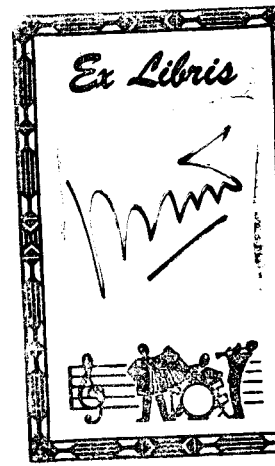
JOHANN PACHELBEL

Variationswerke - Variations

HEXACHORDUM APOLLINIS 1699

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

Nach den Quellen neu herausgegeben von — Newly edited from the sources by
HANS JOACHIM MOSER — TRAUGOTT FEDTKE



R. H. MONNÉ
Van Zuylenstraat
DE MEERN
(03406-1872)

BÄRENREITER KASSEL · BASEL · TOURS · LONDON
Bärenreiter 2818

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English Translation by Laurence Swinyard

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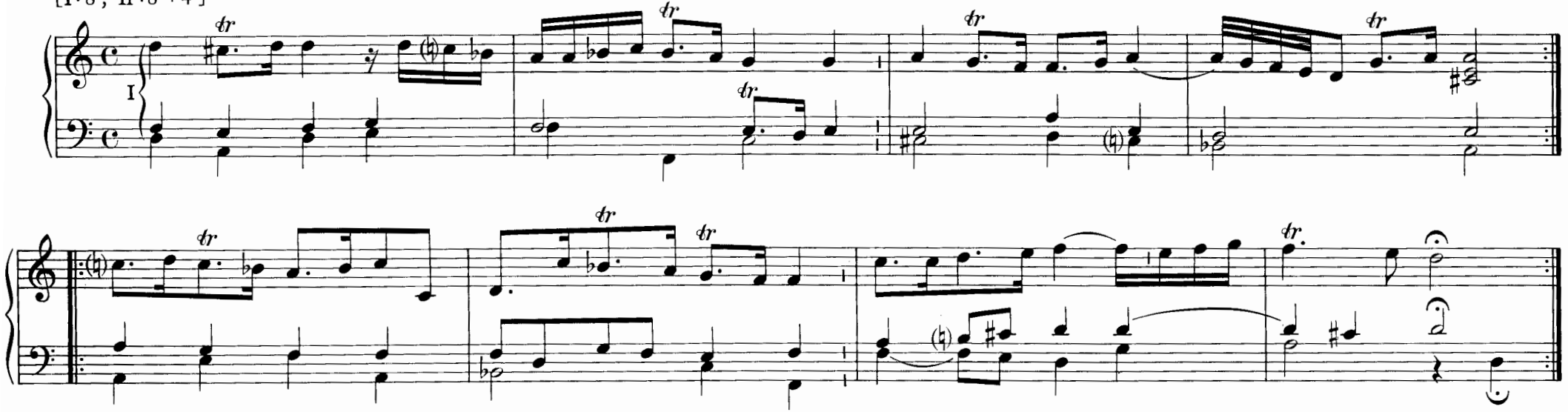
Faksimile der Titelseite des Erstdruckes 1699

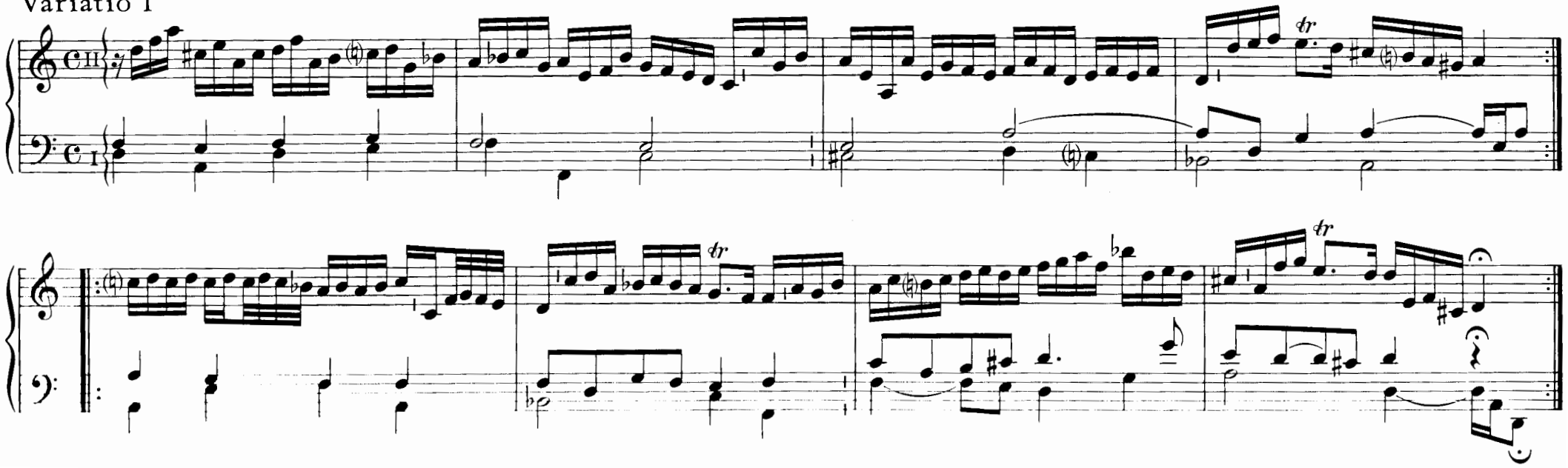
1. Aria Prima

Johann Pachelbel (1653-1706)

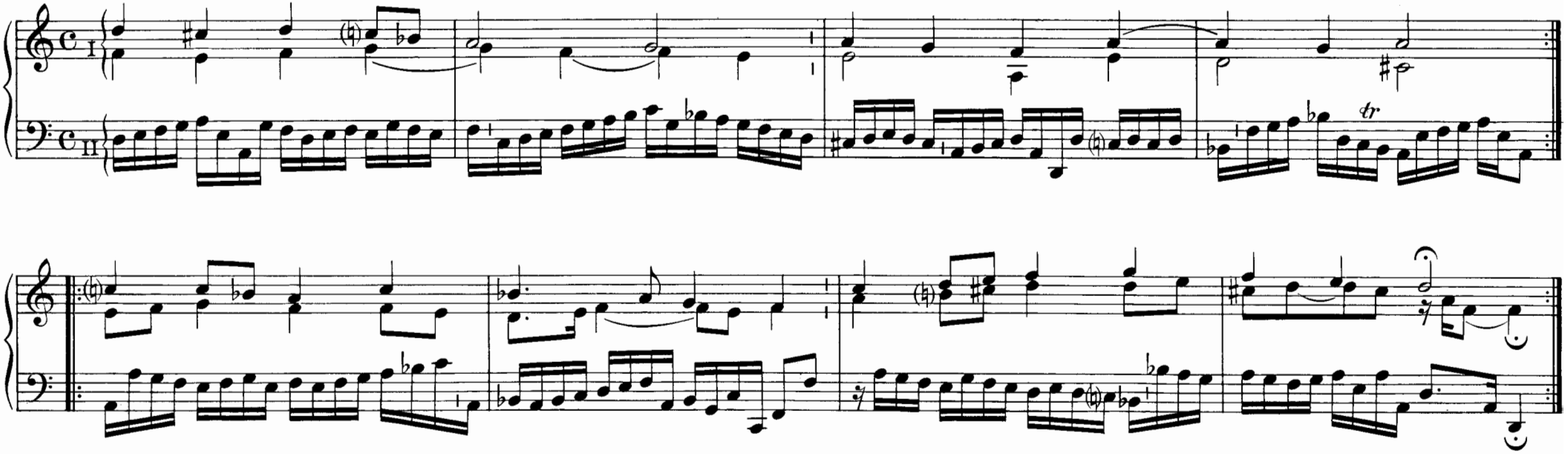
[I:8′, II:8′+4′]



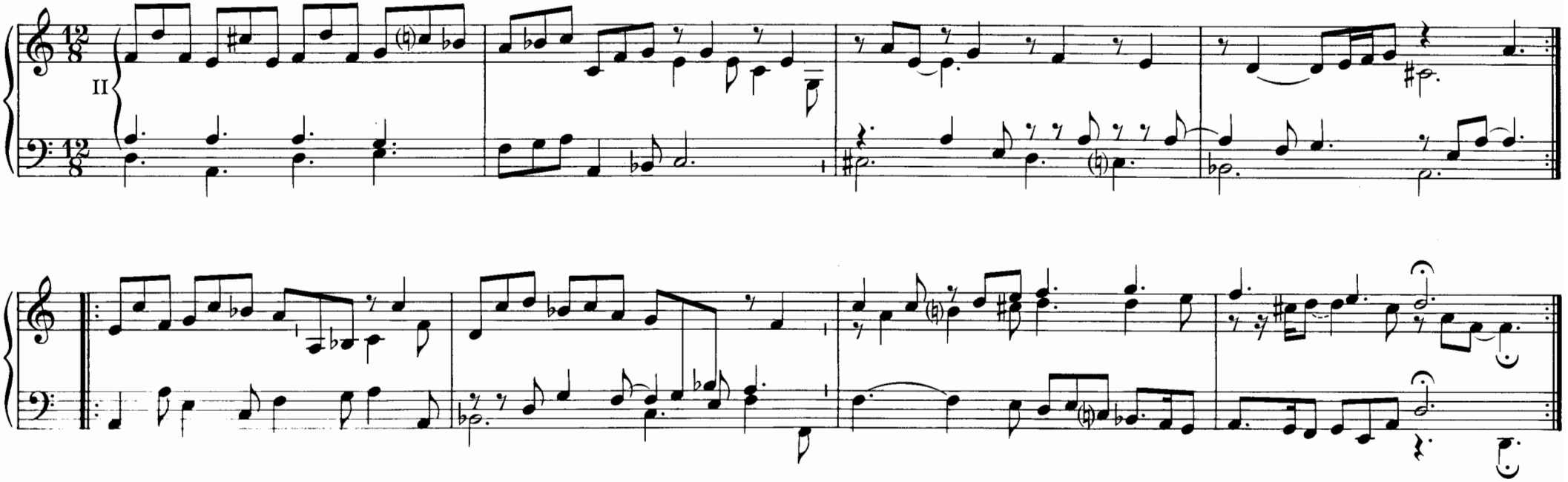
Variatio 1



Variatio 2

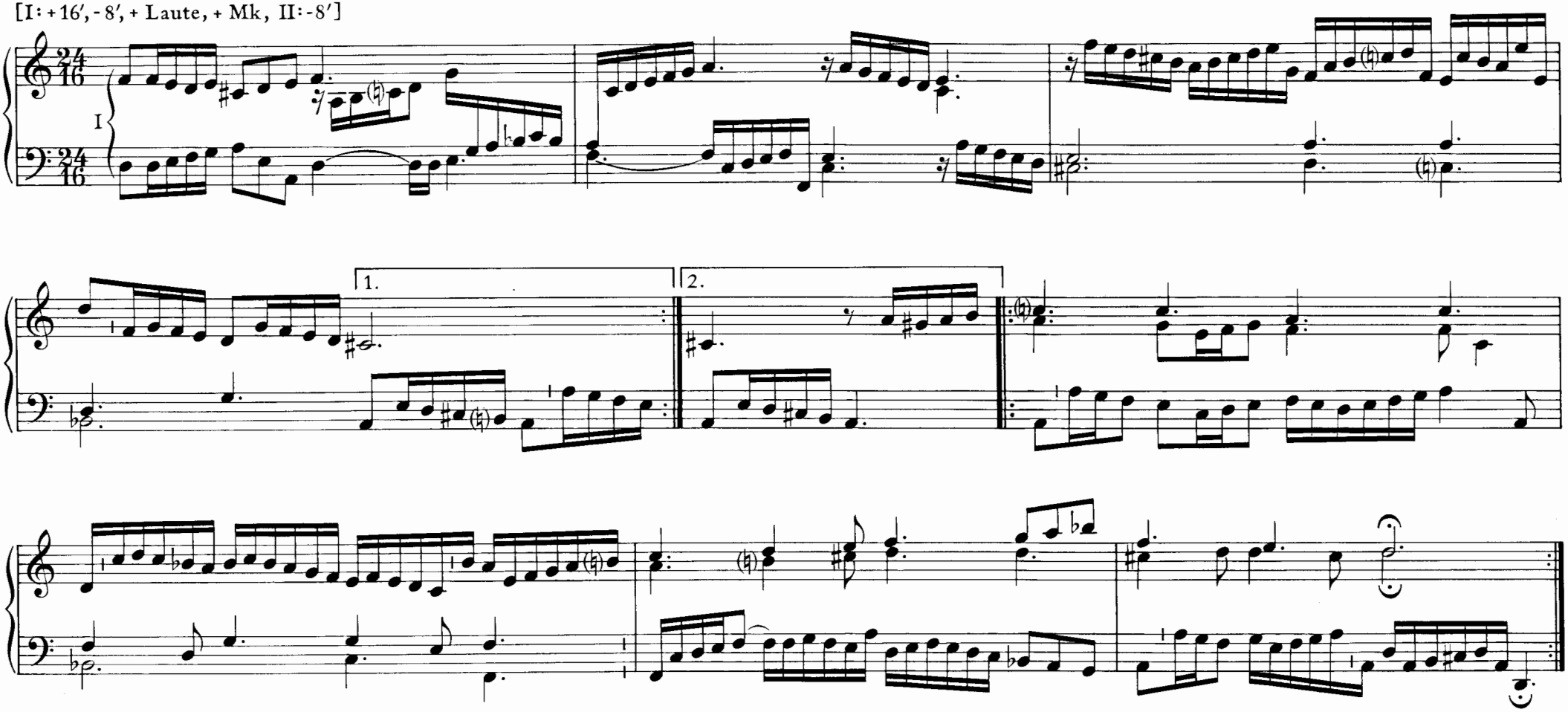


Variatio 3



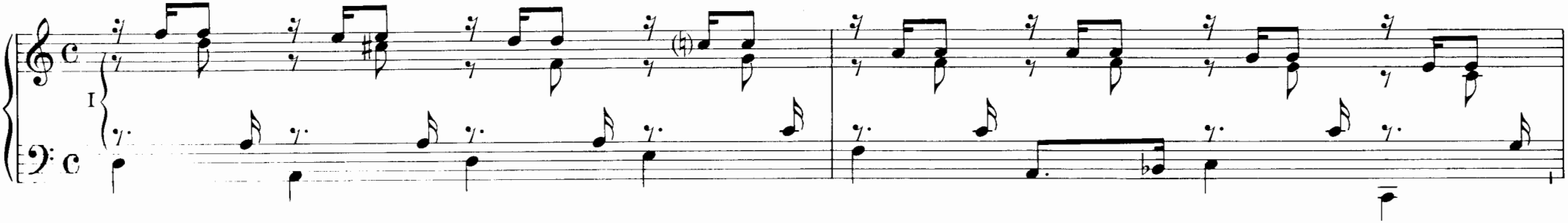
Variatio 4

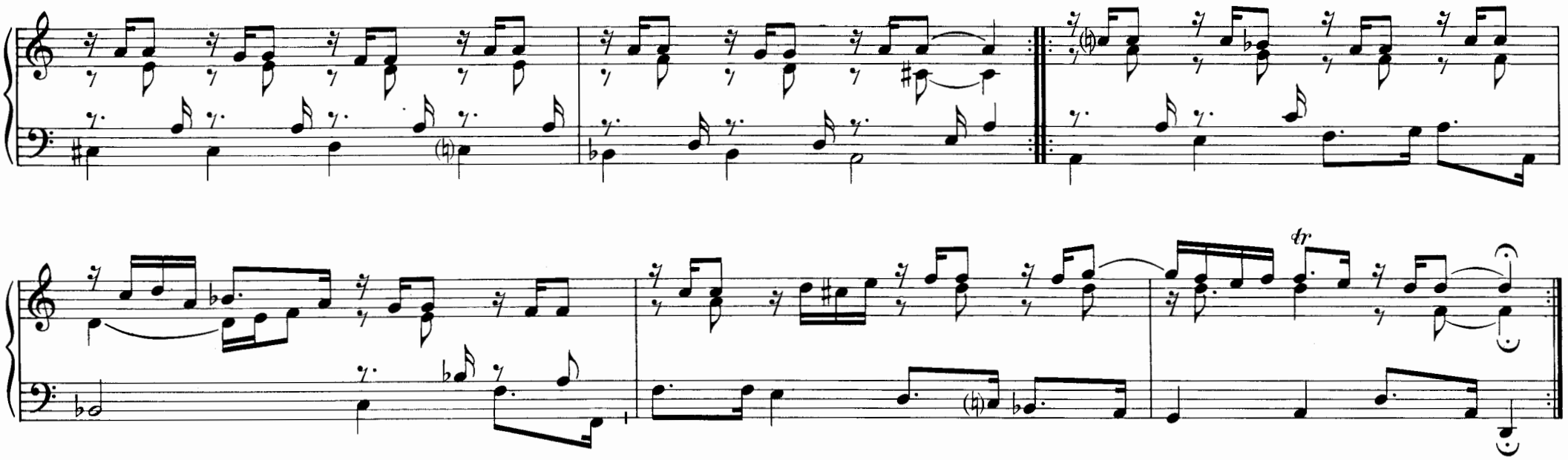
[I: +16′, -8′, + Laute, + Mk, II: -8′]



Variatio 5

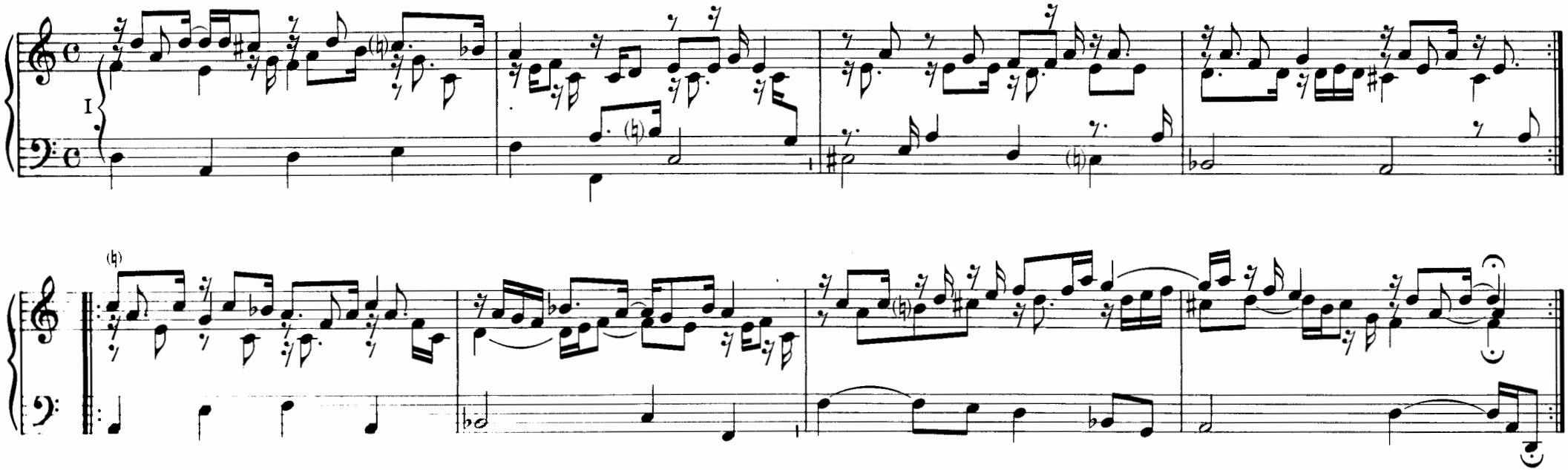
[I: -16′, +8′, - Laute II: -4′]





