

Freu dich sehr o meine Seele

cum 12 variationibus

Johann Pachelbel (1653–1706)

transcribed and edited by
Chaldean Urtext

from
Heinrich Nikolaus Gerber's 1716 autograph manuscript copy,
Library of Congress, Washington, DC
(shelfmark Box 19, Moldenhauer Archives)

Dedicated to Charles

Hilf, daß ich mit Fried und Freud
mög von hinnen fahren heut

Musical notation for measures 1-4. The piece is in G major (one sharp) and common time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines. A blue circle highlights a note in the left hand in the second measure.

5

Musical notation for measures 5-8. The right hand continues the melodic development with various rhythmic patterns. The left hand maintains the accompaniment. A blue circle highlights a note in the left hand in the sixth measure.

10

Musical notation for measures 9-13. The right hand has a more active melodic line. The left hand has a blue circle with the text "G₃?" above it in the tenth measure, and another blue circle below the staff in the thirteenth measure. The piece concludes with a double bar line and repeat dots.

Variatio 1

14

Musical notation for measures 14-15. This variation features a more rhythmic and active right hand with frequent sixteenth notes and slurs. The left hand continues with a steady accompaniment.

16

Musical notation for measures 16-19. The right hand continues with a rhythmic pattern, including slurs and accents. The left hand provides a consistent accompaniment. The piece ends with a double bar line and repeat dots.

18

21

24

Variatio 2

27

29

31

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Variatio 3

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42

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Variatio 4

53

55

57

Musical notation for measures 57-58. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The music features a rhythmic pattern of eighth and sixteenth notes with frequent rests.

59

Musical notation for measures 59-60. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The music continues with a rhythmic pattern of eighth and sixteenth notes.

61

Musical notation for measures 61-62. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The music continues with a rhythmic pattern of eighth and sixteenth notes.

63

Musical notation for measures 63-64. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The music continues with a rhythmic pattern of eighth and sixteenth notes.

65

Musical notation for measures 65-66. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one sharp (F#). The music concludes with a final cadence in measure 66, marked by a double bar line and a fermata.

Variatio 5

66

Musical notation for measures 66-67. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#) and the time signature is 12/8. Measure 66 features a dotted quarter note in the treble and a quarter note in the bass. Measure 67 continues with eighth and quarter notes in both staves.

67

Musical notation for measures 68-69. Measure 68 shows a quarter note in the treble and a quarter note in the bass. Measure 69 features a quarter note in the treble and a quarter note in the bass, ending with a double bar line.

69

Musical notation for measures 70-71. Measure 70 features a quarter note in the treble and a quarter note in the bass. Measure 71 shows a quarter note in the treble and a quarter note in the bass, ending with a double bar line.

70

Musical notation for measures 72-73. Measure 72 features a quarter note in the treble and a quarter note in the bass. Measure 73 shows a quarter note in the treble and a quarter note in the bass, ending with a double bar line.

72

Musical notation for measures 74-75. Measure 74 features a quarter note in the treble and a quarter note in the bass. Measure 75 shows a quarter note in the treble and a quarter note in the bass, ending with a double bar line.

74

Musical notation for measures 76-77. Measure 76 features a quarter note in the treble and a quarter note in the bass. Measure 77 shows a quarter note in the treble and a quarter note in the bass, ending with a double bar line.

76

78

Variatio 6

79

81

83

85

* m.86 See the critical commentary on p.21 about the rhythm and melody of this grouping.

87

Musical notation for measures 87-88. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). The time signature is common time (C). The right hand plays a continuous eighth-note pattern, while the left hand plays a simple bass line of quarter notes.

89

Musical notation for measures 89-91. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). The time signature is common time (C). The right hand continues with eighth-note patterns, and the left hand has a bass line. A blue circle is drawn around the final note of the bass line in measure 91.

Variatio 7

92

Musical notation for measures 92-93. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). The time signature is common time (C). The right hand plays a more complex eighth-note pattern, and the left hand has a bass line. A blue square is drawn around a note in the right hand in measure 93.

94

Musical notation for measures 94-95. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). The time signature is common time (C). The right hand plays a complex eighth-note pattern, and the left hand has a bass line. The system ends with a double bar line and repeat dots.

