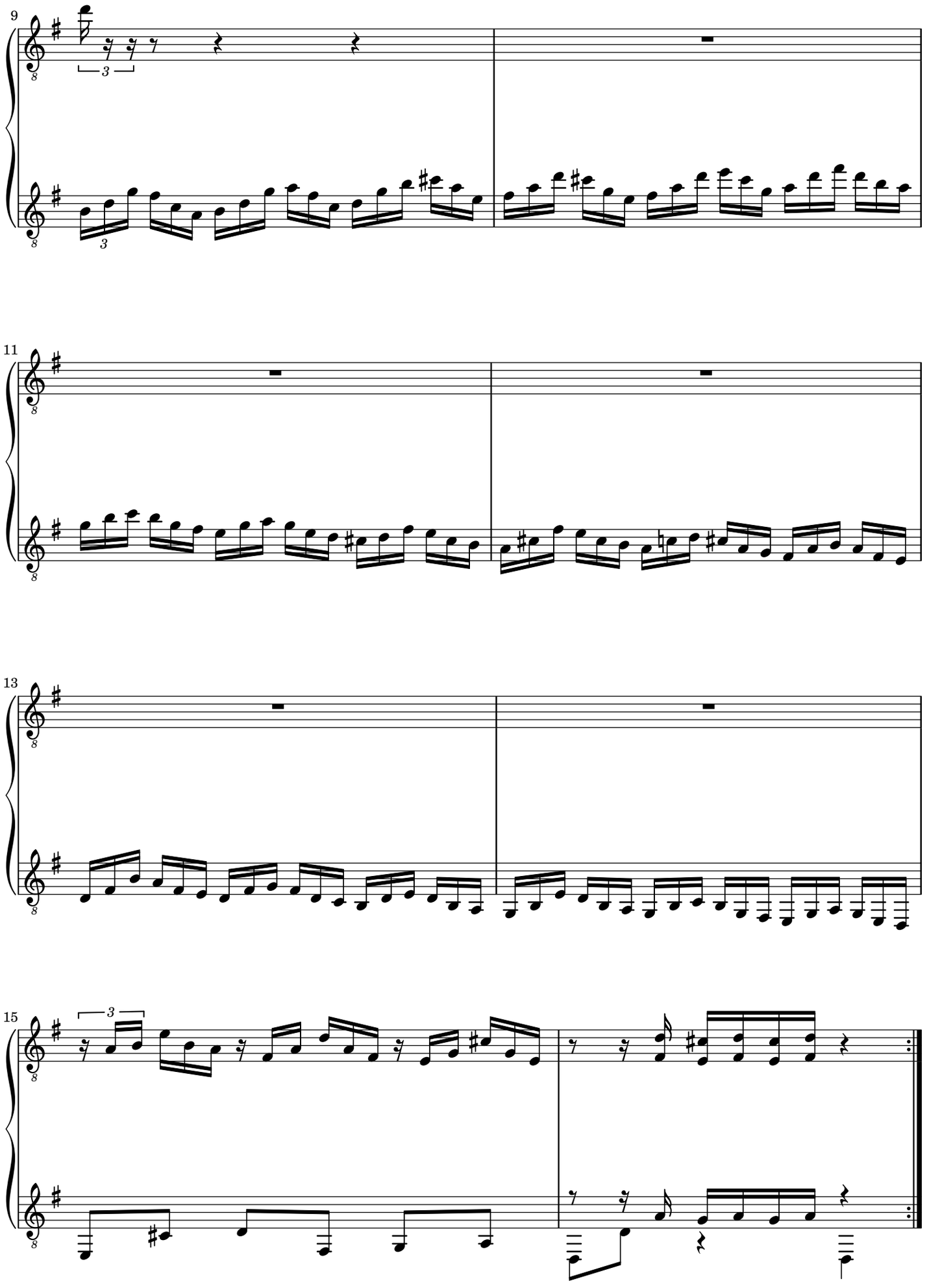


Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA

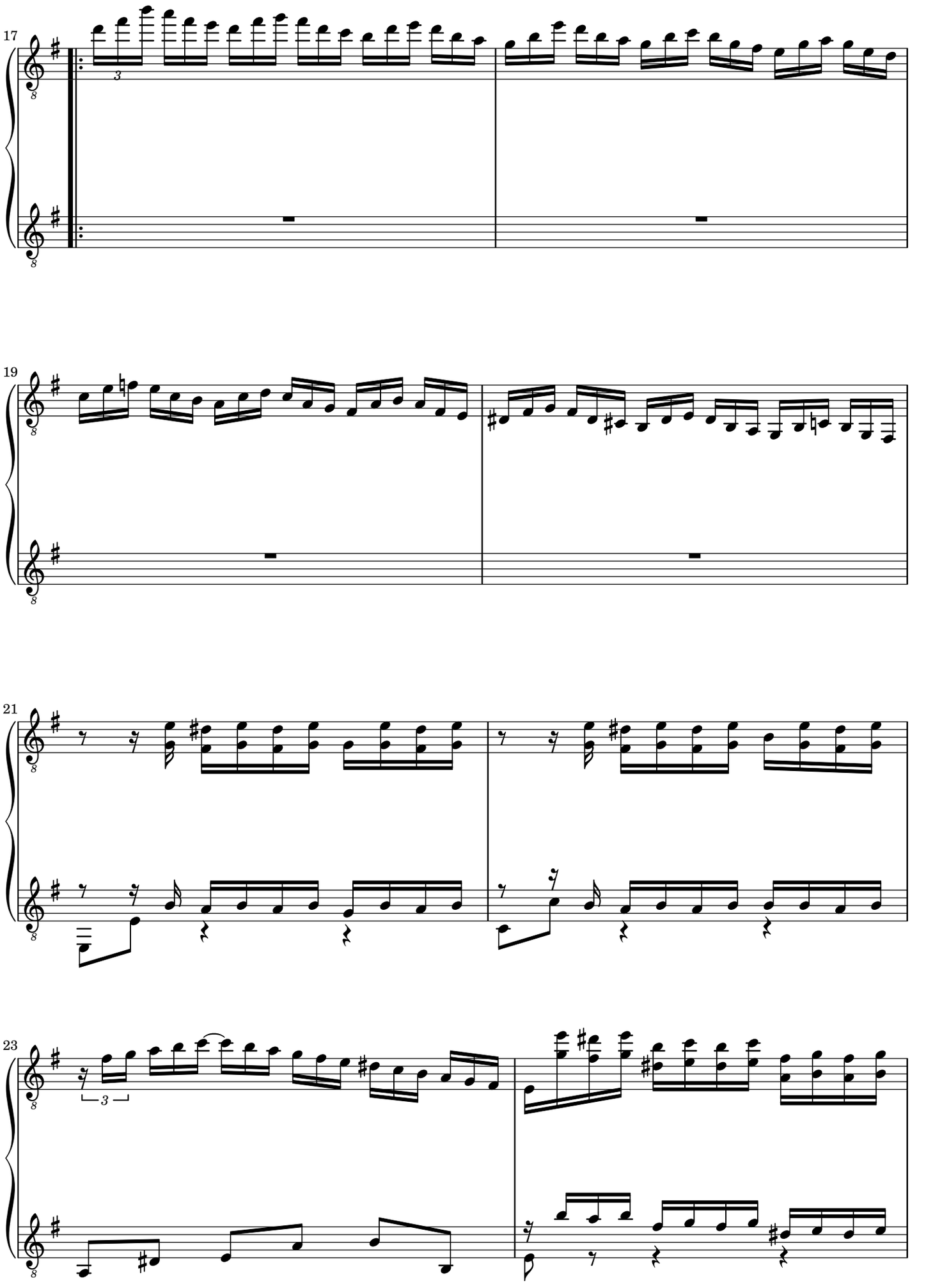
Variation 29