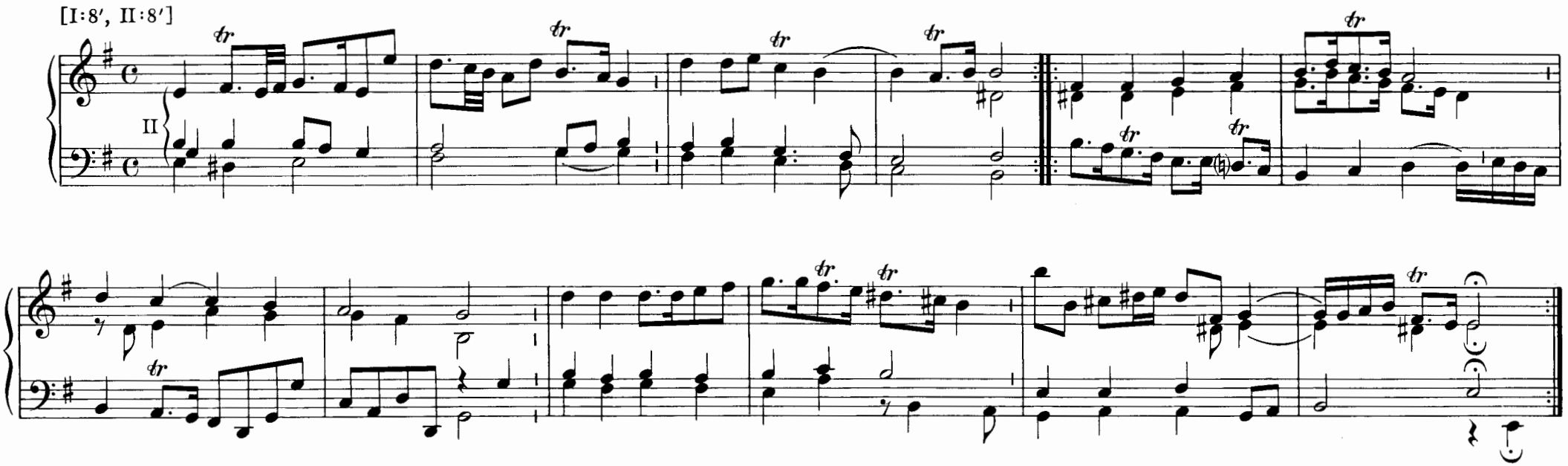
Variatio 6

[II: + 4′]



2. Aria Secunda

[I:8′, II:8′]



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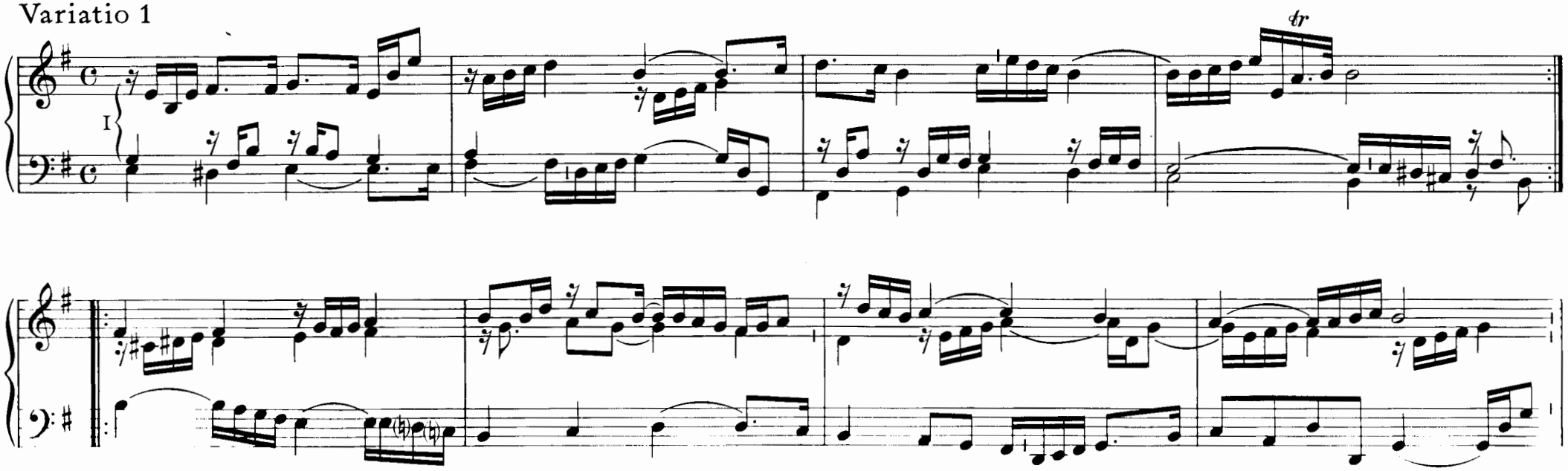
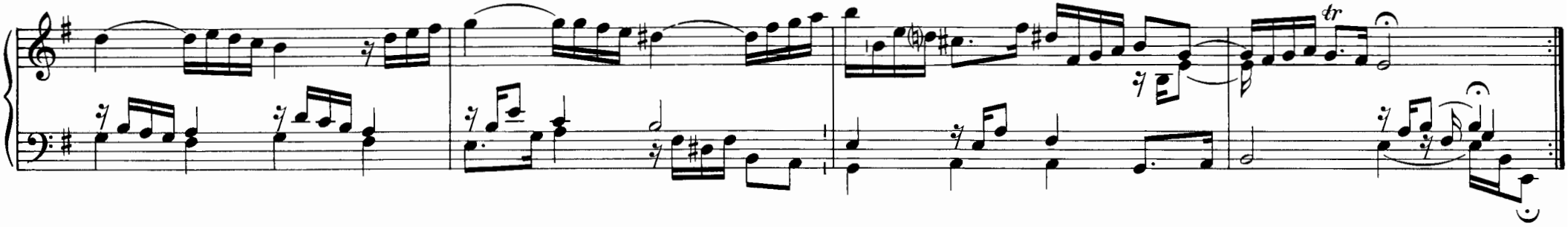
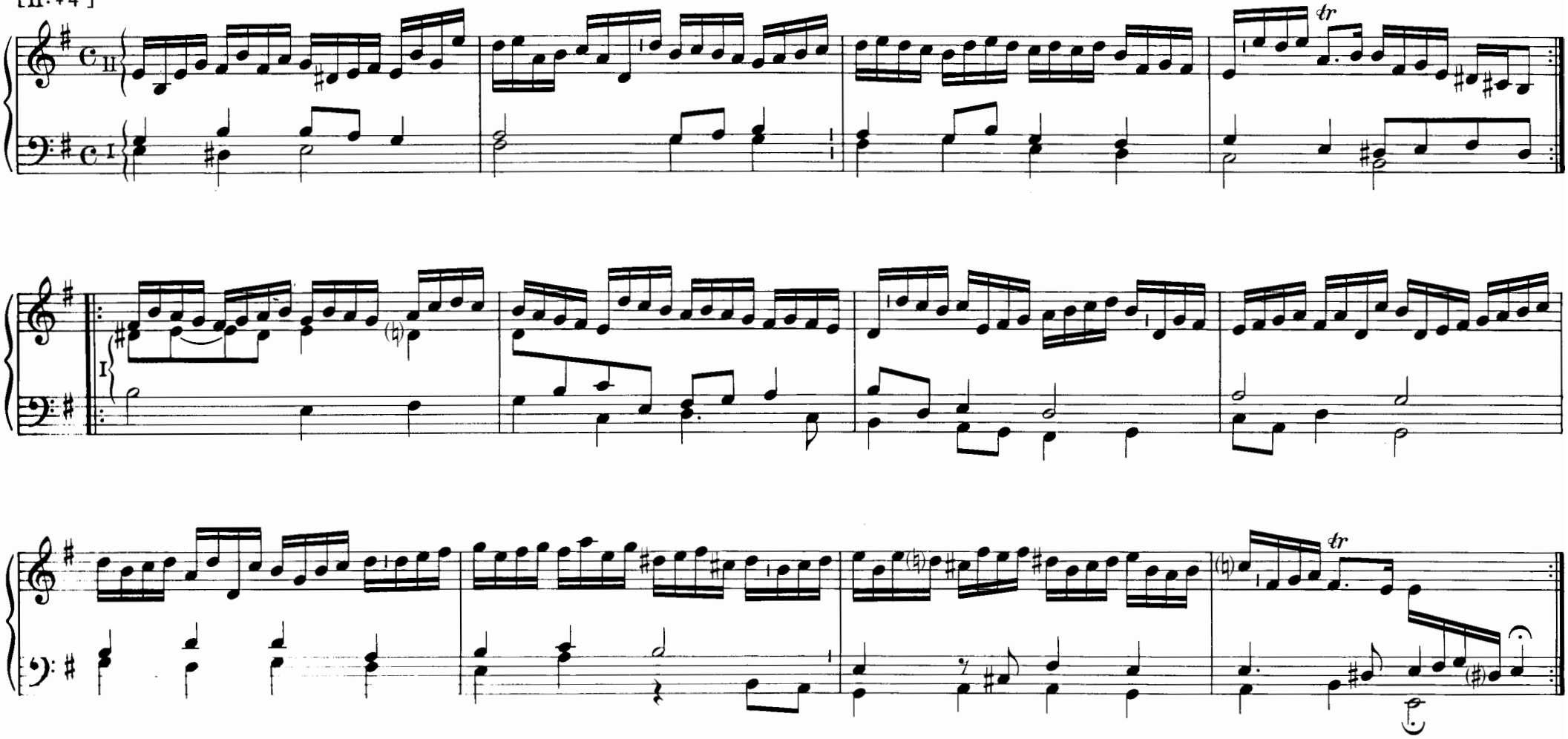
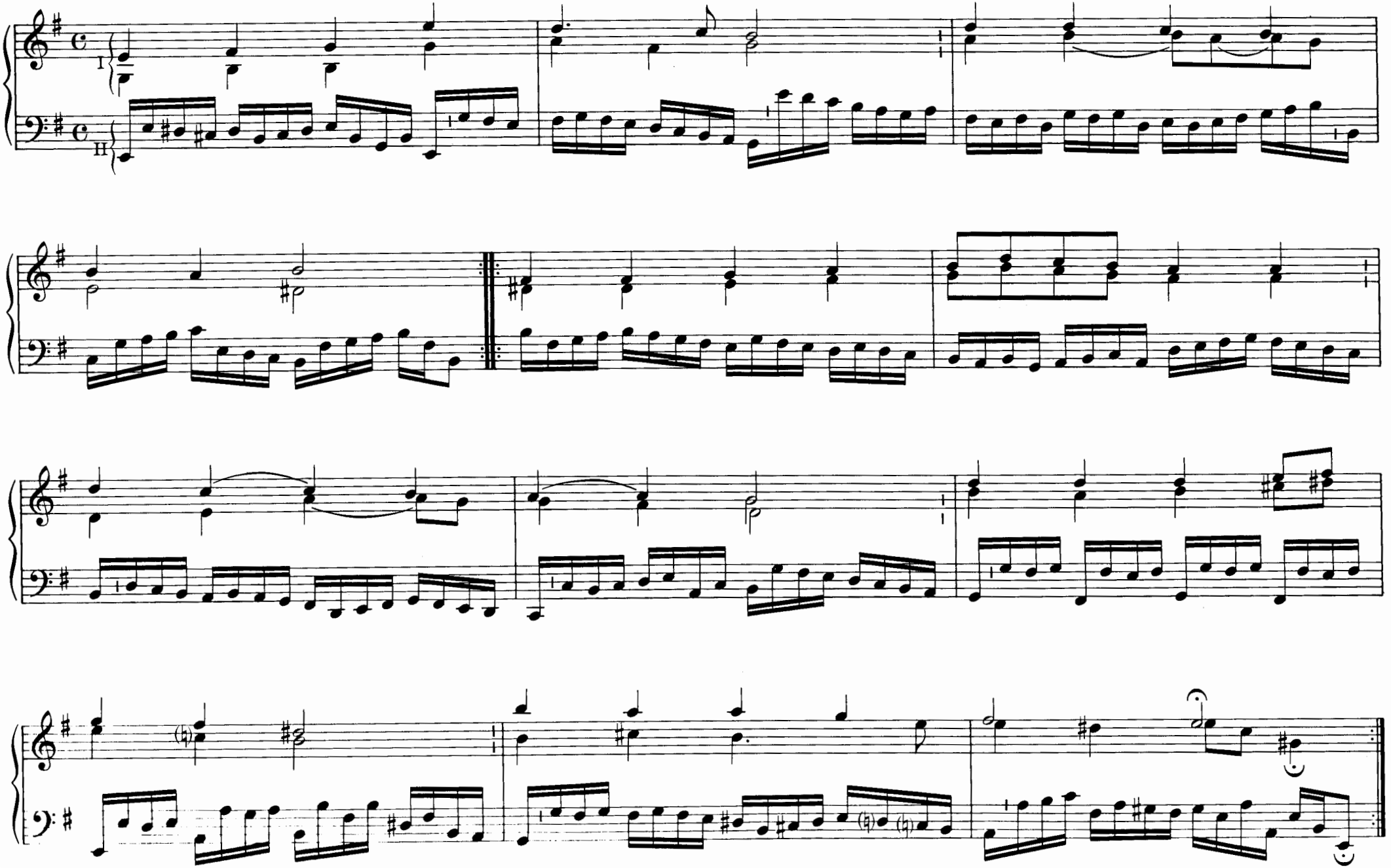




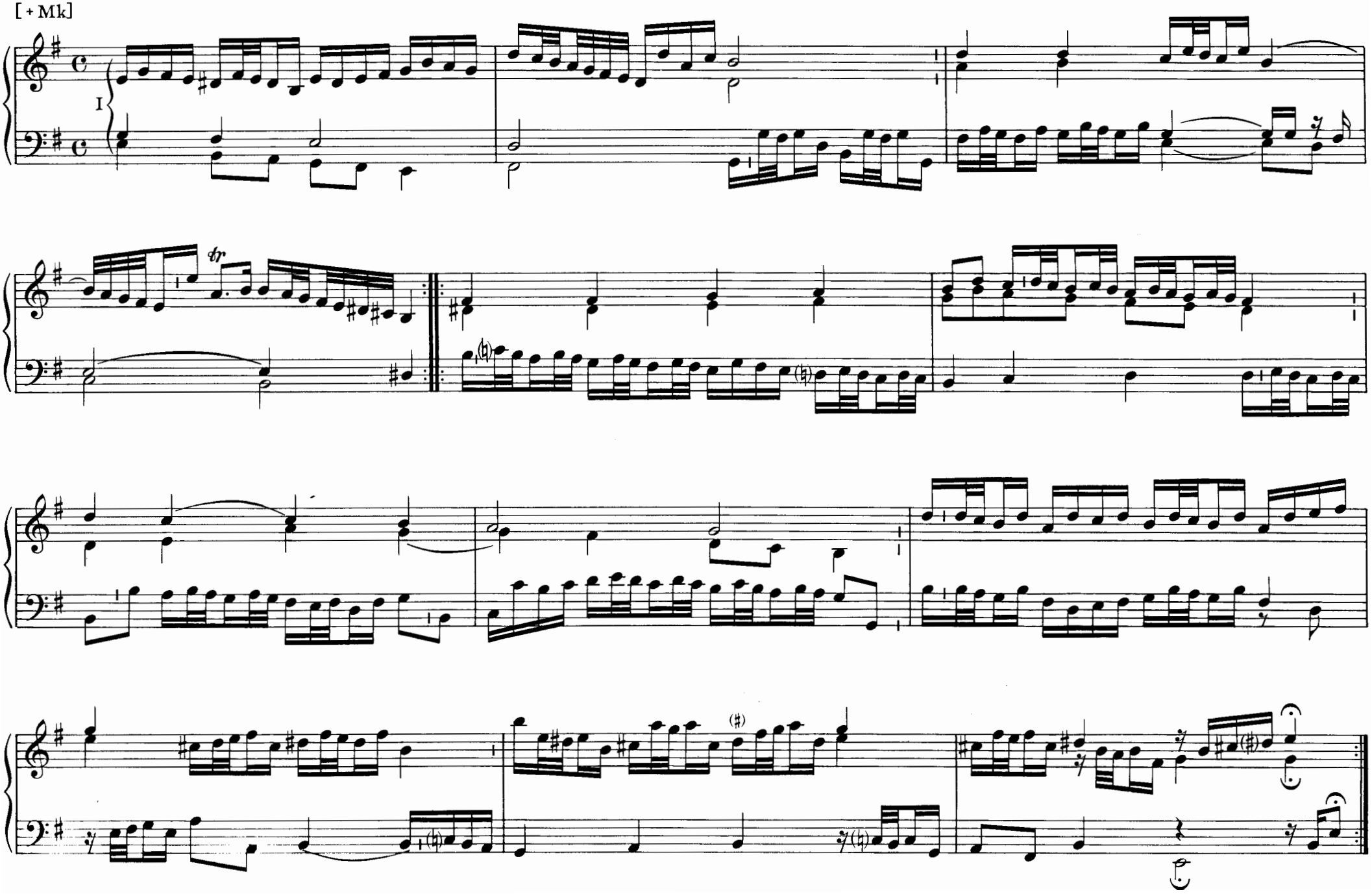
Variatio 2
[II: +4′]



Variatio 3

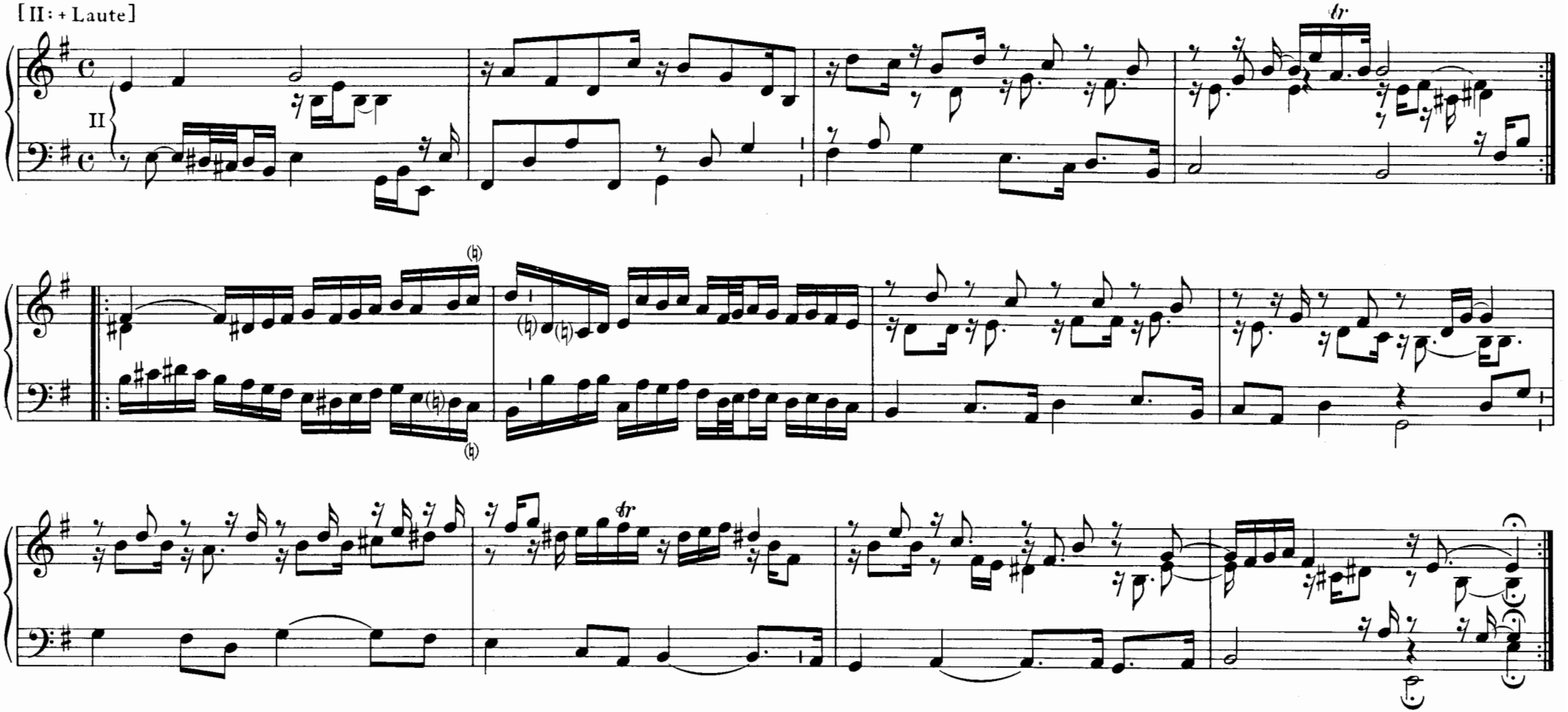


Variatio 4
[+ Mk]