96

Musical notation for measures 96-97. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). The time signature is common time (C). The right hand plays a complex eighth-note pattern, and the left hand has a bass line.

98

Musical notation for measures 98-99. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). The time signature is common time (C). The right hand plays a complex eighth-note pattern, and the left hand has a bass line.

100

Musical score for measures 100-101. The key signature is one sharp (F#). The piece is in 2/4 time. Measure 100 features a treble clef with a melodic line of eighth notes and a bass clef with a bass line of eighth notes. Measure 101 continues the melodic and bass lines.

102

Musical score for measures 102-103. The key signature is one sharp (F#). The piece is in 2/4 time. Measure 102 features a treble clef with a melodic line and a bass clef with a bass line. A blue annotation "G₄?" is placed above the first note of the bass line in measure 102. Measure 103 continues the melodic and bass lines.

104

Musical score for measures 104-105. The key signature is one sharp (F#). The piece is in 2/4 time. Measure 104 features a treble clef with a melodic line and a bass clef with a bass line. Measure 105 continues the melodic and bass lines and ends with a double bar line. Blue circles are drawn around the final notes of both staves.

Variatio 8

105

Musical score for measures 105-106. The key signature is one sharp (F#). The piece is in 2/4 time. Measure 105 features a treble clef with a melodic line and a bass clef with a complex bass line. Measure 106 continues the melodic and bass lines.

107

Musical score for measures 107-108. The key signature is one sharp (F#). The piece is in 2/4 time. Measure 107 features a treble clef with a melodic line and a bass clef with a complex bass line. Measure 108 continues the melodic and bass lines.

108

Musical score for measures 108-109. The key signature is one sharp (F#). The piece is in 2/4 time. Measure 108 features a treble clef with a melodic line and a bass clef with a complex bass line. Blue annotations "#?" and "b?" are placed above the first two notes of the bass line in measure 108. Measure 109 continues the melodic and bass lines and ends with a double bar line.

109

Musical notation for measures 109-110. The piece is in G major (one sharp). The right hand plays a simple melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a complex accompaniment of eighth and sixteenth notes, including some blue markings.

111

Musical notation for measures 111-112. The right hand melody continues: G4, A4, B4, C5, B4, A4, G4. The left hand accompaniment features more blue markings.

113

Musical notation for measures 113-114. The right hand melody continues: G4, A4, B4, C5, B4, A4, G4. The left hand accompaniment continues with blue markings.

115

Musical notation for measures 115-116. The right hand melody continues: G4, A4, B4, C5, B4, A4, G4. The left hand accompaniment continues with blue markings.

117

Musical notation for measures 117-118. The right hand melody continues: G4, A4, B4, C5, B4, A4, G4. The left hand accompaniment continues with blue markings. The piece ends with a double bar line.

Variatio 9

118

Musical notation for measures 118-119. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The right hand plays a continuous eighth-note pattern, while the left hand plays a simpler eighth-note accompaniment.

120

Musical notation for measures 120-121. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The right hand plays a continuous eighth-note pattern, while the left hand plays a simpler eighth-note accompaniment.

122

Musical notation for measures 122-123. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The right hand plays a continuous eighth-note pattern, while the left hand plays a simpler eighth-note accompaniment.

124

Musical notation for measures 124-125. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The right hand plays a continuous eighth-note pattern, while the left hand plays a simpler eighth-note accompaniment.

126

Musical notation for measures 126-128. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The right hand plays a continuous eighth-note pattern, while the left hand plays a simpler eighth-note accompaniment.

129

Musical notation for measures 129-131. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The right hand plays a continuous eighth-note pattern, while the left hand plays a simpler eighth-note accompaniment. The system ends with a double bar line and repeat dots.

Variatio 10

131

Musical notation for measures 131-132. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The melody in the treble clef features eighth-note patterns with frequent rests. The bass clef accompaniment consists of eighth-note chords and single notes.

133

Musical notation for measures 133-134. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The melody in the treble clef continues with eighth-note patterns. The bass clef accompaniment features a more active line with eighth-note chords and single notes.

135

Musical notation for measures 135-136. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The melody in the treble clef continues with eighth-note patterns. The bass clef accompaniment features a more active line with eighth-note chords and single notes.

137

Musical notation for measures 137-138. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The melody in the treble clef continues with eighth-note patterns. The bass clef accompaniment features a more active line with eighth-note chords and single notes.