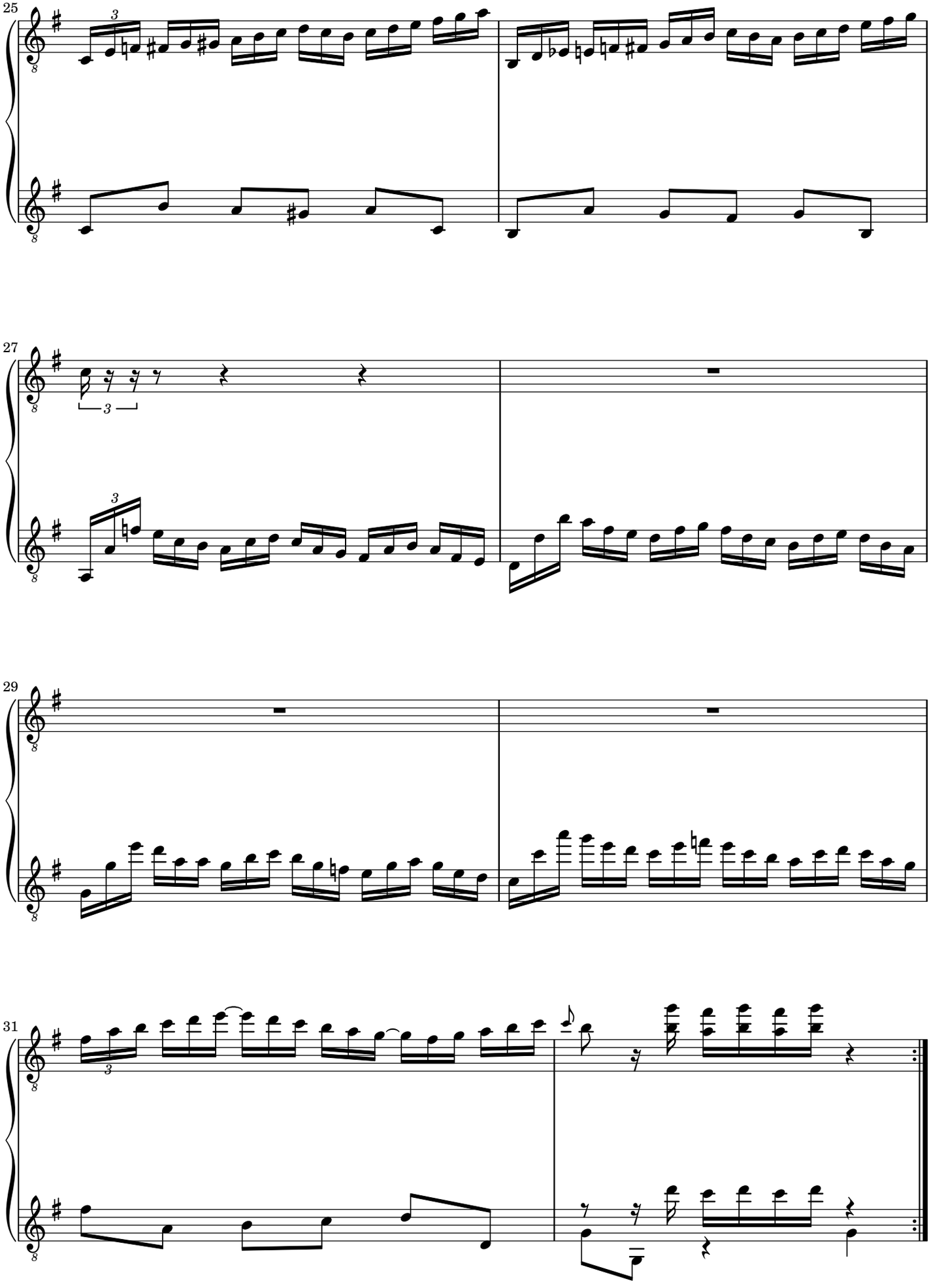
Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA



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



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

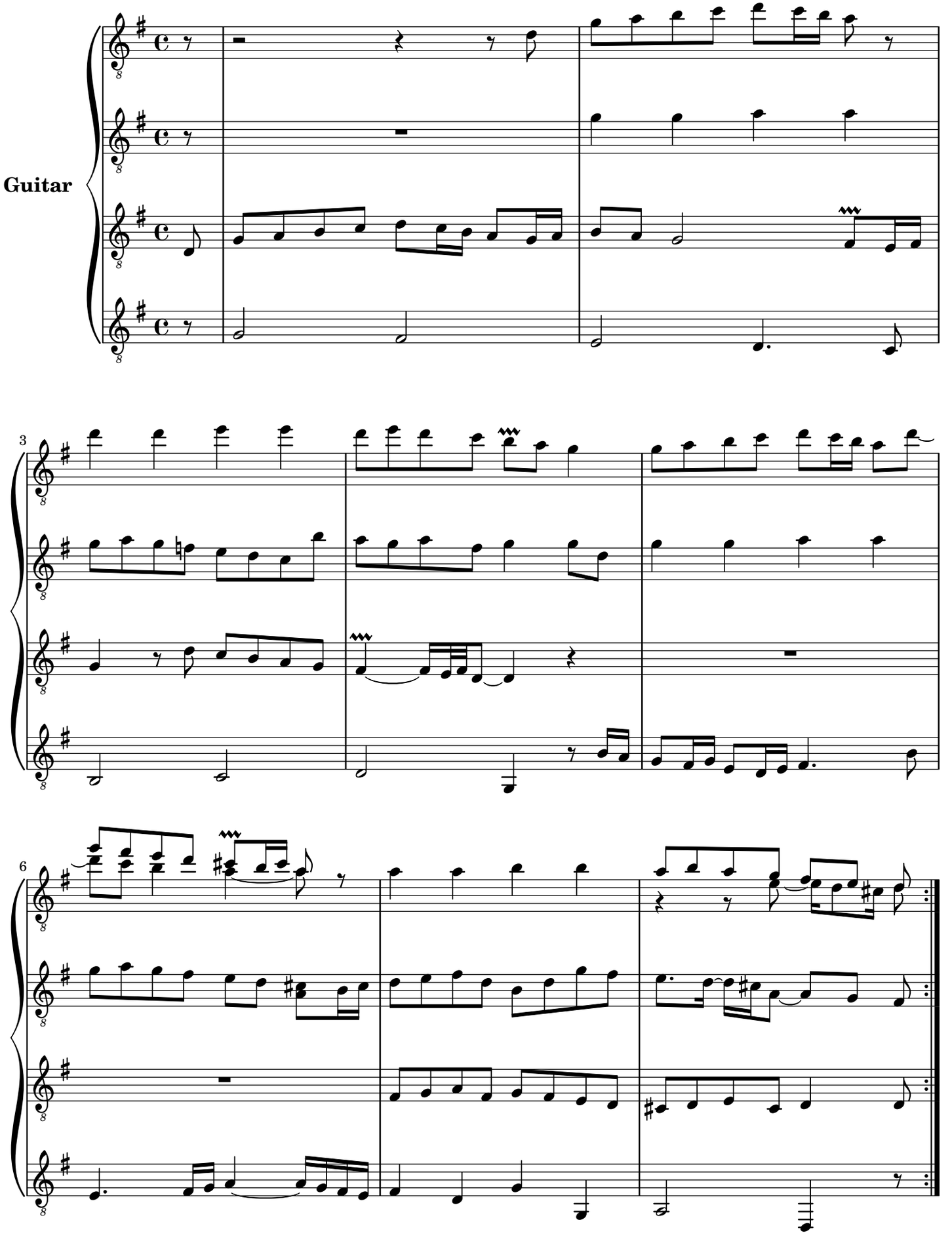


Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA

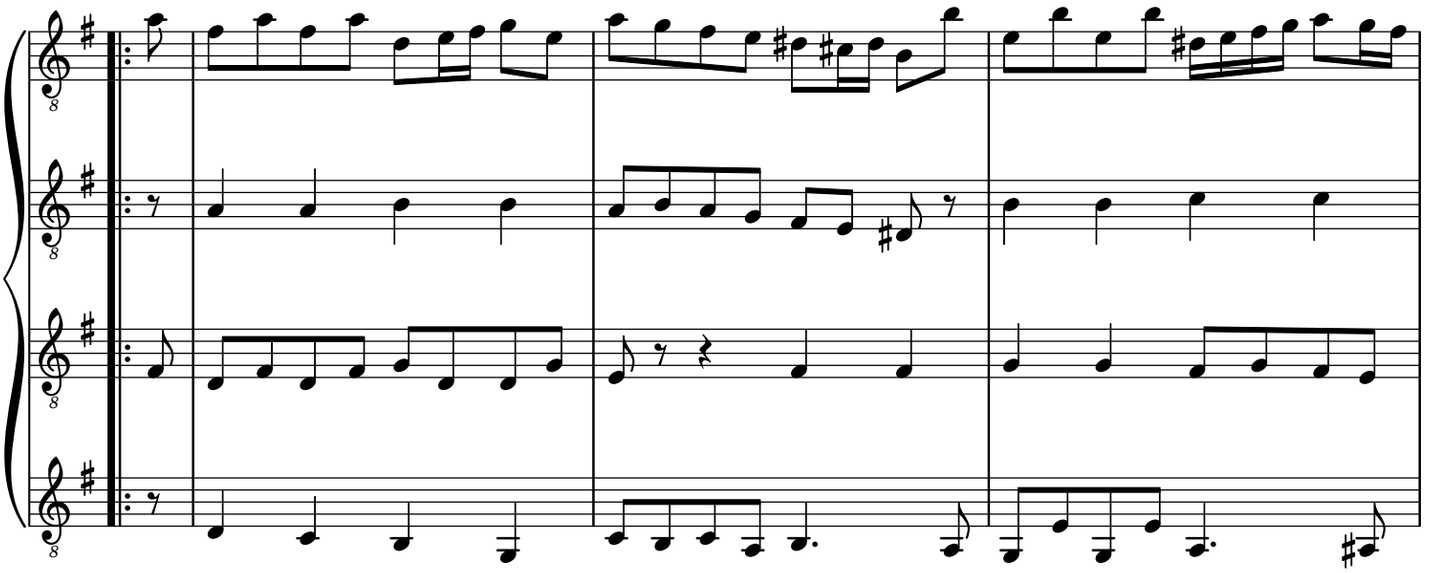
Variation 30

Quodlibet