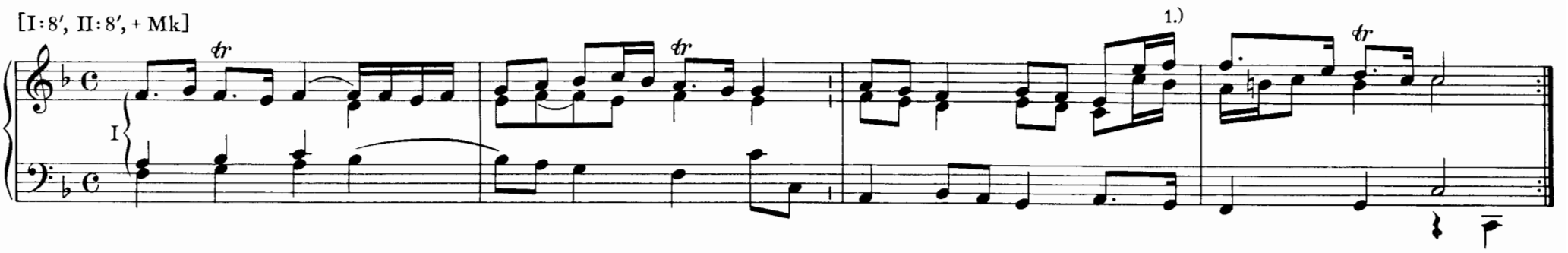
Variatio 5

[II: + Laute]

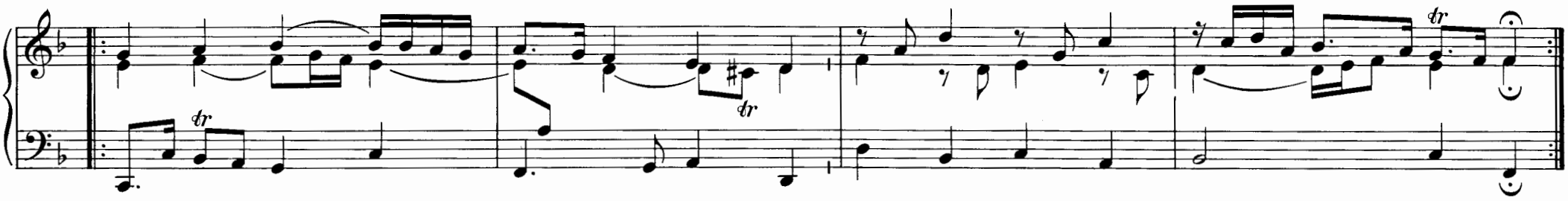


3. Aria Tertia

[I: 8′, II: 8′, + Mk]

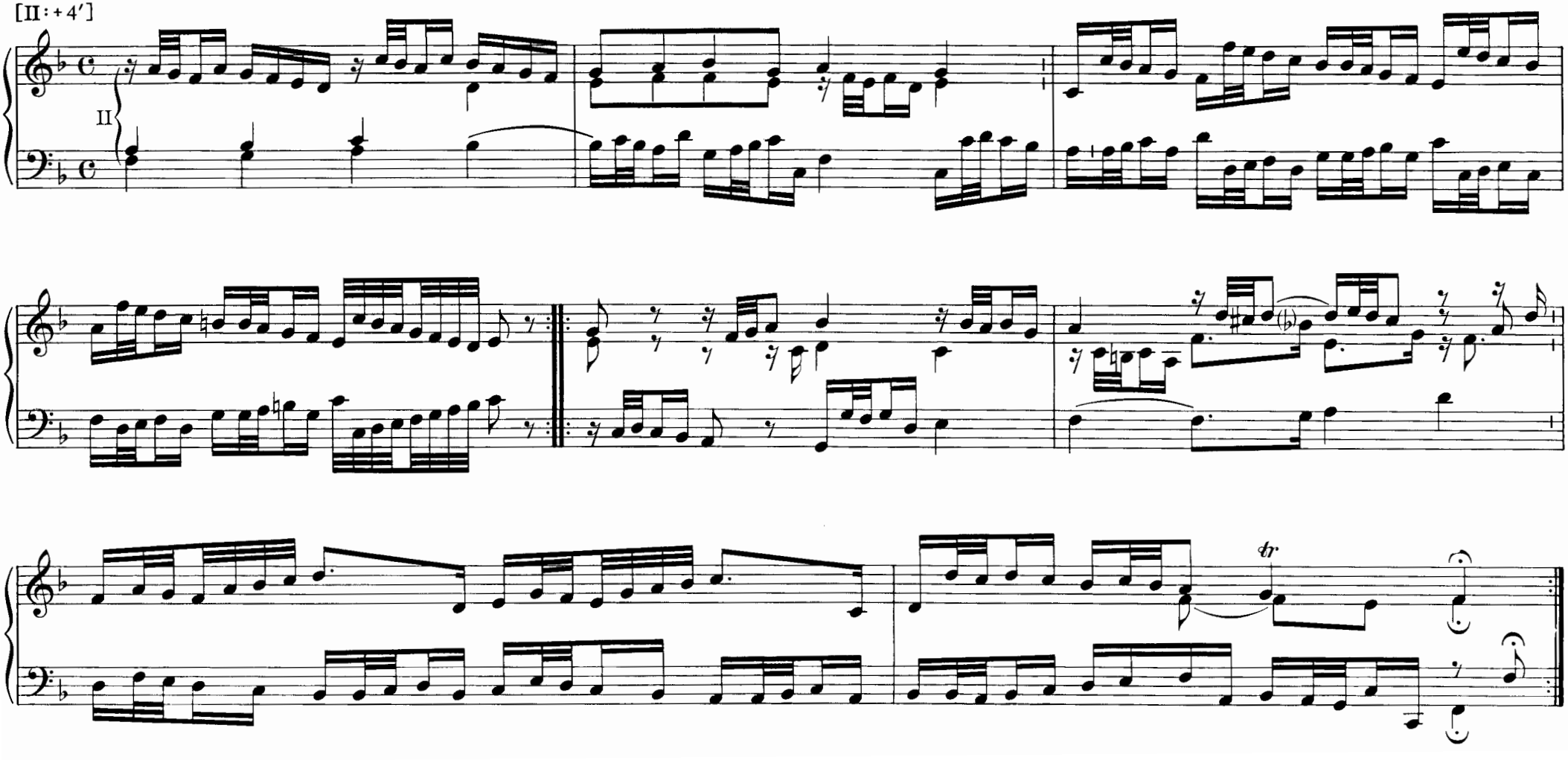


1) siehe Revisionsbericht



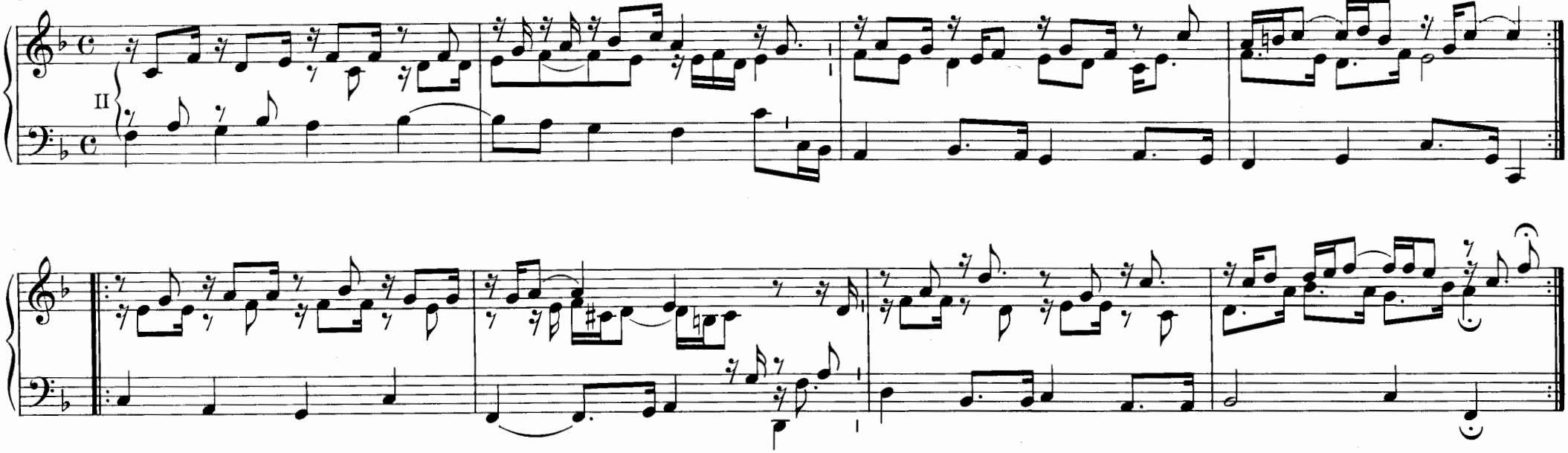
Variatio 1

[II: +4′]



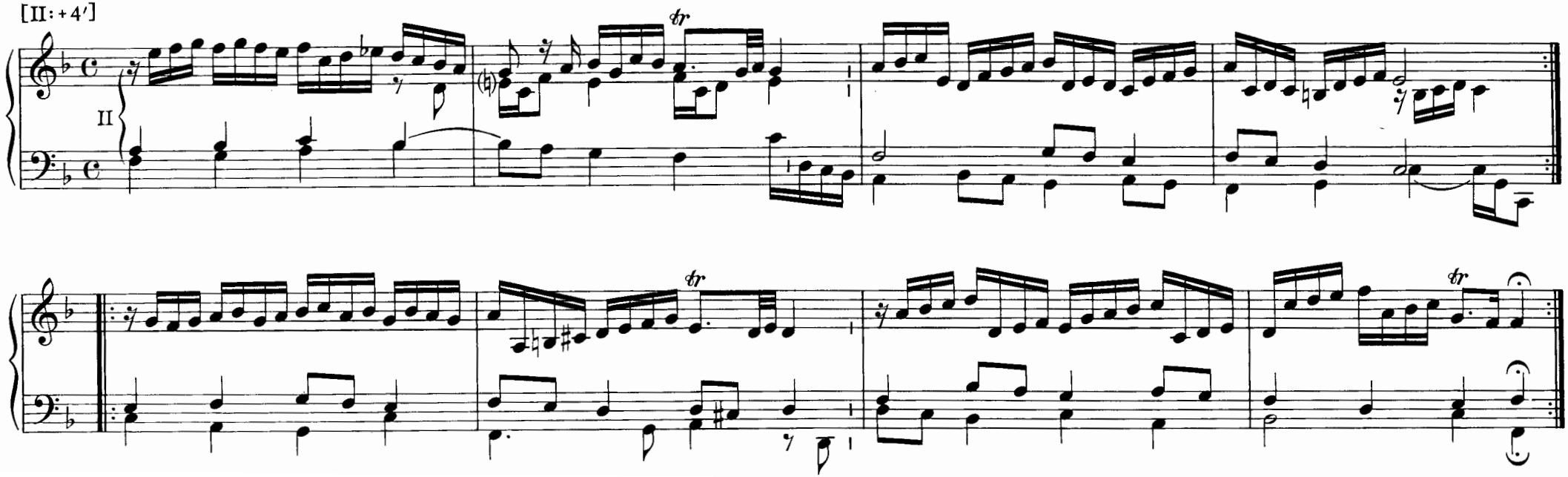
Variatio 2

[II: -4′]



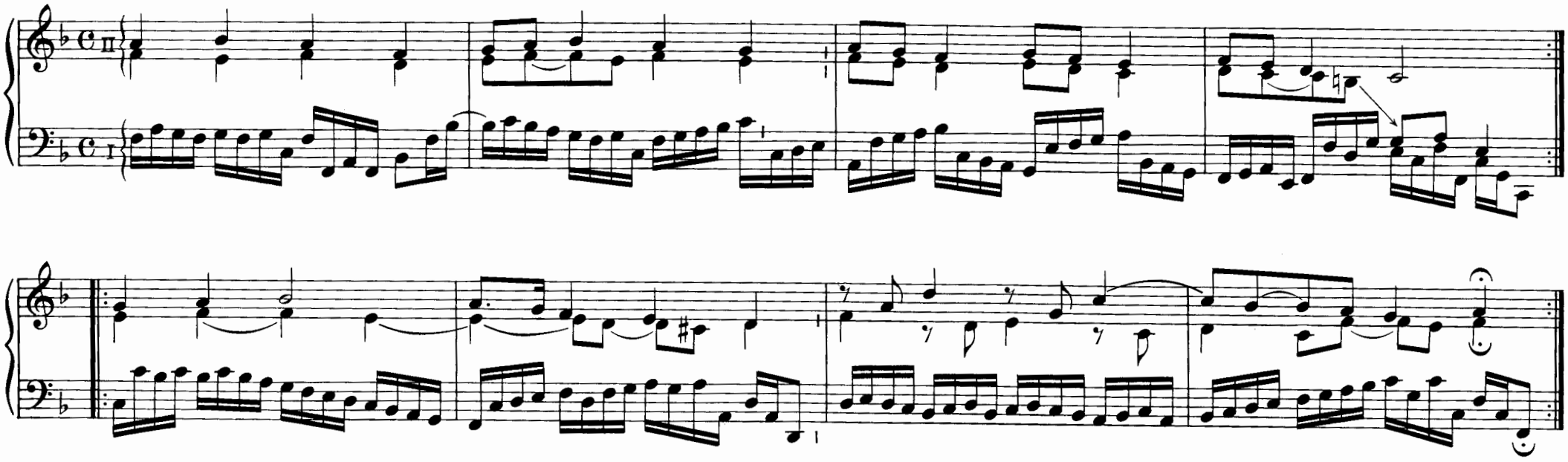
Variatio 3

[II: +4′]



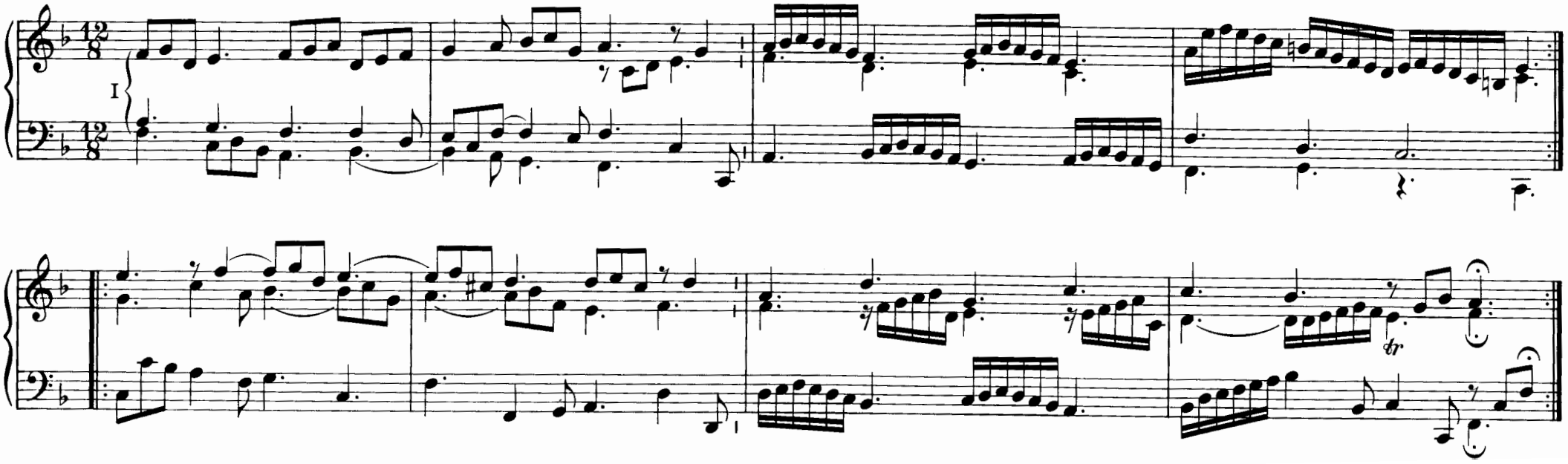
Variatio 4

[+Mk]



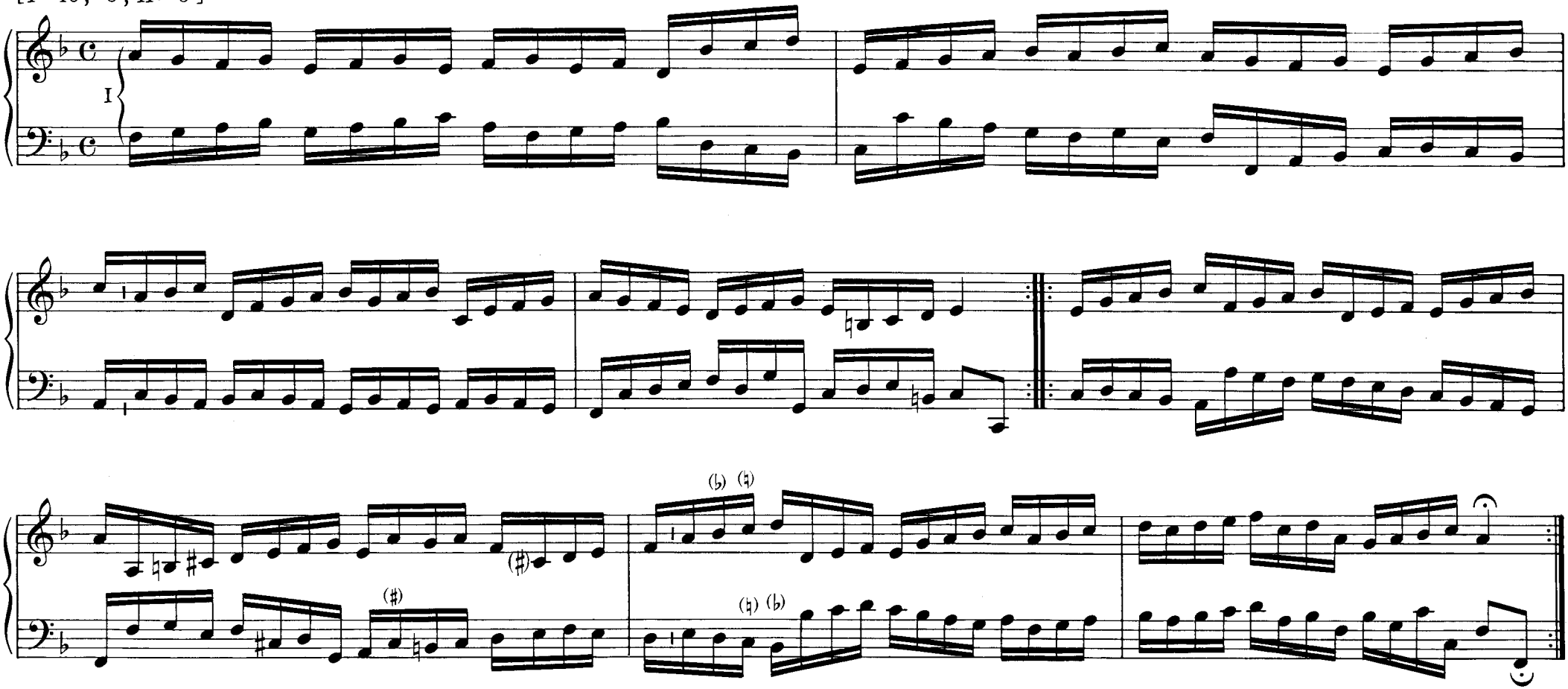
Variatio 5

[I: +16′, -8′, II: -8′]