139

Musical notation for measures 139-141. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The melody in the treble clef continues with eighth-note patterns. The bass clef accompaniment features a more active line with eighth-note chords and single notes.

142

Musical notation for measures 142-144. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#) and the time signature is common time (C). The melody in the treble clef continues with eighth-note patterns. The bass clef accompaniment features a more active line with eighth-note chords and single notes. The system concludes with a double bar line and repeat signs in both staves.

Variatio 11

Musical score for Variatio 11, measures 144-150. The score is written for piano in G major (one sharp) and common time (C). It consists of five systems of two staves each (treble and bass clef).
- Measure 144: Treble clef has a continuous eighth-note pattern. Bass clef has a simple quarter-note accompaniment.
- Measure 146: Treble clef continues the eighth-note pattern. Bass clef has a simple quarter-note accompaniment.
- Measure 147: Treble clef continues the eighth-note pattern. Bass clef has a simple quarter-note accompaniment.
- Measure 148: Treble clef continues the eighth-note pattern. Bass clef has a simple quarter-note accompaniment.
- Measure 150: Treble clef has a more complex eighth-note pattern. Bass clef has a simple quarter-note accompaniment.

151

Musical notation for measures 151-152. Treble clef with a key signature of one sharp (F#). The right hand plays a continuous eighth-note arpeggiated pattern. The left hand plays a simple bass line with quarter notes and a half note.

153

Musical notation for measures 153-154. Treble clef with a key signature of one sharp (F#). The right hand continues the eighth-note arpeggiated pattern. The left hand continues the bass line with quarter notes.

154

Musical notation for measures 155-156. Treble clef with a key signature of one sharp (F#). The right hand continues the eighth-note arpeggiated pattern. The left hand continues the bass line with quarter notes.

155

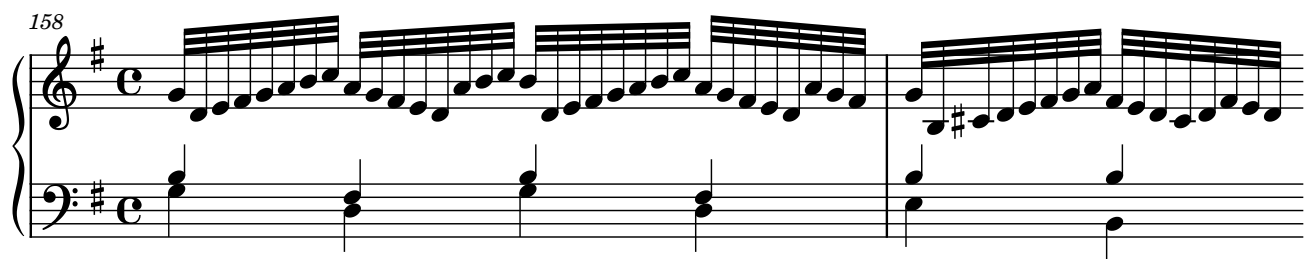
Musical notation for measures 157-158. Treble clef with a key signature of one sharp (F#). The right hand continues the eighth-note arpeggiated pattern. The left hand continues the bass line with quarter notes, including a flat sign in the second measure.

156

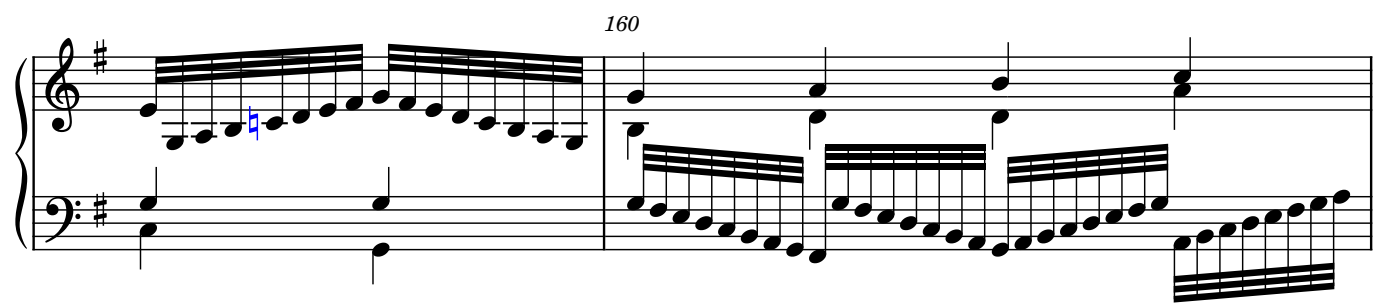
Musical notation for measures 159-160. Treble clef with a key signature of one sharp (F#). The right hand continues the eighth-note arpeggiated pattern. The left hand continues the bass line with quarter notes. The piece ends with a double bar line and repeat dots in both staves.