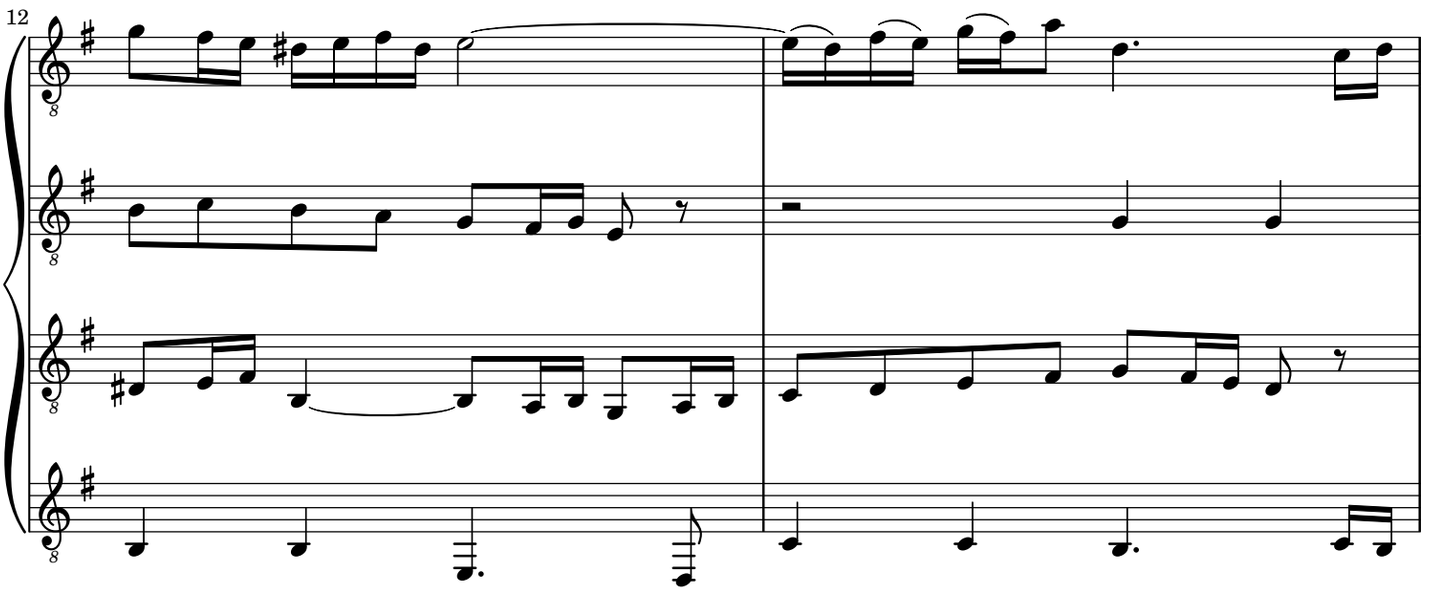
Guitar



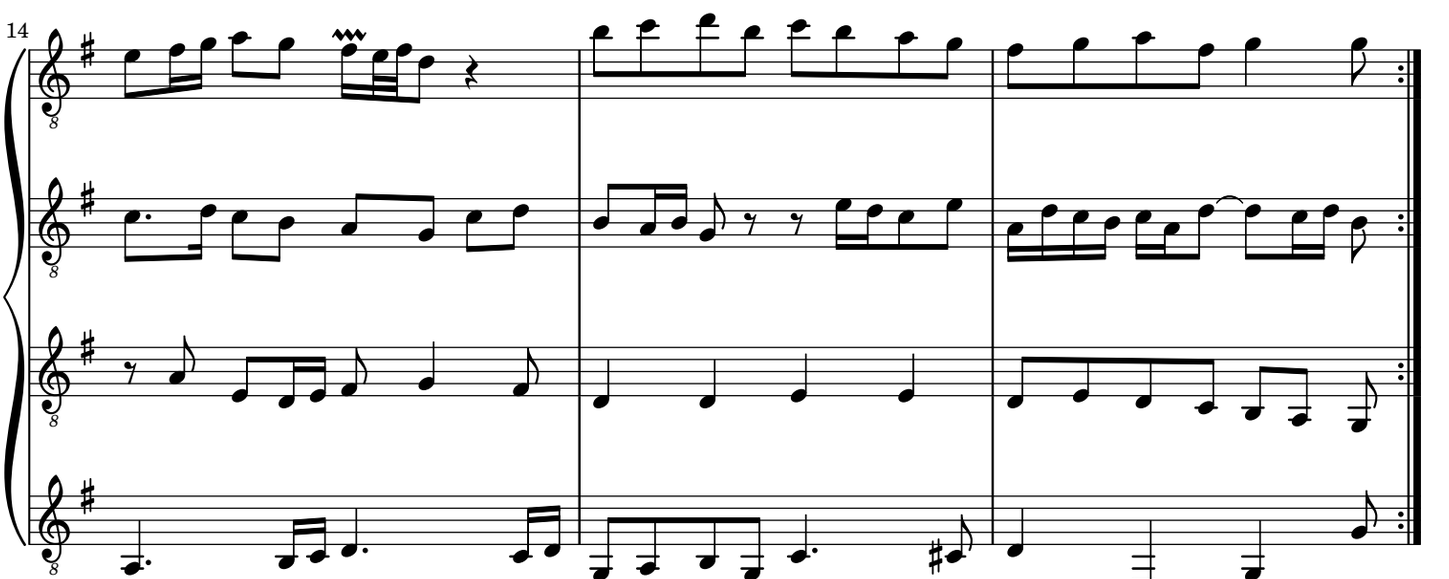
Steve Shorter (2014). Hajo Delzelski (2008). CC BY-SA