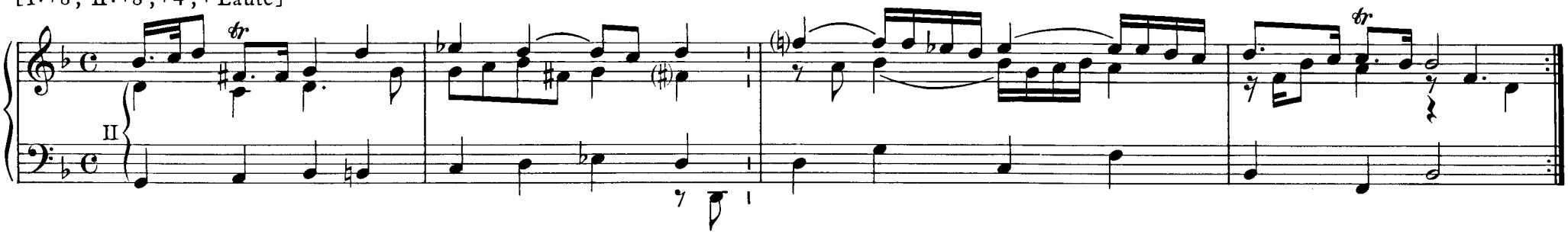
Variatio 6

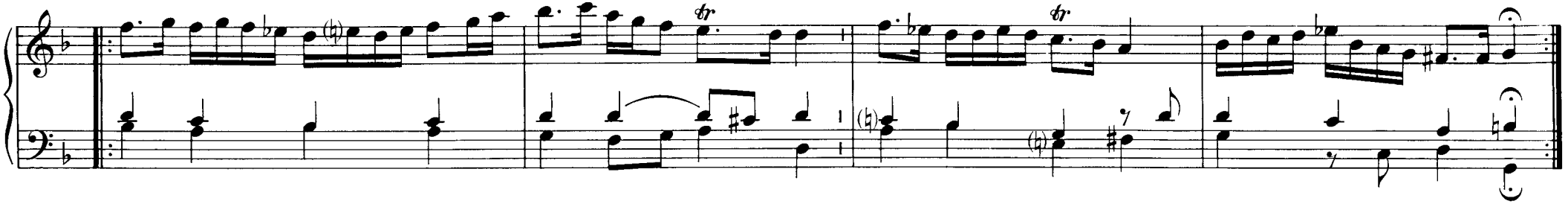
[I: -16′, +8′, II: +8′]



4. Aria Quarta

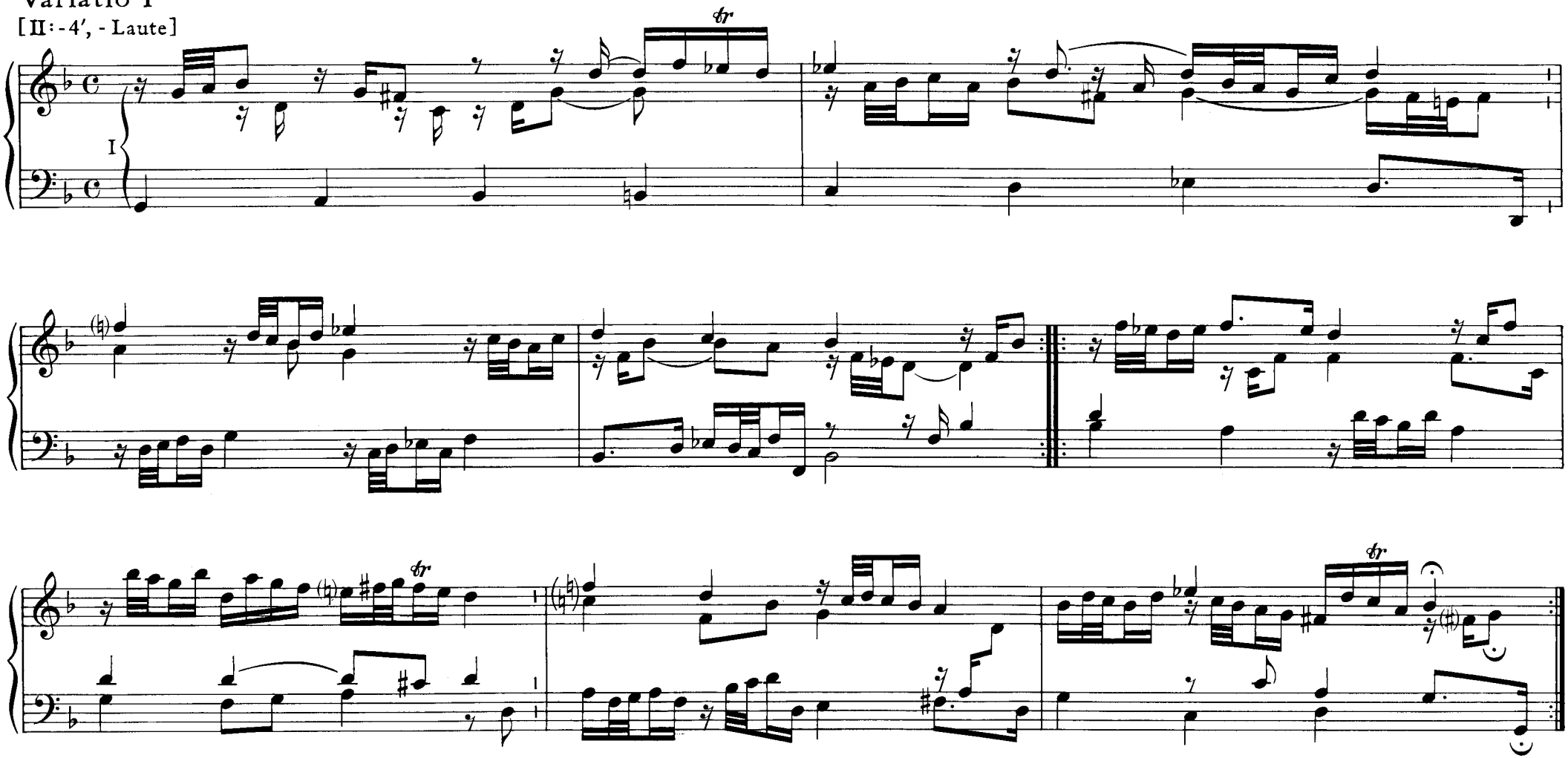
[I: +8′, II: +8′, +4′, + Laute]



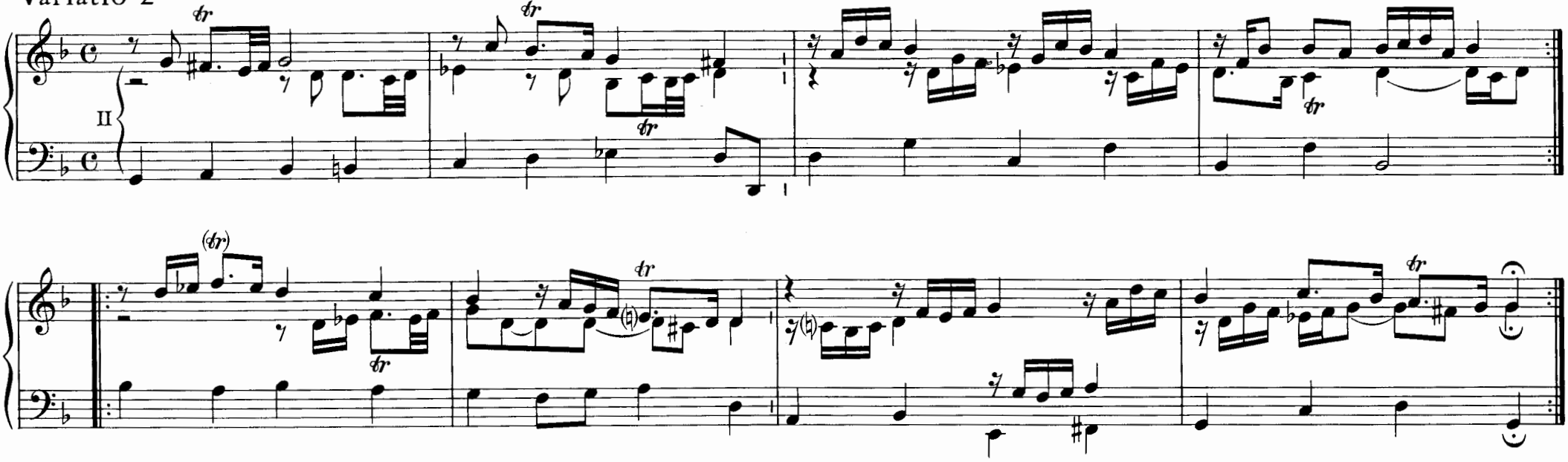


Variatio 1

[II: -4′, - Laute]

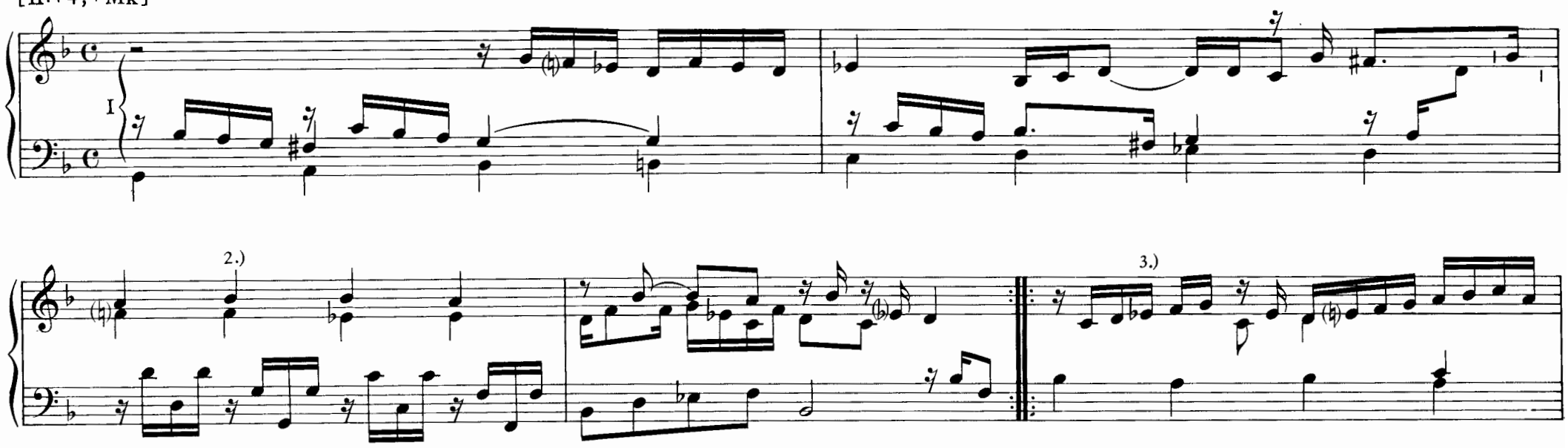


Variatio 2

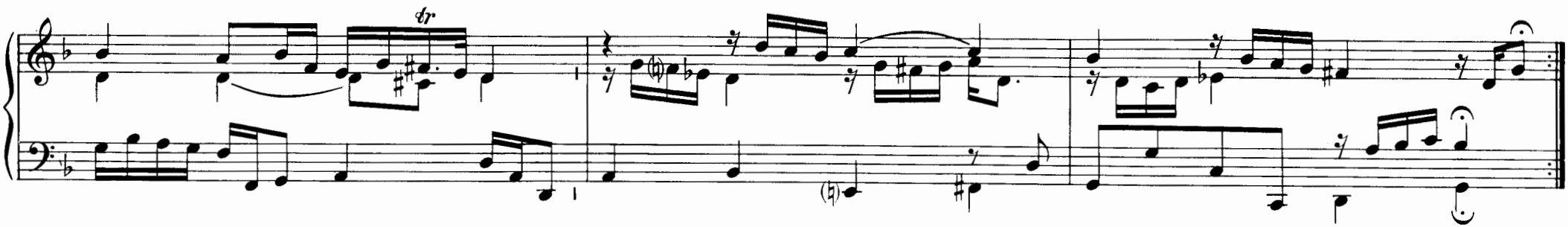


Variatio 3

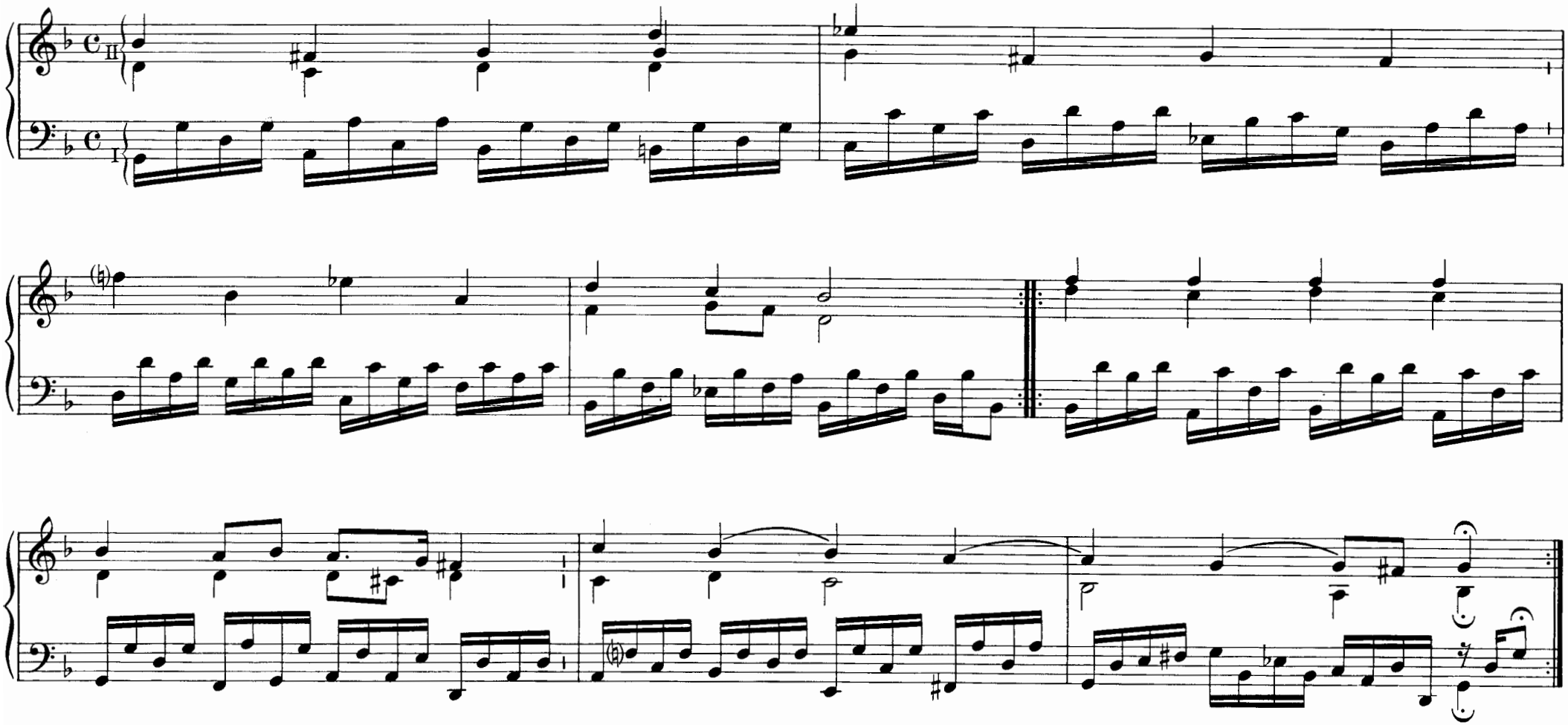
[II: + 4′, + Mk]



2.)
3.) } siehe Revisionsbericht

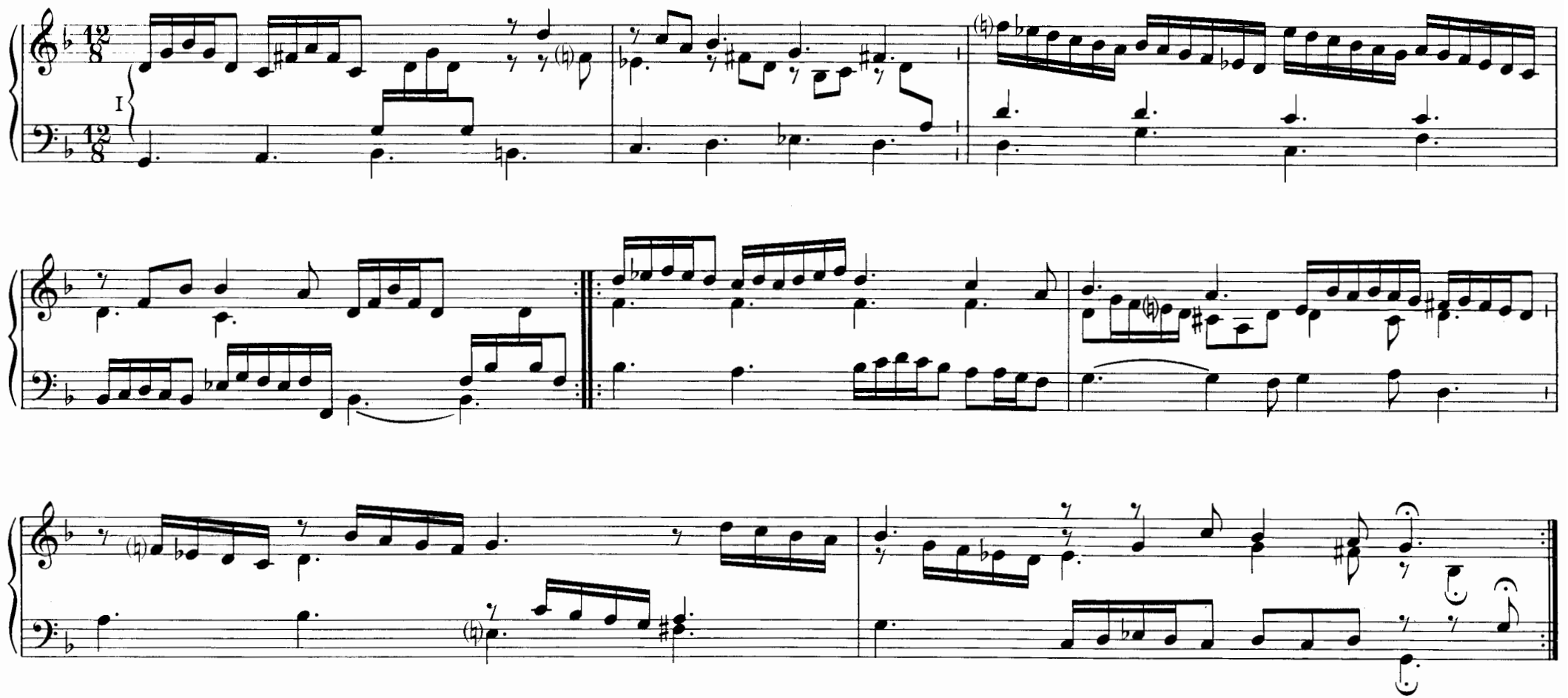


Variatio 4
[- Mk]