Variatio 12 et Ultima

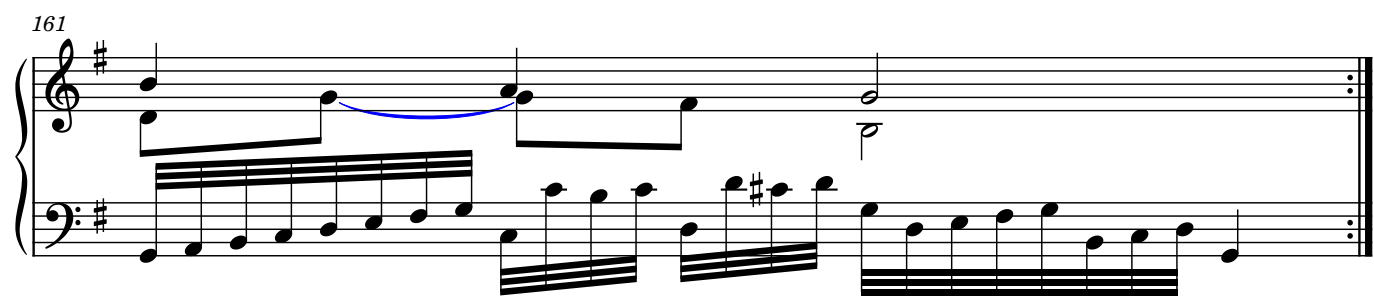
158



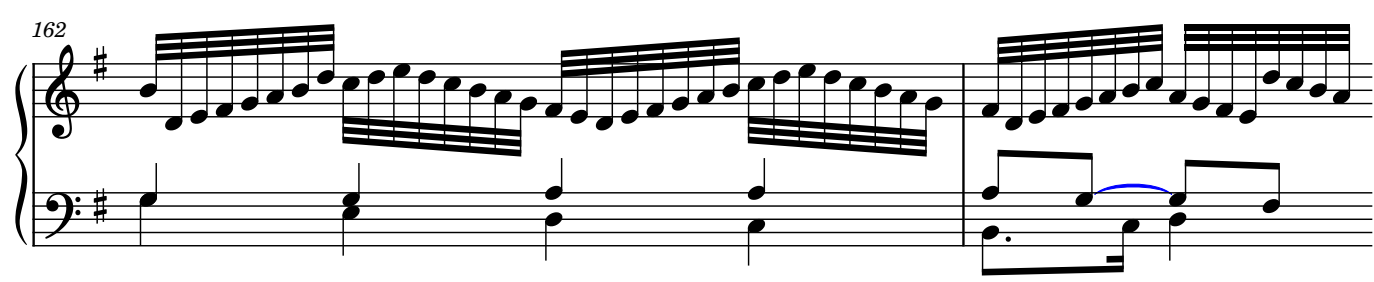
160



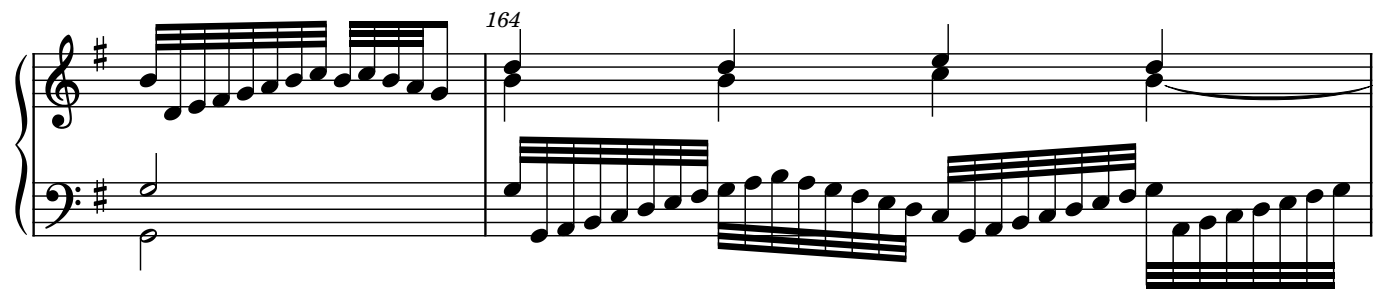
161



162



164



165

Musical score for measures 165-166. The piece is in G major (one sharp). Measure 165 features a melodic line in the right hand with a slur over the first two notes and a half note, and a bass line with a sixteenth-note pattern. Measure 166 continues the melodic line with a sixteenth-note run and a half note, while the bass line has a sixteenth-note pattern.

167

Musical score for measures 167-168. Measure 167 has a melodic line with a sixteenth-note run and a half note, and a bass line with a half note. Measure 168 continues the melodic line with a sixteenth-note run and a half note, and the bass line with a half note.

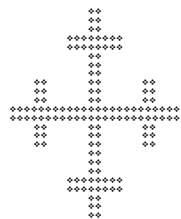
168

Musical score for measures 169-170. Measure 169 has a melodic line with a slur and a half note, and a bass line with a sixteenth-note pattern. Measure 170 continues the melodic line with a slur and a half note, and the bass line with a sixteenth-note pattern.

170

Musical score for measures 171-172. Measure 171 has a melodic line with a half note and a bass line with a sixteenth-note pattern. Measure 172 continues the melodic line with a half note and a blue accent mark, and the bass line with a sixteenth-note pattern and a blue accent mark. The piece ends with a double bar line and repeat dots.

Soli Deo Gloria



The source

There is only one source for this set of variations, a manuscript that is part of the Moldenhauer Archives and which is now held in the Library of Congress in Washington, DC. Its shelfmark is Box 19, Moldenhauer Archives, and there is currently no Répertoire International des Sources Musicales (RISM) record for it. Nor does it appear in Jean M. Perreault's thematic catalogue of Johann Pachelbel's work when searching under the chorale title, under the 17th-century printed anthology it may have appeared in, or under the library's holdings. It was donated to the library in 1987, i.e. before Perreault's catalogue was published.