12



14

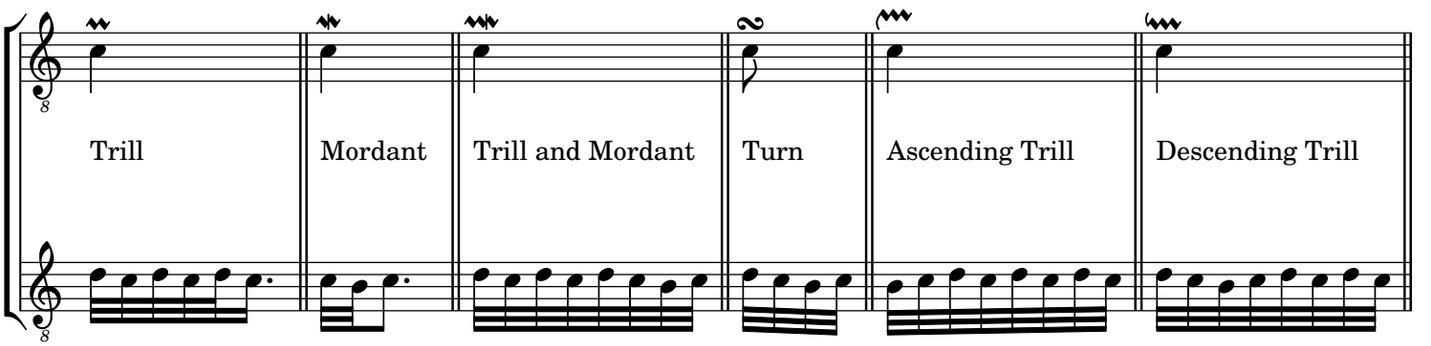


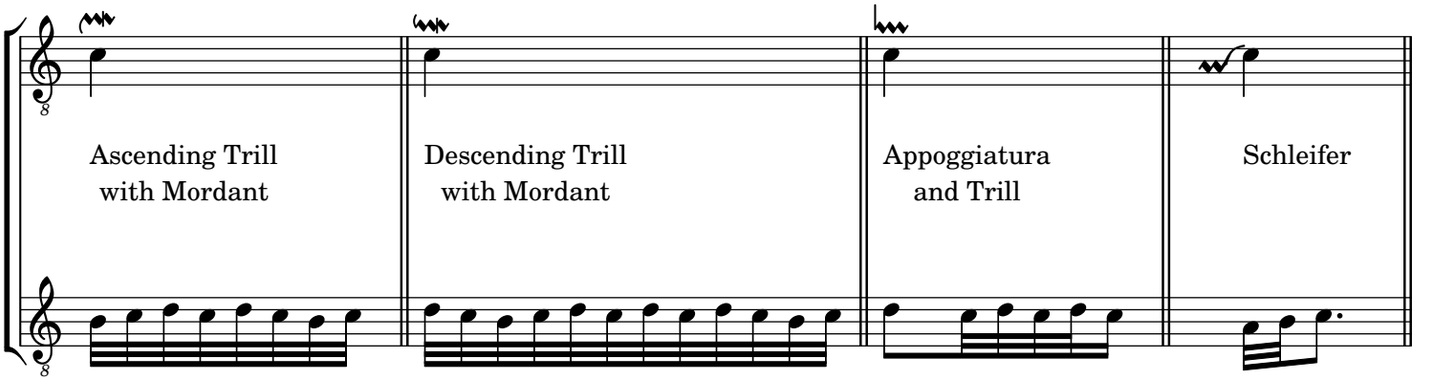
Aria da Capo e Fine.

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

Table of Ornaments

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





Steve Shorter (2014). CC BY-SA

Acknowledgements

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

The transcription and engraving of these Goldberg Variations is the work of Steve Shorter. Thanks is also due to Shayne Grey and Tim Smith for early error corrections, and to the Guitar Society of Toronto Orchestra for creating an inspired and dynamic forum for guitar performance. It was in that forum that these Goldberg Variations for Guitar Ensemble were first imagined and performed.

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

Special thanks to sync.com

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

Steve Shorter (2014). CC BY-SA

Errata

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

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

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

Copyright

The Goldberg Variations for Guitar Ensemble is a derived work and is copyright Steve Shorter, Creative Commons - Attribution-ShareAlike 4.0

http://creativecommons.org/licenses/by-sa/4.0/

You are free:

* to Share - to copy, distribute, perform and transmit the work
* to Remix - to adapt the work
* to make commercial use of the work

Under the following conditions:

Attribution - must attribute the work in the manner specified by the author or licensor (but not in any way that suggests that they endorse you or your use of the work).
Share Alike - If you alter, transform, or build upon this work, you may distribute the resulting work only under the same or similar license to this one.

The original lilypond source from which this work is derived is copyright under the above licence by the following

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

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

LilyPond version 2.18.2 -- www.lilypond.org