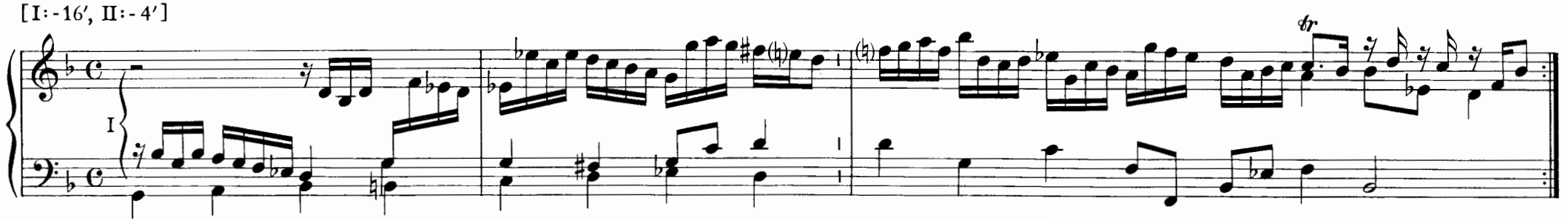
Variatio 5

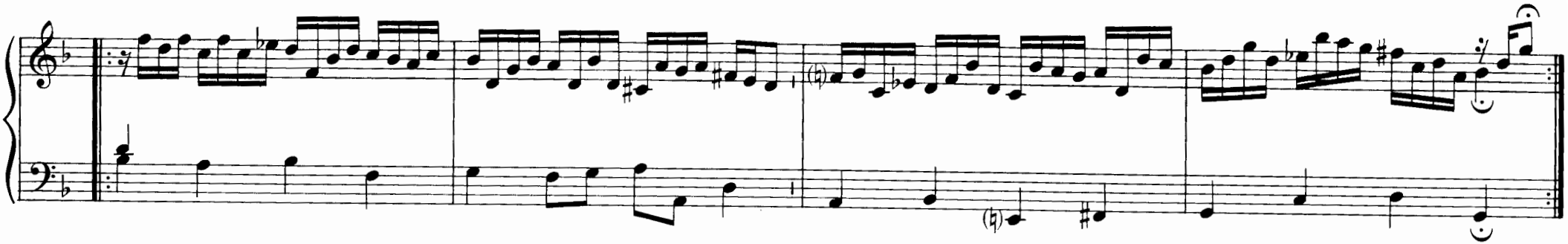
[I: + 16′, + Mk]



Variatio 6

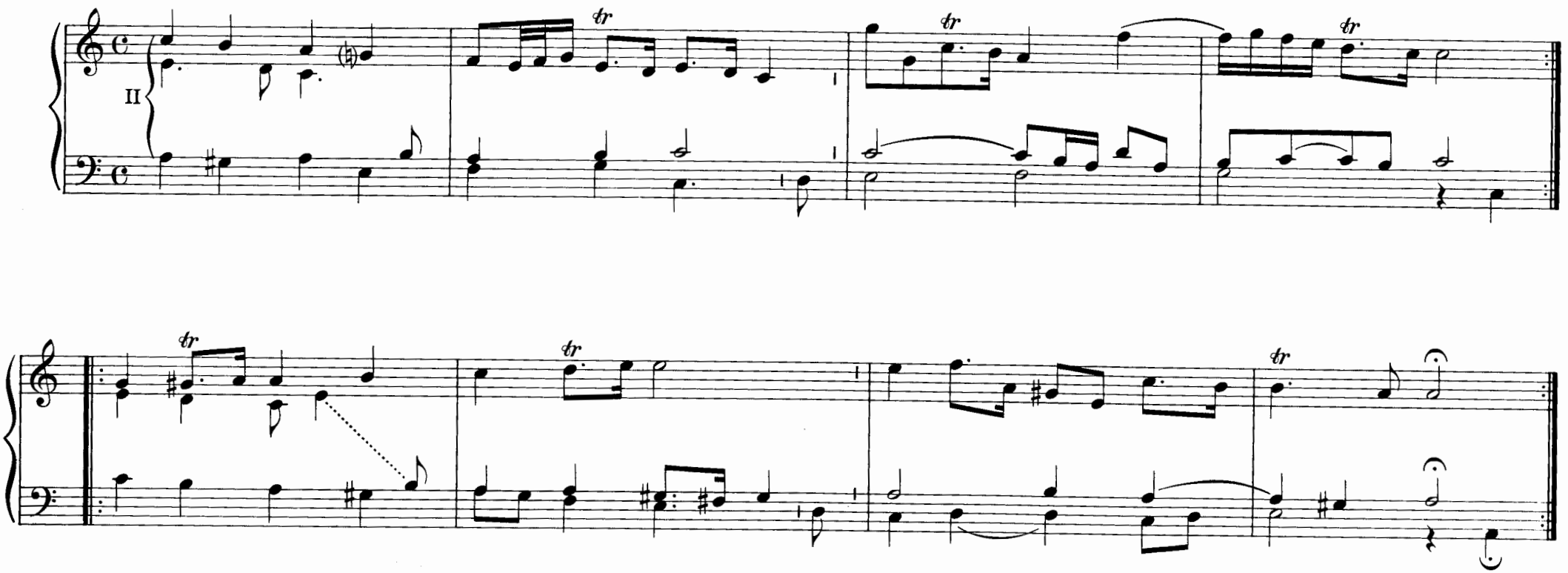
[I: - 16′, II: - 4′]



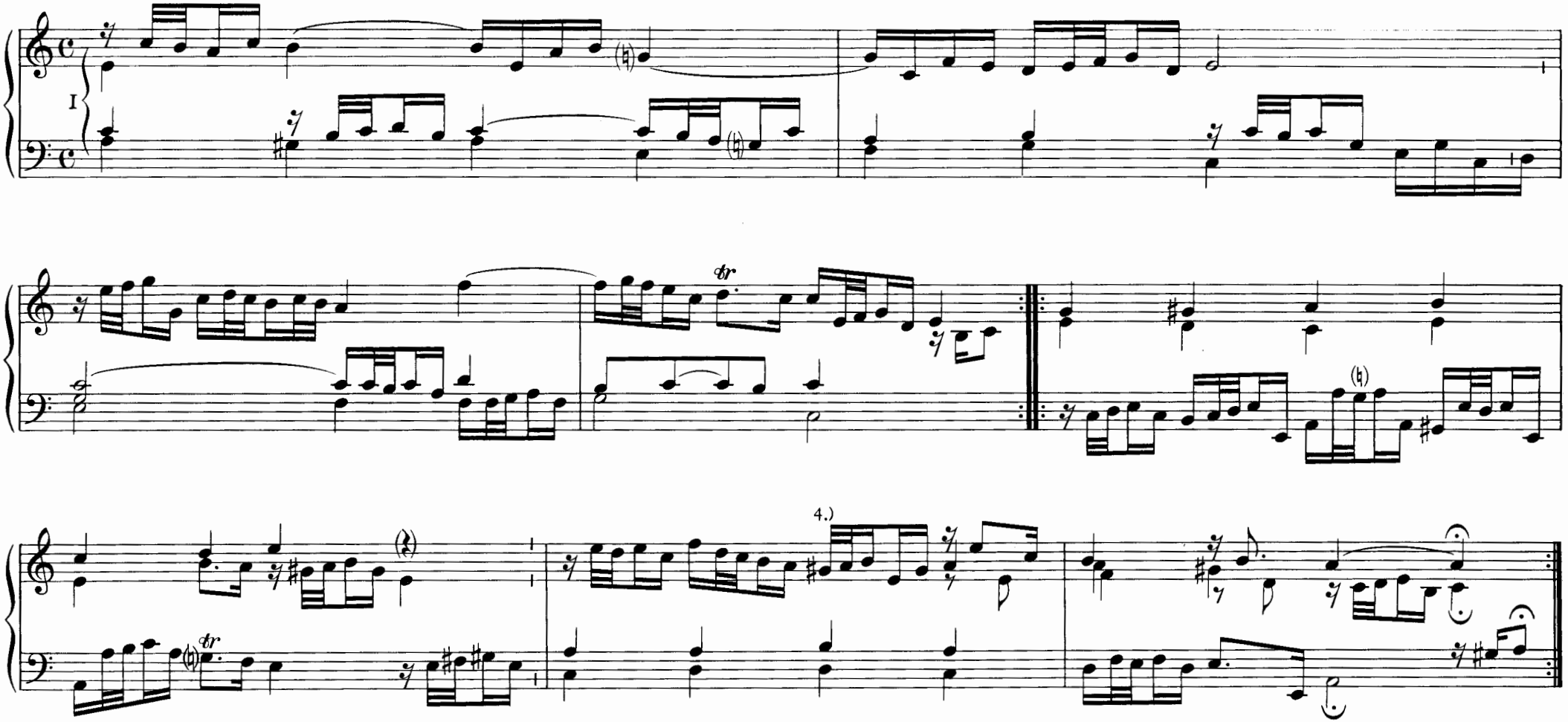


5. Aria Quinta

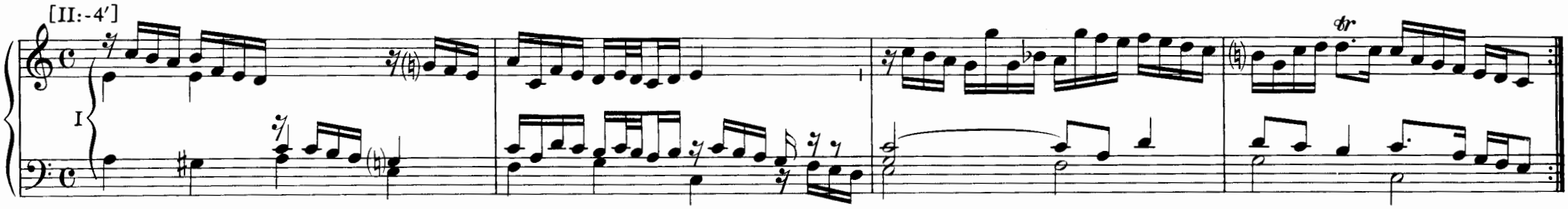
[I:8′, II:8′+4′, + Mk]



Variatio 1



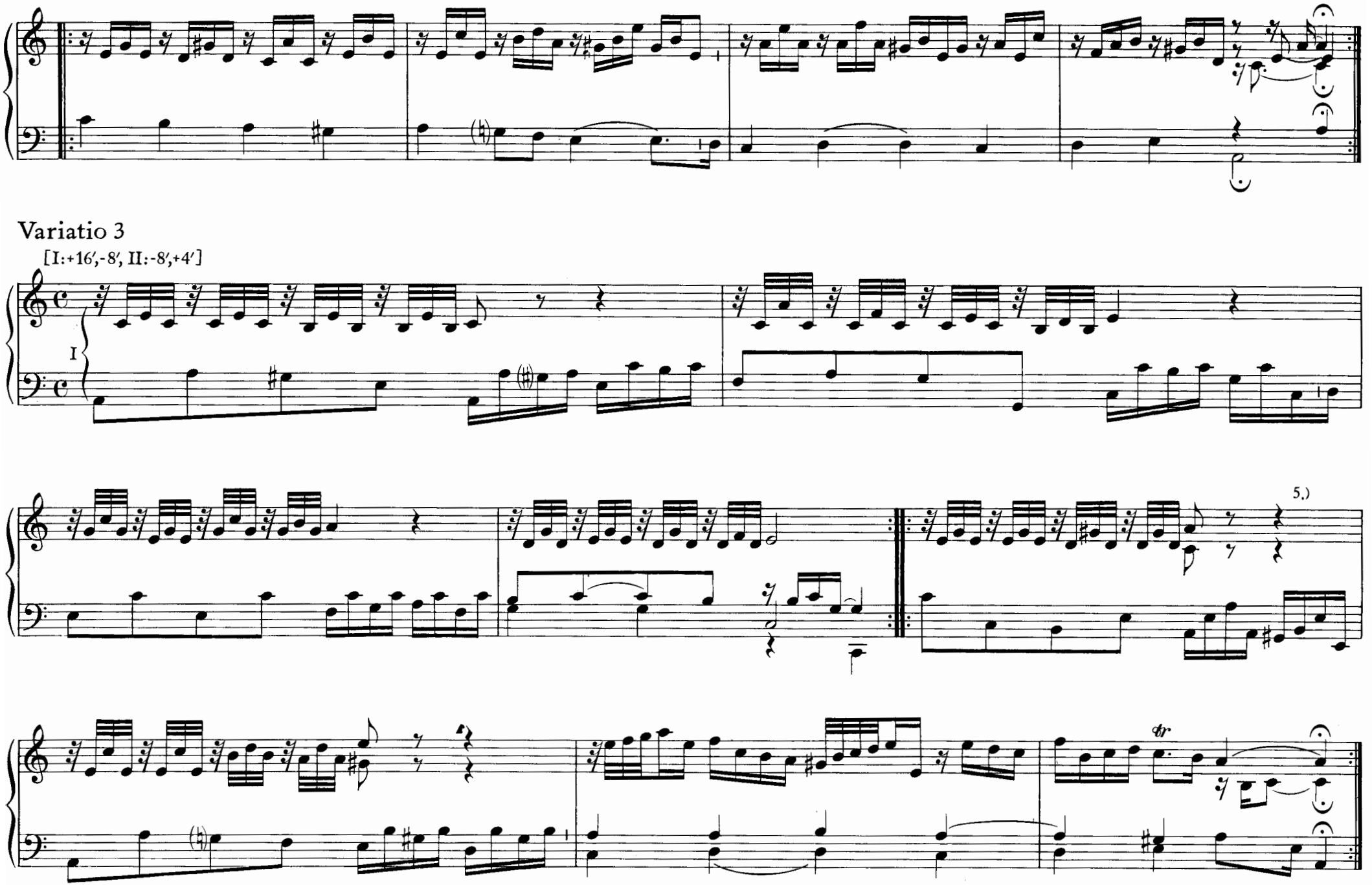
Variatio 2



4.) siehe Revisionsbericht

Variatio 3

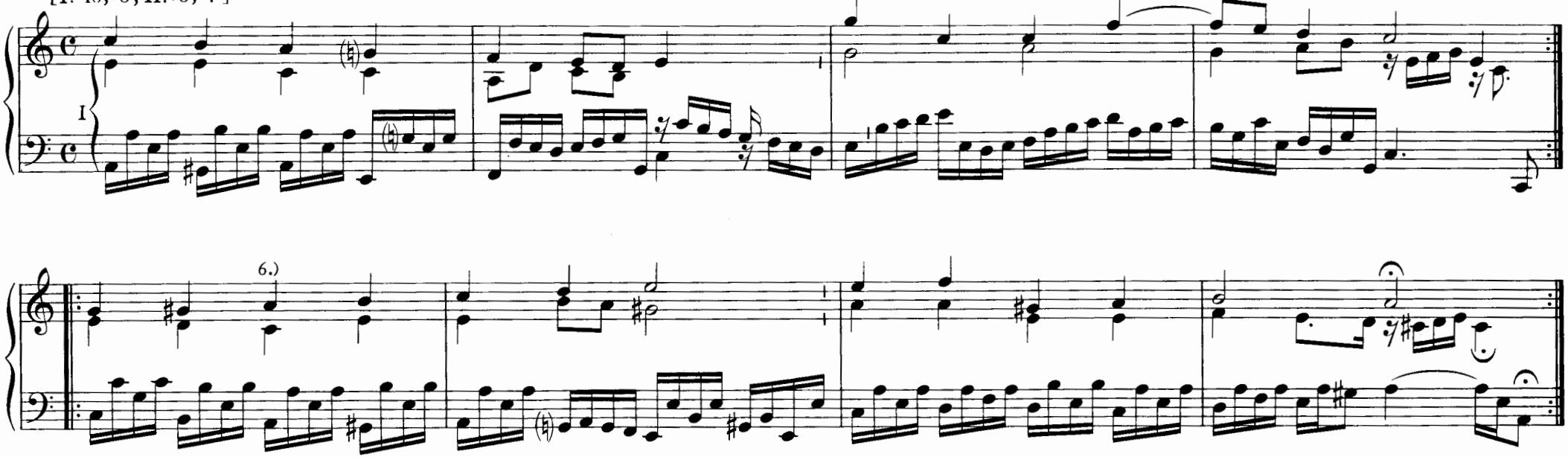
[I:+16′,-8′, II:-8′,+4′]



5.) siehe Revisionsbericht

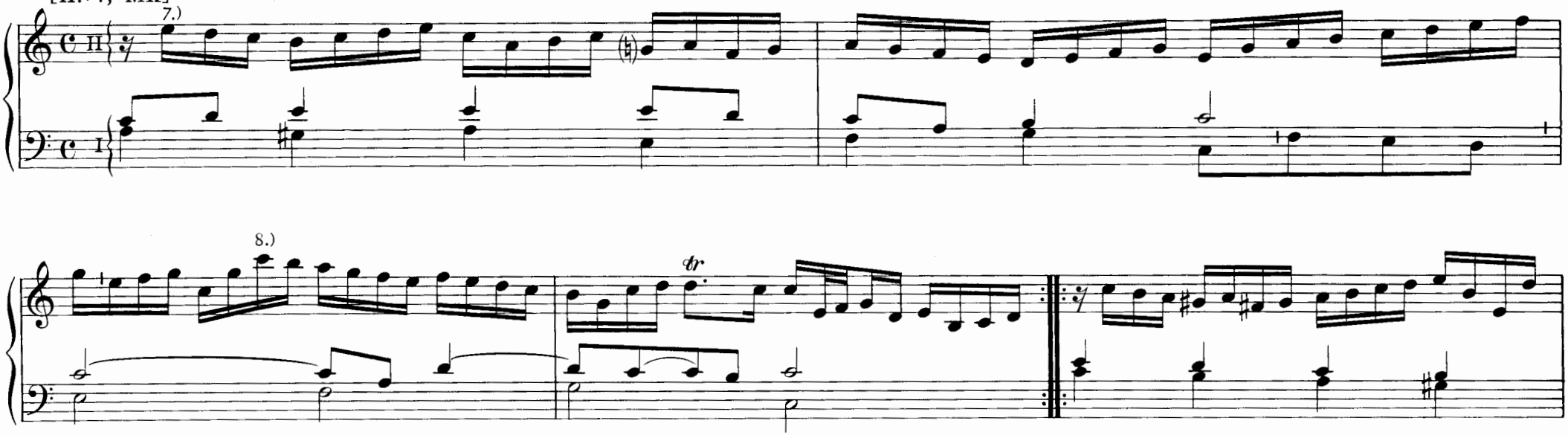
Variatio 4

[I:-16′,+8′, II:+8′,-4′]