It is an autograph manuscript by Heinrich Nikolaus Gerber, dated 17 April 1716 on the first leaf and signed on the verso of the final one, along with a calligraphic decorative drawing. It is a folio quire (pamphlet) of four watermarked pages folded into eight leaves and sewn together. The pamphlet's dimensions are 19.5 cm wide by 32.5 cm tall (7 5/8 by 12 1/2 inches). The recto of the first leaf also has Gerber's attribution to the composer; its blank verso is followed by 13 sides of music with five or six ruled systems per page, and the final verso with the drawing. The right hand is notated in the soprano clef, i.e. with C₄ on the bottom staff line.

A PDF of the manuscript can be downloaded from the Library of Congress website [here](#), and elsewhere on the site is a **brief history** of Hans and Rosaleen Moldenhauer and of their extensive music manuscript collection, which was donated to various major libraries around the world.

The copyist

Based on the manuscript's date, Heinrich Nikolaus Gerber (1702–1775) was only 13½ years old at the time. He is known to be under the tutelage of a local cantor at the time. The manuscript is neatly written and looks like it might have been intended as a fair copy, as there are only a few minor ambiguities. Gerber later studied under J.S. Bach, and his name is primarily known nowadays because he was Bach's principal copyist between 1724 and 1727, at the start of the latter's Leipzig period. During this time, Gerber was responsible for copying important keyboard works such as the Inventions and Sinfonias, French Suites, some English Suites, and the first two Preludes and Fugues of the Well-Tempered Clavier, Part I, among others. Gerber also became a composer, obtaining the position of court organist to the Prince of Schwarzburg at Sondershausen in 1731, and remaining in that role for the rest of his life.

The music

The melody of the chorale *Freu dich, O meine Seele* (Rejoice greatly, O my soul) was written by Louis Bourgeois for Psalm 42 in his *Pseaumes octante trios de David* (the 1551 edition of the Genevan Psalter). The text was written by Christoph Demantius in 1620.