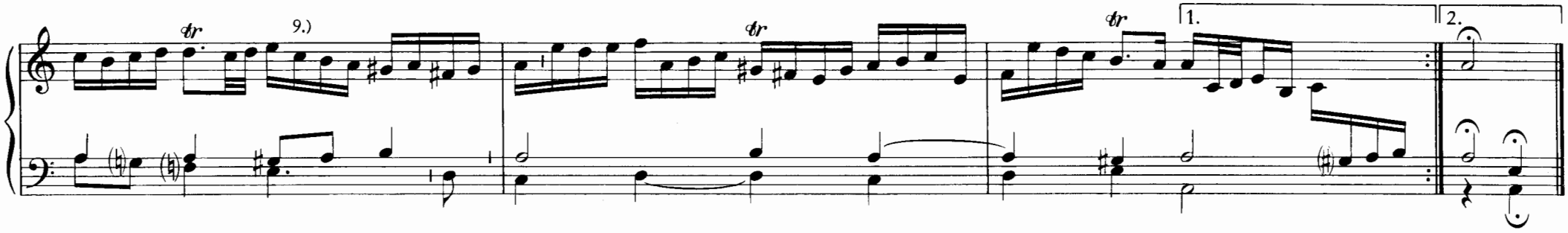


Variatio 5

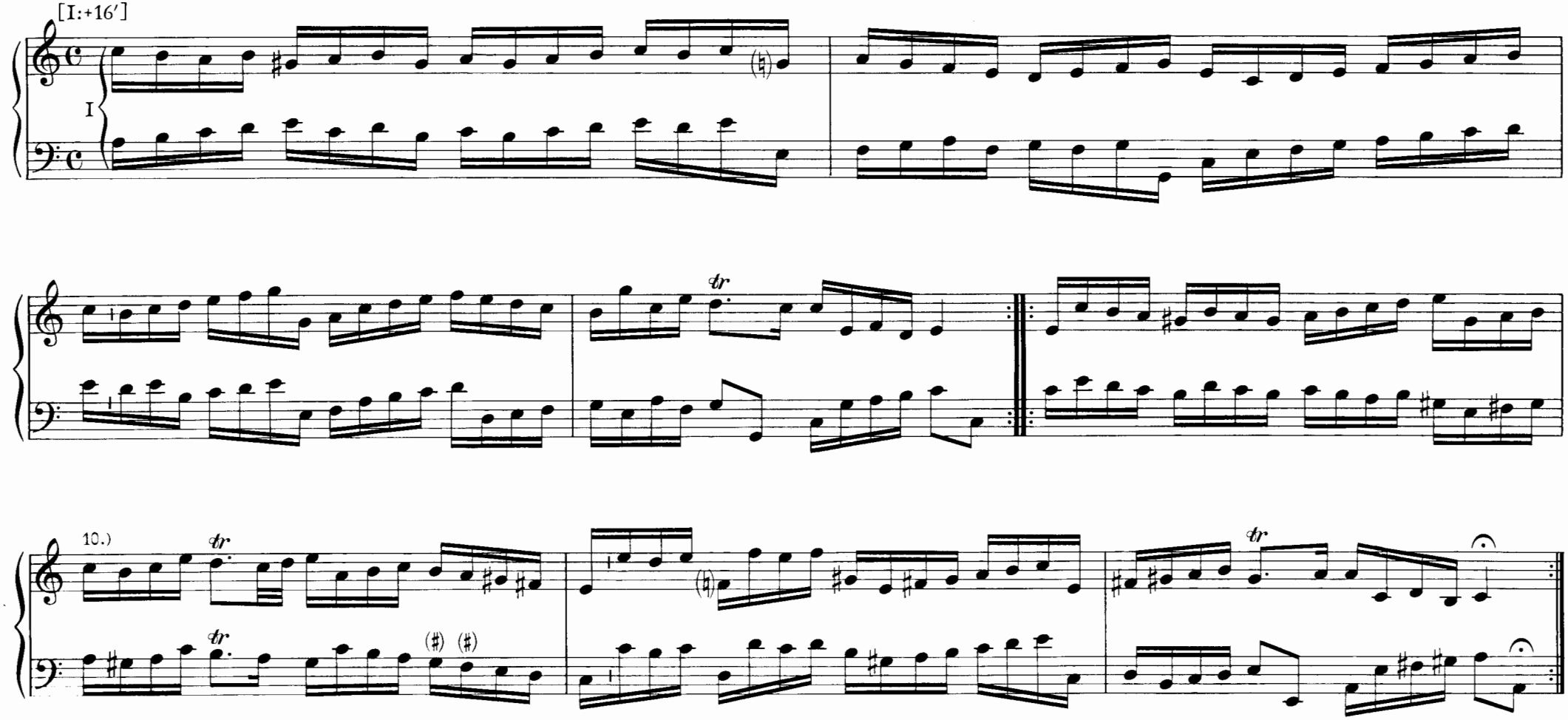
[II:+4′,+MK]



6.)
7.)
8.) siehe Revisionsbericht



Variatio 6

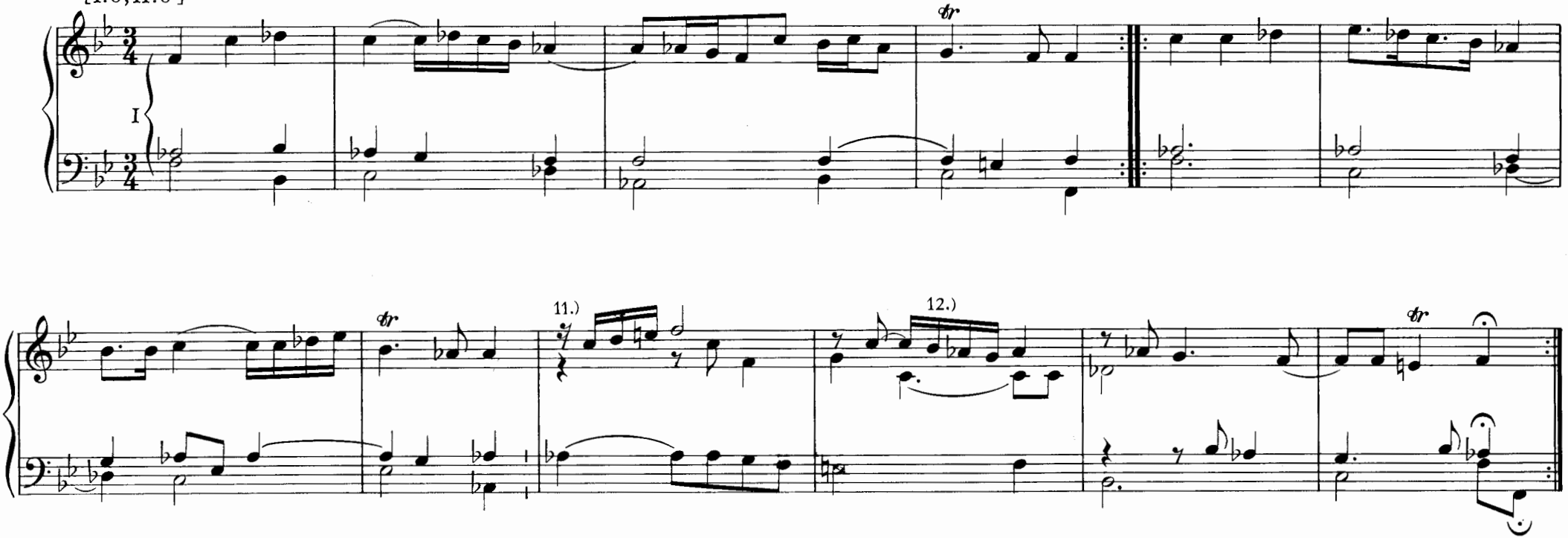


9.) siehe Revisionsbericht
10.)

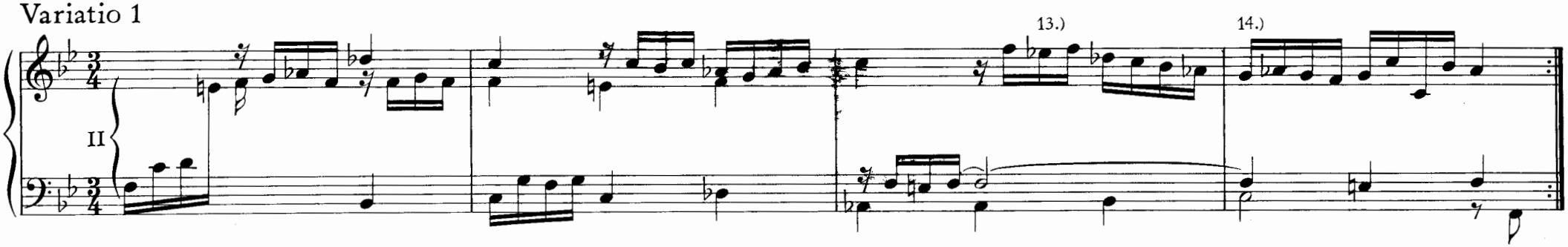
6. Aria Sexta

Aria Sebaldina

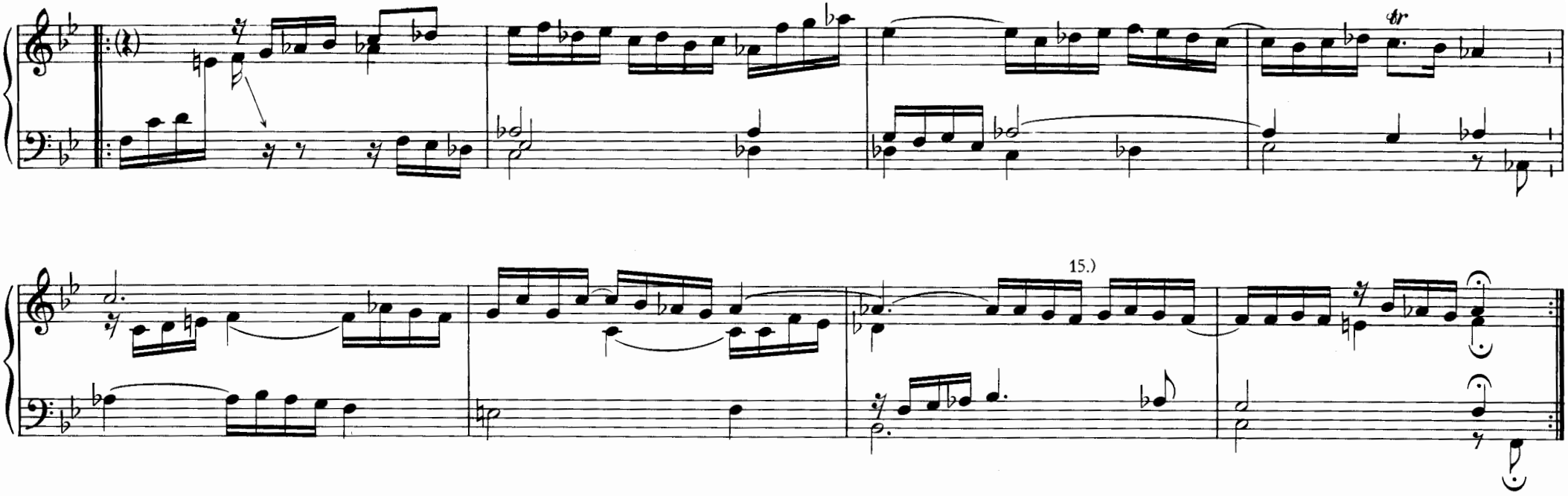
[I:8′, II:8′]



Variatio 1

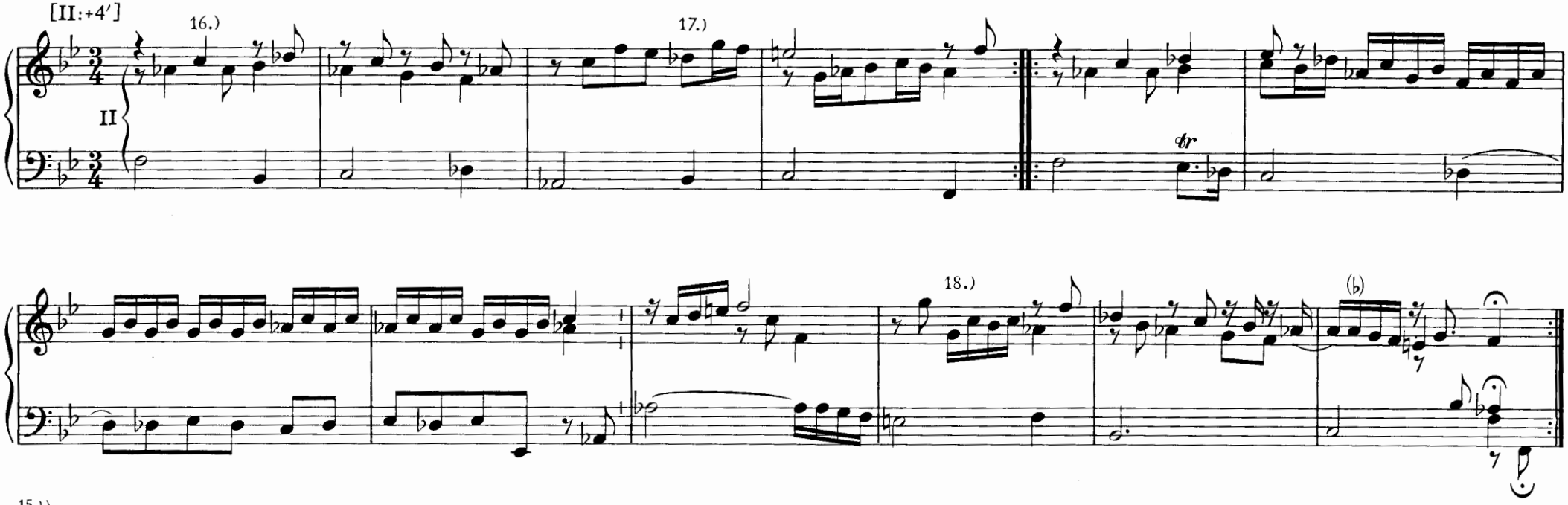


11.)
12.)
13.)
14.) siehe Revisionsbericht



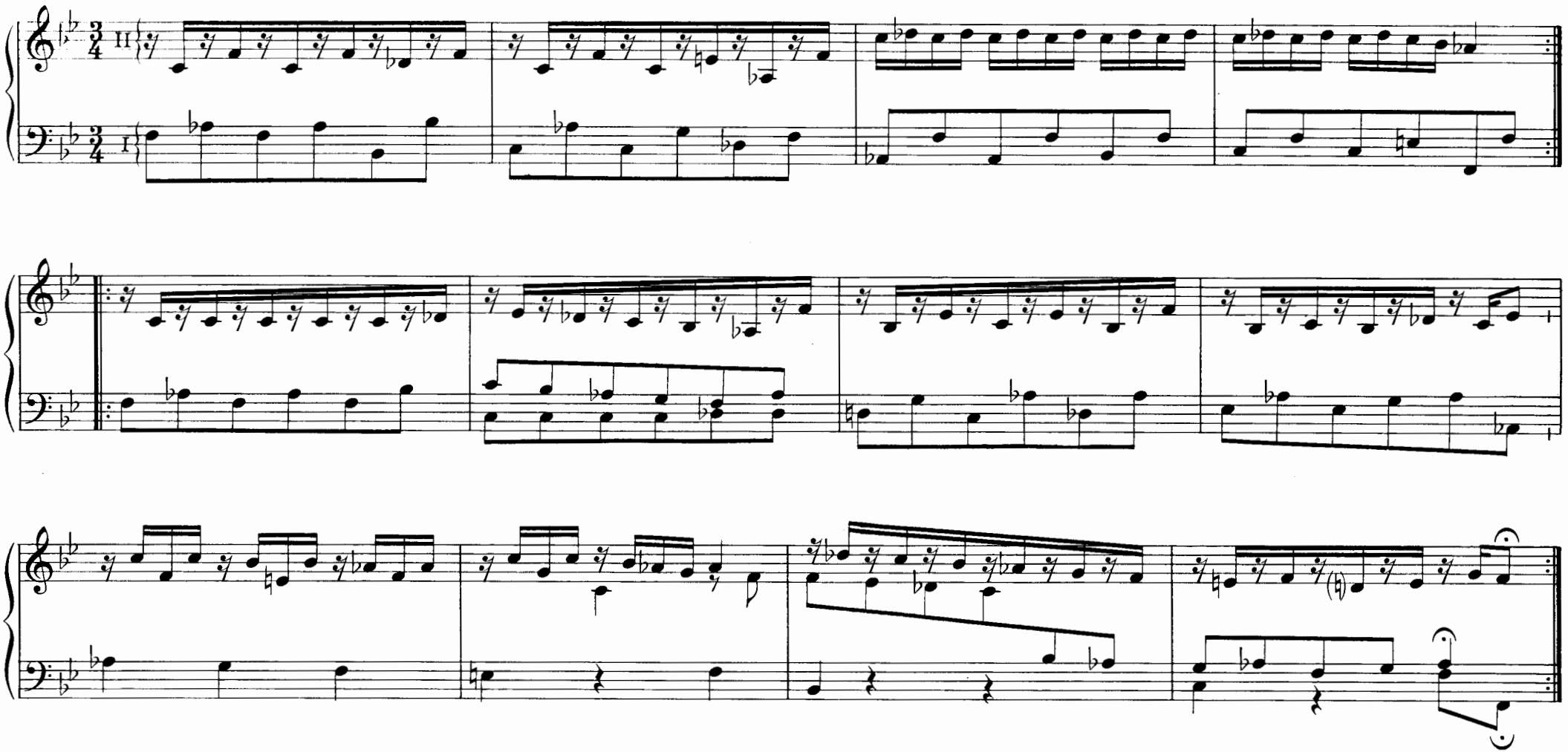
Variatio 2

[II:+4′]



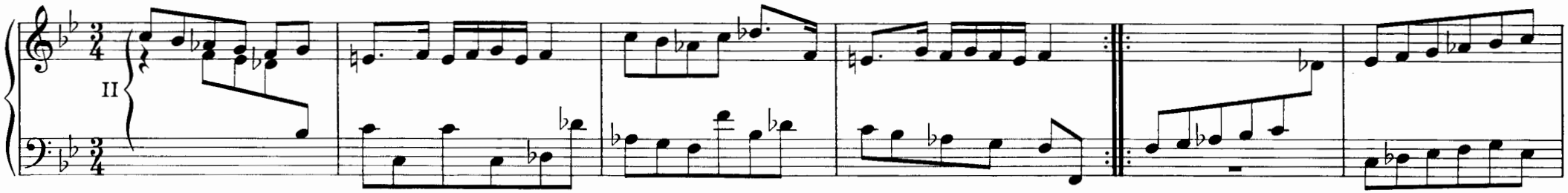
15.)
16.)
17.)
18.) siehe Revisionsbericht

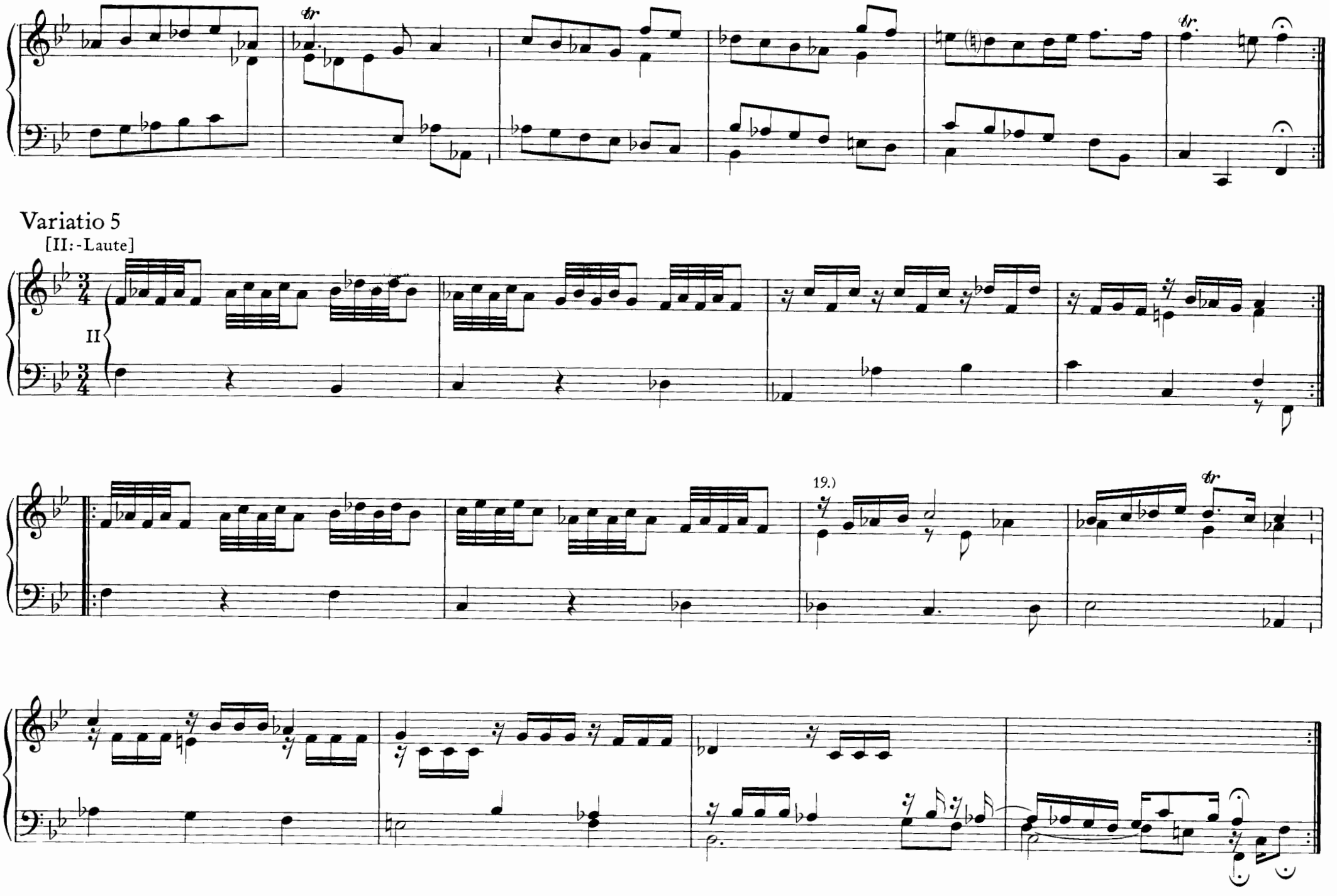
Variatio 3



Variatio 4

[II:-4′,+Laute]

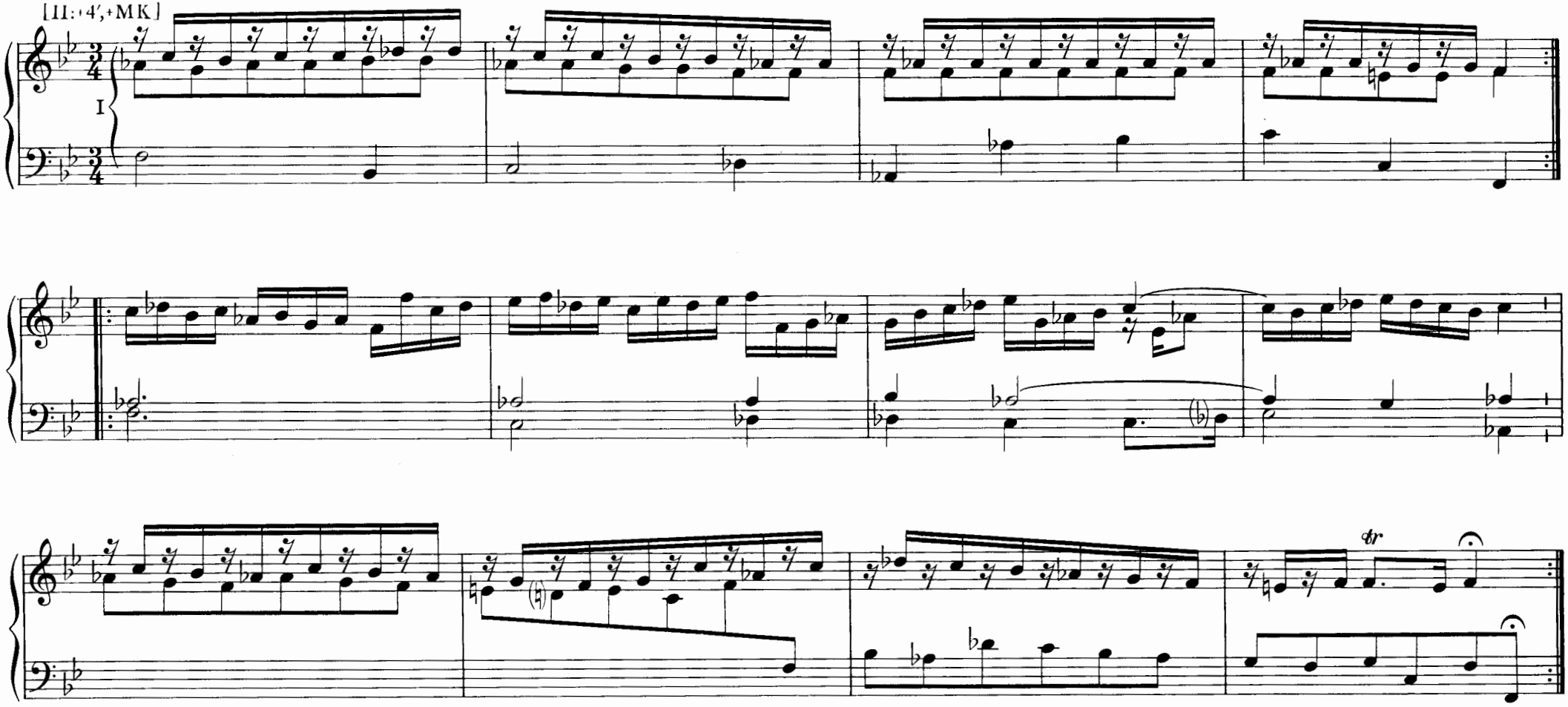




19.) siehe Revisionsbericht

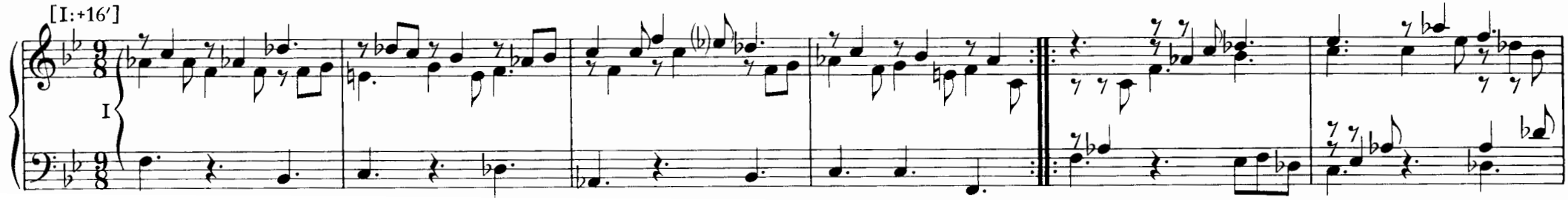
Variatio 6

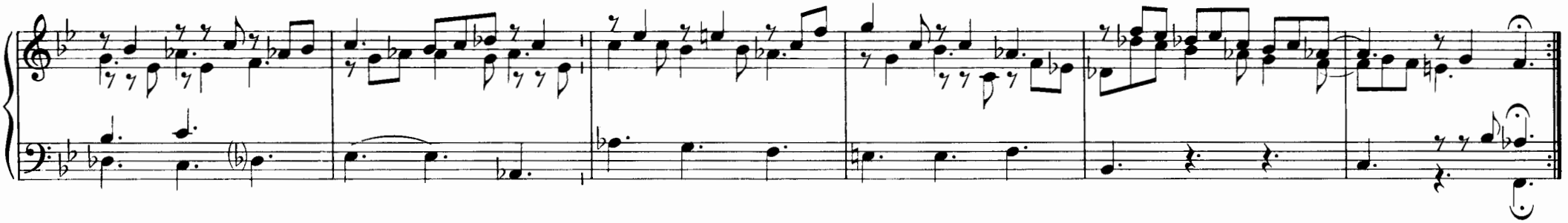
[II:+4',+MK]



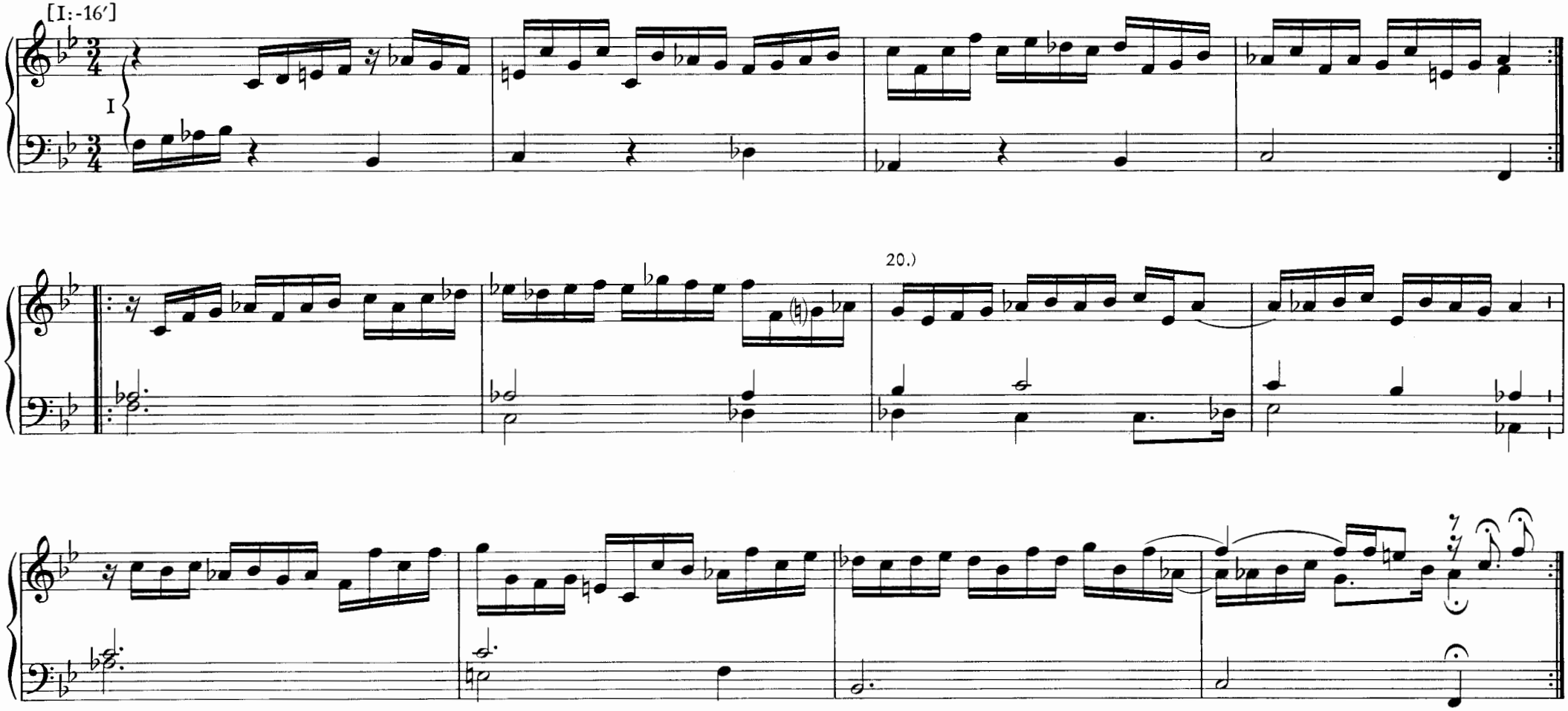
Variatio 7

[I:+16']





Variatio 8



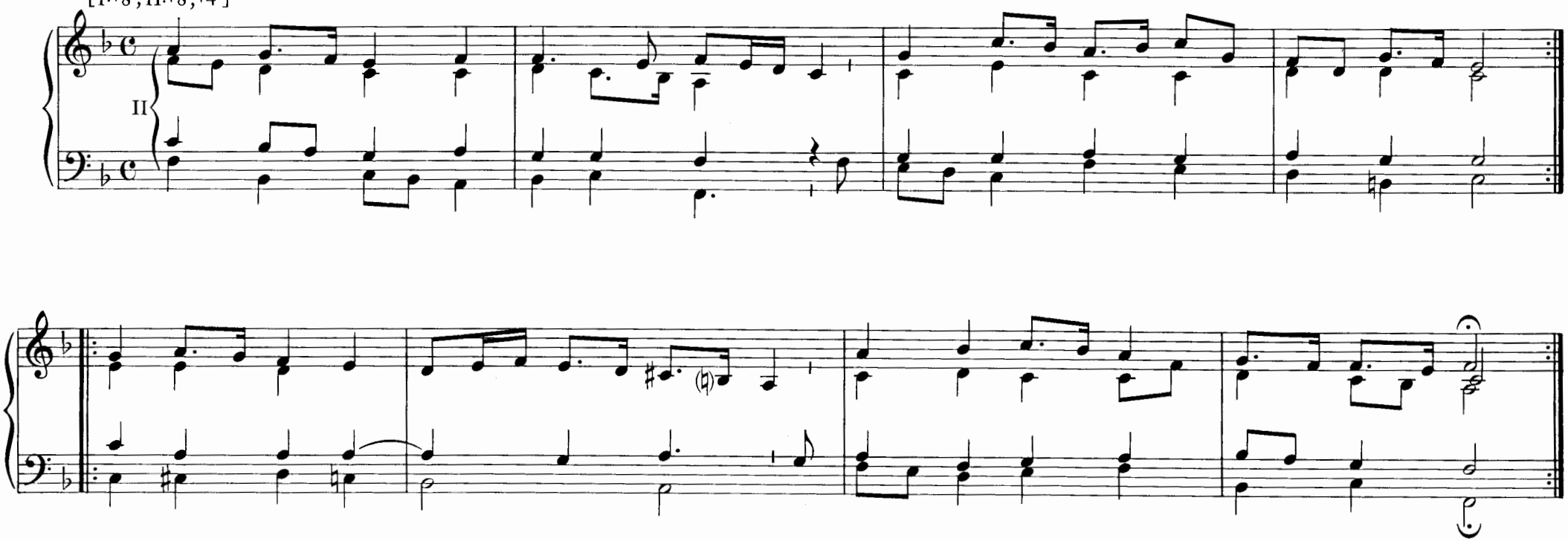
FINIS

20.) siehe Revisionsbericht

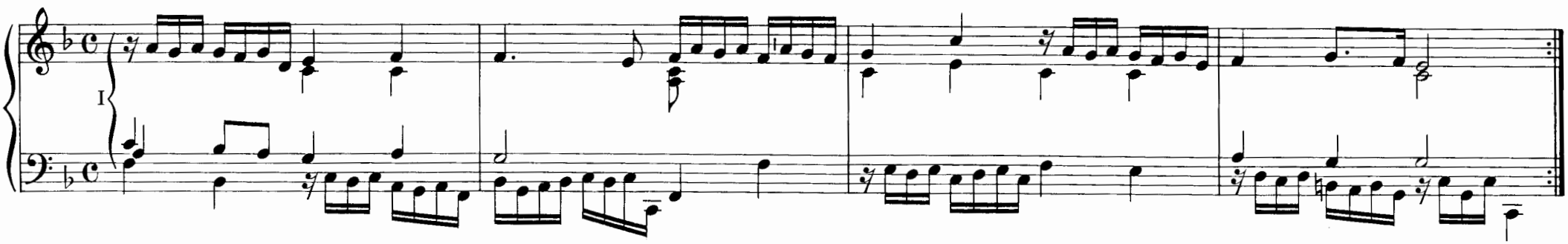
7. Arietta

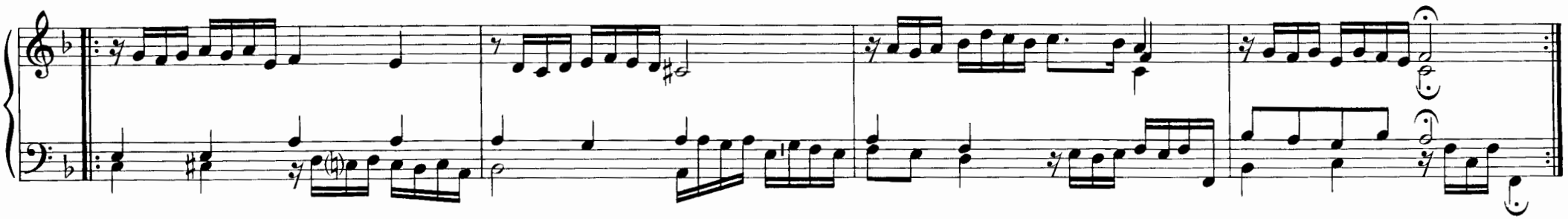
[Thema]

[I:+8′, II:+8′,+4′]