On the Library of Congress webpage relating to the manuscript, it says that the present work is “one in a series published in 1683”. This refers to *Musicalische Sterbens-Gedancken* (Musical Thoughts on Dying; referred to as ‘MS-G’ from now on), a collection of Pachelbel's keyboard music engraved and printed in Erfurt in 1683, but which is now considered lost. It is known that Pachelbel composed the music in the anthology upon the death of his first wife, Barbara, and their only child, in September of that year during a plague outbreak in Erfurt. That we know about the printed work and its backstory is due to the *Musikalisches Lexicon* (1732), a dictionary of musical terms and of musicians' biographies written by Johann Gottfried Walther, a cousin of J.S. Bach and a major organ composer and musical theorist.

Attempts by musicologists to reconstruct what might have been contained in the print have centred around sets of variations on chorales with lyrical themes of death, in keeping with the overall collection's title. Three sets are now generally accepted: *Christus, der ist mein Leben* (Christ is my life; 12 variations), *Alle Menschen müssen sterben* (Everybody must die; 8 variations) and *Herzlich tut mich verlangen* (My heart is filled with longing; 7 variations). The identity of the fourth varied chorale has been more contested. Previous candidates have been a different set of four variations on *Freu dich, O meine Seele*, and also *Was Gott tut, das ist wohlgetan* (What God does, that is done well!; 9 variations), based on stylistic similarities. But perhaps the strongest candidate is the current work, the 12 variations on *Freu dich, O meine Seele*. It was Günter Hartmann who suggested in 1987 that it should be considered so. There are no surviving Pachelbel holograph manuscripts of any of these sets of variations.

Each work considered part of MS-G begins with a four-part chorale setting, followed by several variations. Despite the origin of the melodies, this music intended for domestic use is lighter in style than strict chorale settings destined for liturgical use. In the preliminary biographical remarks to Max Seiffert's 1901 edition of Pachelbel's keyboard works, Adam Sandberger describes these variations as being *volkmässig* (popular). Similarly, individual variations are not connected in mood to individual stanzas of the various chorales.

There is a lightness of touch in the sets of variations considered part of *MS-G*. But there is always one strongly chromatic variation in each set – a musical allusion to grief; in *Freu dich O meine Seele*, it is Variation 8. In this work, the chorale and the variations are 13 measures long (not counting the repeat of the first sections), except variation 11, which ends with an extra measure in which the final chord is in effect reinforced.

The other three chorales commonly thought to have been part of *MS-G* are freely available on IMSLP **here** as the first three pieces in Karl Matthei's edition of Pachelbel's *Ausgewählte Orgelwerke* (Selected Organ Works), vol. 4, published by Bärenreiter Verlag with catalogue number 1016. The edition is undated on the title page but the author's preface is dated 1936. It is thanks to Matthei that these chorale variations survive, as the shared principal manuscript source for all three, which was in the Staats- und Universitätsbibliothek in Hamburg, was destroyed in World War II. In Matthei's edition, some individual variations of these three *MS-G* pieces are written on three staves as for pedal organ, with the pedal part separate so that the chorale melody might be emphasised by selecting a different tonal colour for the pedals versus the manuals. But all variations are playable on 18th-century keyboard instruments without a pedalboard (such as harpsichord, clavichord and manuals-only organ) and now the piano, too.

Indeed, Matthei's preface points this out flexibility, as well as giving more information about the search to reconstruct the work, including allusion to Seiffert's different choice of constituent pieces in the latter's edition of Pachelbel's keyboard works. Along with *Alle Menschen müssen sterben*, Seiffert chose *Werde munter, mein Gemüthe* (Be alert, my soul; 4 variations) and *Ach, was Ich soll Sünder machen* (What shall I, a sinner, do?; 6 variations), giving a total of three sets. In his edition of Pachelbel's organ works two years later, Seiffert stated he had found the missing fourth chorale in the set of 4 variations on *Freu dich, O meine Seele* in a manuscript he had discovered in the meantime. All are included in Matthei's edition, and are also available at IMSLP in Seiffert's editions **here** and **here**.

Given that both *Christus, der ist mein Leben* and the Gerber version of *Freu dich, O meine Seele* have 12 variations, Hartmann suggests that the other chorales in *MS-G* might also originally have had the same number, of which some were lost over time. He also writes that some passages in the Gerber version suggest that at some point in the transmission of the music from the composer onwards, there was a (now-lost) manuscript version written in keyboard tablature.

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This edition

This is a transcription of the Library of Congress manuscript with limited editorial intervention. It has been modernized with regard to accidentals, clefs and stem direction, and measure number indicators. Beaming has been kept as per the original, except where noted below. As a result of using the treble clef instead of the original soprano clef, some distribution of parts between the staves has changed.

As is common in the 18th century, the flat symbol is used to cancel a sharp in the manuscript. And if a note altered by an accidental is repeated immediately, the accidental still holds. In other manuscripts and prints, these accidentals can be valid even if there is an intervening note at a different pitch, but this is not the case here. For example, in m.93, if the subsequent C₄ were also altered to be a C₄[#], it would not sound as good harmonically. Similarly, if the accidental on the RH F₄^b in m.166 maintained its validity over the barline, one would expect there to be an accidental written in the second beat when it definitely has to revert to be an F[#] so as not to clash with the LH F₃[#]. (In the absence of any other indicators, it would be slightly unclear whether the F in the first beat reverts to being F[#], as F^b sounds almost as good.)

All editorial changes and additions are in blue text, apart from rests, which are small, and barlines, which are dashed. The measure count includes the measure created by editorial barline in the initial chorale setting. All page-turn instructions such as “V” and “Volti” in the ms have been suppressed.

Jolando Scarpa’s modern edition, from c.2006, of the same manuscript source has been consulted, and some of the differences between his edition and this present one are noted below.

Critical commentary and revisions

m. is measure; mm. is measures.

RH is right hand/upper stave; LH is left hand/lower stave.

UV is upper voice; MV is middle voice; LV is lower voice.

7.1 means the first beat of the seventh measure.

If no RH or LH given, then the comment applies to both staves; similarly, if no beat number is given, then the comment applies to the whole measure.

Unless stated otherwise, all comments refer to the ms.

1.2 LH UV Scarpa omits the D₄, which is a double-stemmed unison in the ms, meaning that in his edition, the music drops to three parts here.

7.3 LH LV Redundant accidental on the F₃[#].

8.1 LH UV The A₃ crochet has been suggested to preserve four-part writing. There is no rest written in its place, and m.5.4 and m.34.1, for example, have similar formulations. Scarpa opts for the same solution, but does not flag it up as being editorial.

10.3 LH UV Rest added to preserve four-part writing, but G₃ could also work.

13 LH Scarpa adds a G₃ to the final chord of the variation, which works musically but does not appear in the ms. Again, it is not flagged up as being editorial.

31.3 RH The third semiquaver of this group is a slight splodge between an E₄ and an F₄[#], but the latter notehead is bigger, sounds better, and is favoured by Scarpa also.

39.3–4 RH Scarpa has a G₃ with the comment “or H”, i.e. B₃^b. But it is definitely B₃^b in the ms, even though G₃ might sound more “final”. This edition follows the ms, with G₃ given as an alternative suggestion.

47.3 LH Although the last semiquaver of the group is clearly written as a D₃, E₃ sounds equally likely as it creates a passing note rather than a slightly prominent repetition. Scarpa writes an E but suggests “or D” next to it.

51.4 RH MV Scarpa omits the F₄[#] crochet in the variation’s penultimate chord, but it is in the ms.

66.1–2 RH UV Augmentation dot is missing. It might be a matter of convention, as all other drawn minim rests are lacking the dot (e.g. the start of mm. 74 and 76).

68.4 LH UV Augmentation dot is missing.

72.2 RH LV Augmentation dot is missing.

82.4 RH Scarpa has the final note as a G₃, with no editorial comment. Again, as per m.39, the G₃ might sound more “final” and therefore preferable. And in fact, the note is significantly below the bottom ledger line of the stave, so it might have just been a case of Gerber neglecting to draw a ledger line through the notehead. But there are other variations’ first sections that end with RH Bs. So it has been left as B, with an alternative suggestion of G.

86.3 RH This is written as a group of seven demisemiquavers (with no tuplet number). It is very unusual to have septuplets in Baroque music, and given that the start and end points of the run seem right, it is most likely that the initial note should be a semiquaver and an additional beam was drawn by accident. Scarpa favours the same solution, but does not flag it up as being editorial.

86.3 RH Given the accidental usage pattern of this ms, the G₄ should revert to being a natural, having been altered two notes before. There is a case for the first F₄ therefore being flattened also so that the run becomes melodic minor, with the key signature again holding good for the F₄ in the final group. These are the kind of silent alterations that were sometimes expected of contemporary players of Baroque music.

88.4 RH Scarpa has G₄ as the first semiquaver in the group, without flagging it as an editorial change, but the ms does have a B₄. G₄ sounds fine, but then again so does the B₄, so this edition follows the ms.

102.1 RH LV Without flagging it up as editorial, Scarpa changes the first semiquaver to a G₄, which sounds perhaps better than having the unison with the UV. It is left as a suggestion.

108.1 LH This is written as Db₃ (with flat signs used in the ms to signify naturals usually when cancelling a sharp) then D₃. This edition follows the ms. It is perhaps more likely that the order of the accidentals is an error, as everything else proceeds stepwise. On the other hand, it could be a “turnaround” before the jump in the next group. In such a chromatic movement, it is hard to tell what is intended. But in the parallel passage in m.116.1, the notes proceed stepwise. Scarpa favours changing the order of the accidentals, but with no editorial comment.

118.1 RH It is unclear whether the final note in the first group is a B₄ or an A₄ as both noteheads are drawn. But it is more likely to be a B₄ as usually notes are not repeated from the end of one grouping of four to the beginning of the next. Scarpa favours this solution, but with no editorial comment.

124.2 RH Both B₄ and C₅ are drawn as the first note of the group, but it is more likely to be a B₄, as a C₅ would be a dissonance with the LH B₃. There is a letter adjacent to the noteheads – usually a method to clarify ambiguities – which looks more like a stylised B than a C, but is itself hard to decipher.

129.2 RH Both the initial G₄ in this group and the B₄ three notes later are a bit of a splodge and could both be A₄s, but harmonically are more likely to be G and B than any other combination. Scarpa favours this solution, but with no editorial comment.

132–3 The barline for m.132 is drawn erroneously half a beat late, and also m.133 is split into two, making m.132 4.5 beats, m.133a 1.5 and m.133b 2 beats long. It has been regularised here.

148.3 RH The final A₄ demisemiquaver in the third group is missing, but is supplied as per surrounding groups. Scarpa favours this solution, but with no editorial comment.

156.1 RH It is unclear if the fourth and sixth notes of this group should be a D₄ or an F₄ (or both together). It seems much more likely that both should be D₄, to follow the ostinato pattern of other measures in the variation (and sounding both together sounds strange). Scarpa favours this solution, but with no editorial comment.

160.4 LH Only seven demisemiquavers are drawn, with the run ending on G₃, but it is almost certain to be an octave run, like the others in the variation. Scarpa favours this solution, but with no editorial comment.

161.2 LH LV The D₃ has a downward stem here with no tail, but a stem direction drawing error for this group seems more likely, as a crochet would clash with the C₄ (which could be desirable) and then carry for half of the next beat, where it would sound strange against the run in the LH UV. Scarpa has the D₃ as a quaver, with that temporary clash, which does sound good, even though one might expect the previous beat to have a similar quaver to again emphasise a clashing major seventh and then also a minim G₃ in the LH UV for the third and fourth beats to reinforce the IV-V-I movement.

165.3 LH The second C₃ in this group does not have an accidental, which would make it a C₃, according to the ms’s accidental usage pattern, but this is almost certainly an omission.

166.3 RH Scarpa has the final note of the group as an E₅, but the top stave line definitely cuts through the notehead, despite the latter being a bit higher than the D₅s in the second and fourth groups in the measure.

167.1 RH It is unclear if the sixth note in the group is an F₄ or a G₄. Scarpa favours G₄, as does this edition, to echo the last three notes of the next beat.

170.2 RH LV C₄ suggested to be added to the E₄. All the other variations have a C₄ if it precedes a final chord containing a B₃. And it was common practice for players to fill in such chords anyway.

170.3–4 LH UV Mordent suggested as it was common to have one on the highest note of a run, especially for this kind of formulation with an octave below being sounded directly afterwards. Similar to m.161, when playing this, one could hold the first notes of each group of demisemiquavers to be quavers, to reinforce the chordal progression.