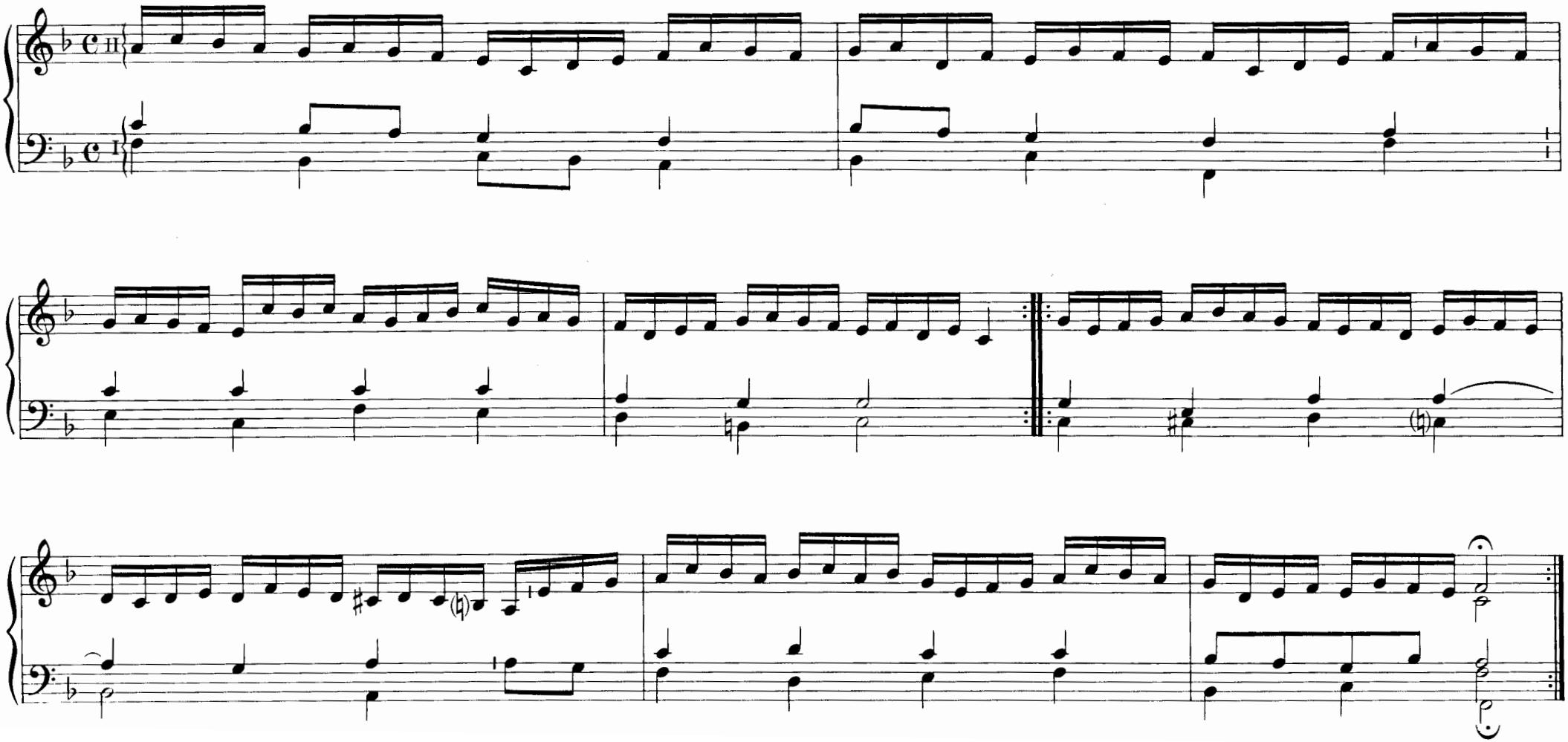


Variatio 1



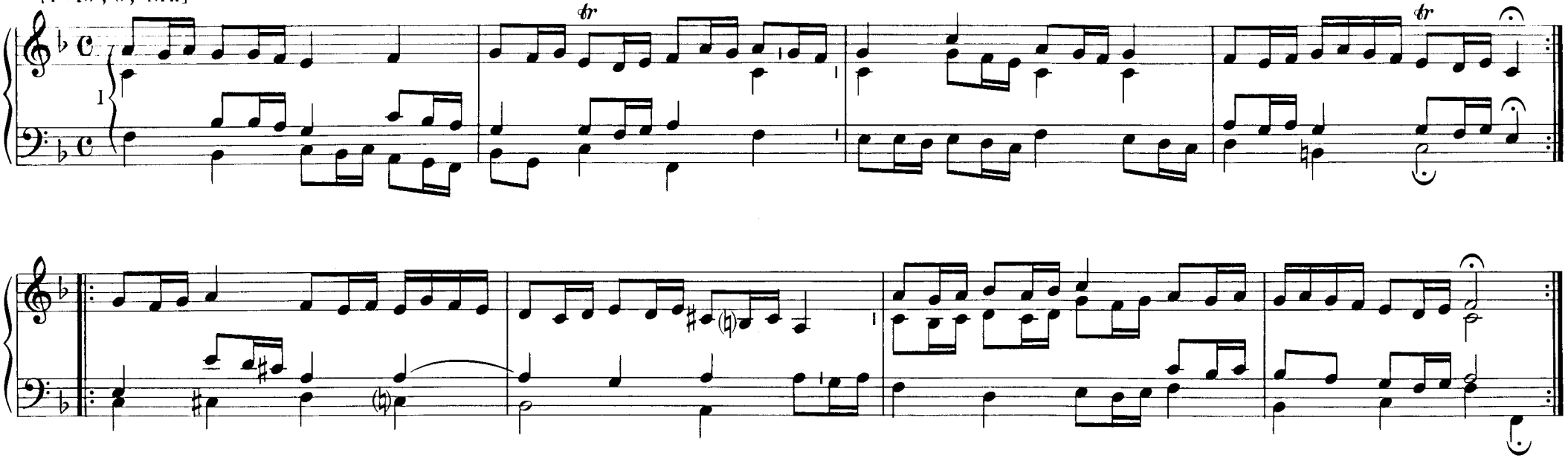


Variatio 2



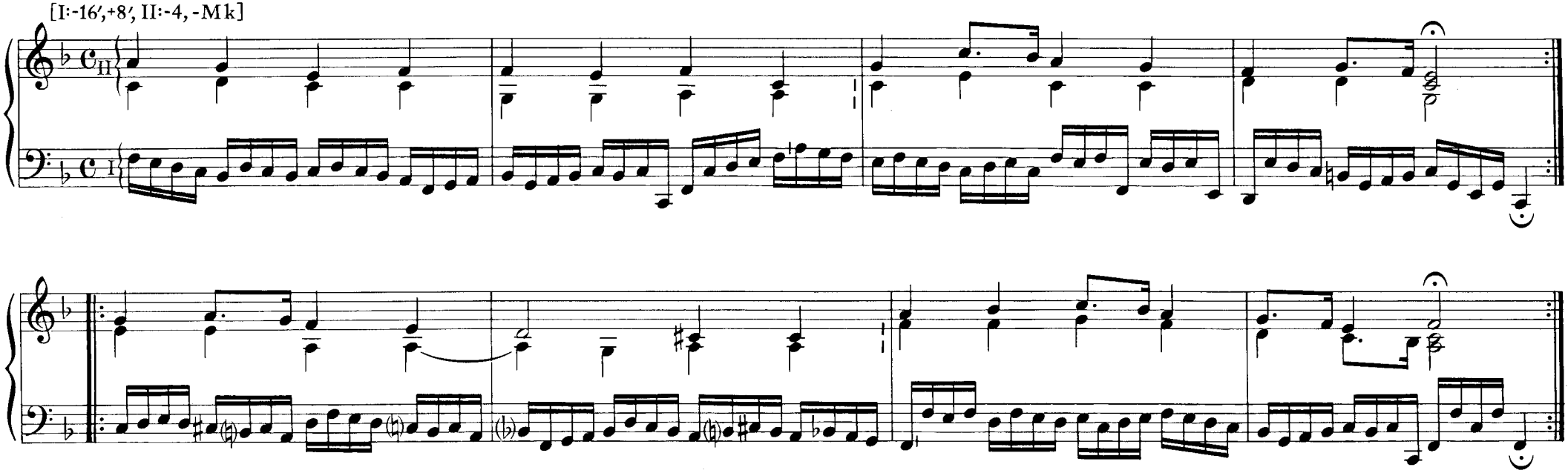
Variatio 3

[I:-16′,-8′,+Mk]



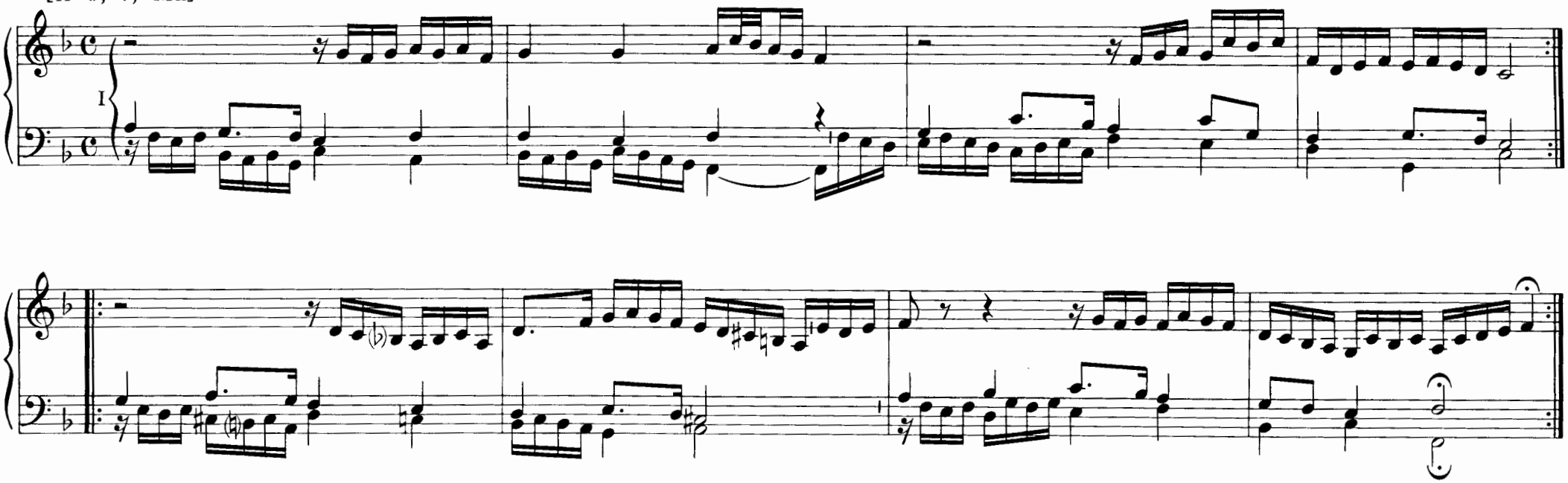
Variatio 4

[I:-16′,+8′, II:-4, -Mk]



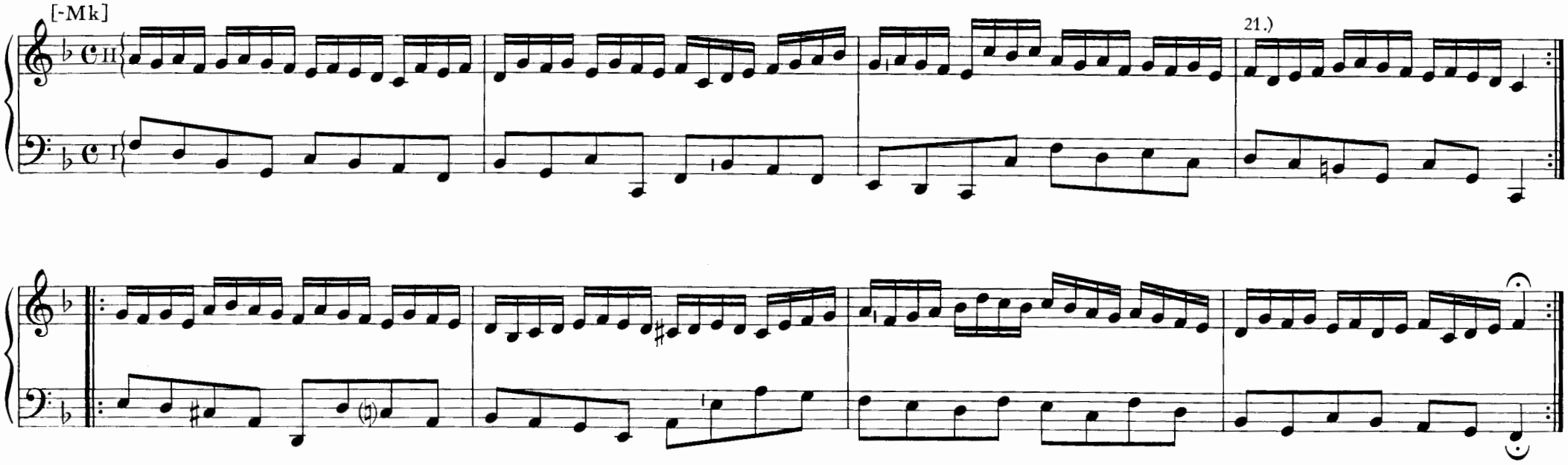
Variatio 5

[II:-8′,+4′,+Mk]



Variatio 6

[-Mk]



21.) siehe Revisionsbericht

Variatio 7

[II:+8′,-4′]

II

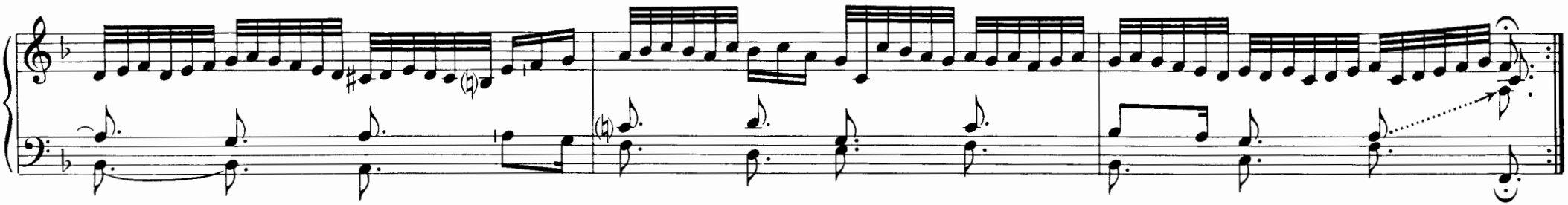
22.)

Variatio 8

[I:+16′,-8′, II:+4′,+Mk]

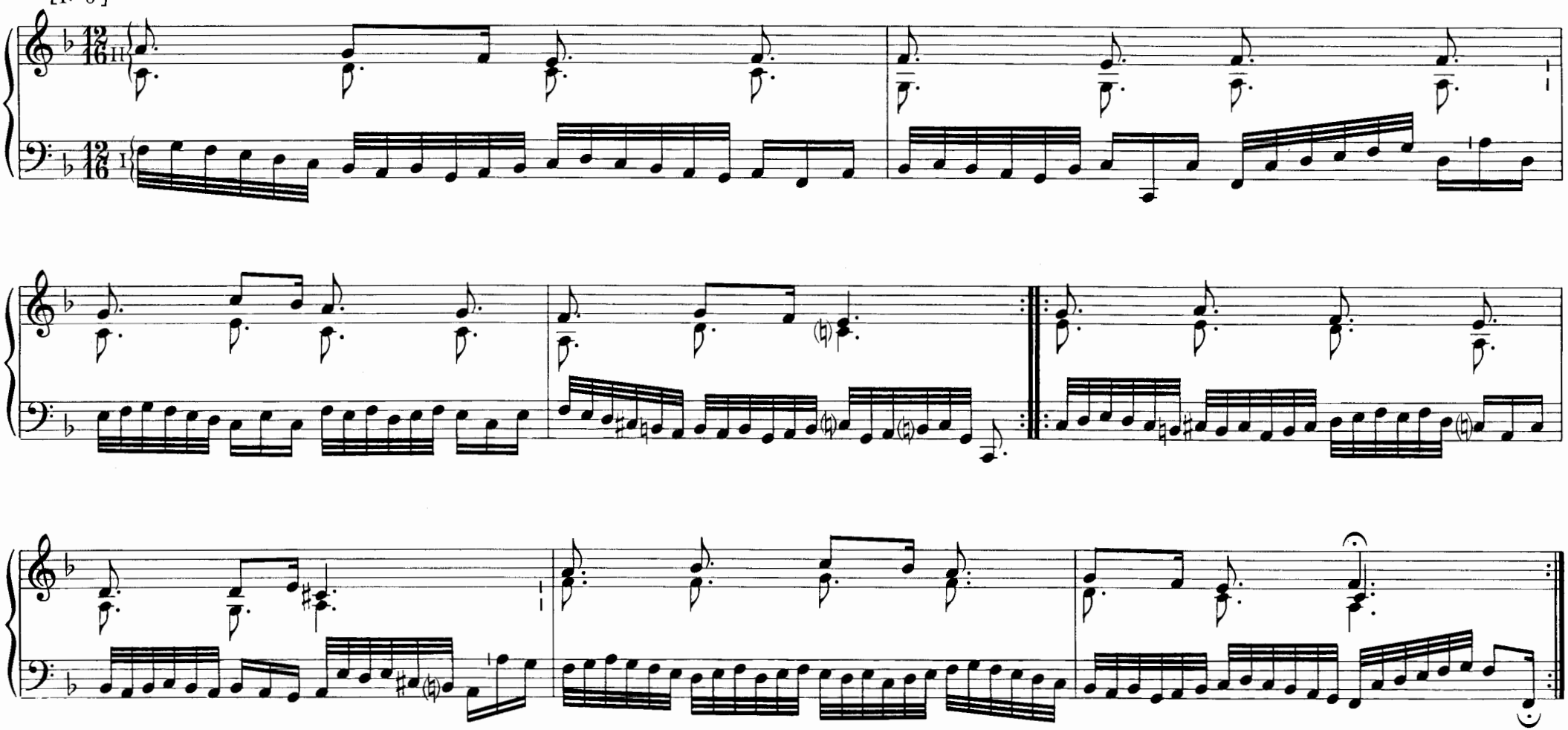
I

22.) siehe Revisionsbericht



Variatio 9

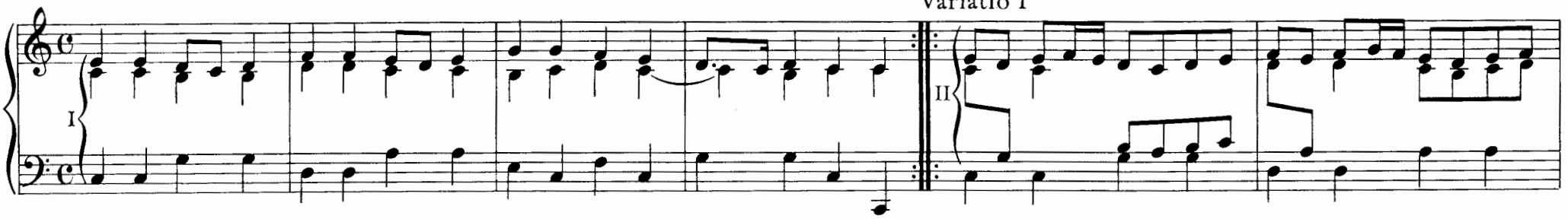
[I:+8′]



8. Ciacona

[Thema]

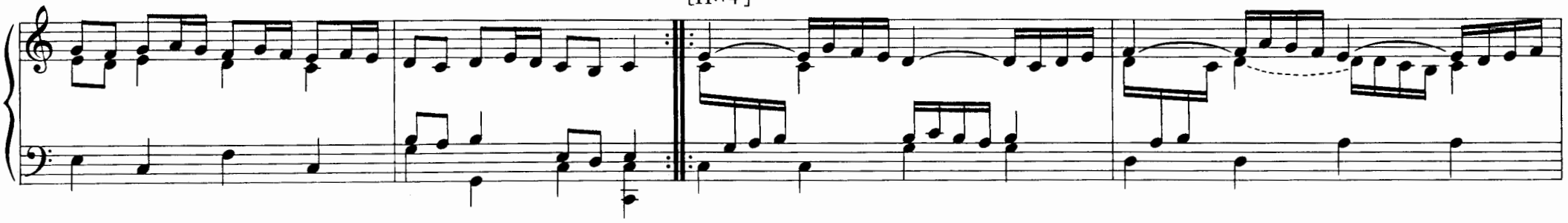
[I:+8′, II:+8′]



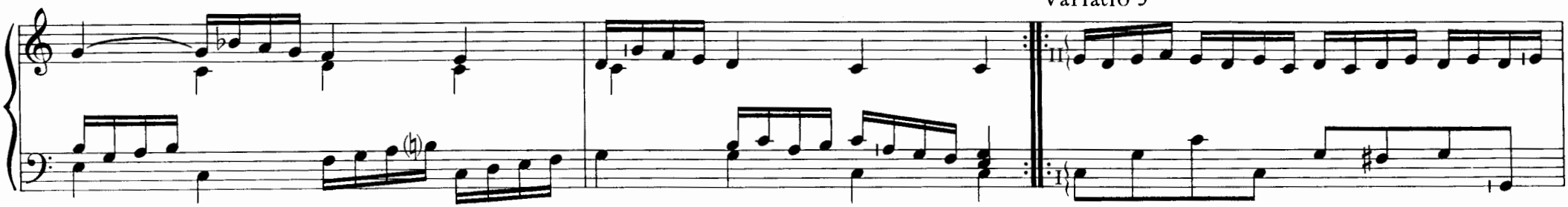
Variatio 1

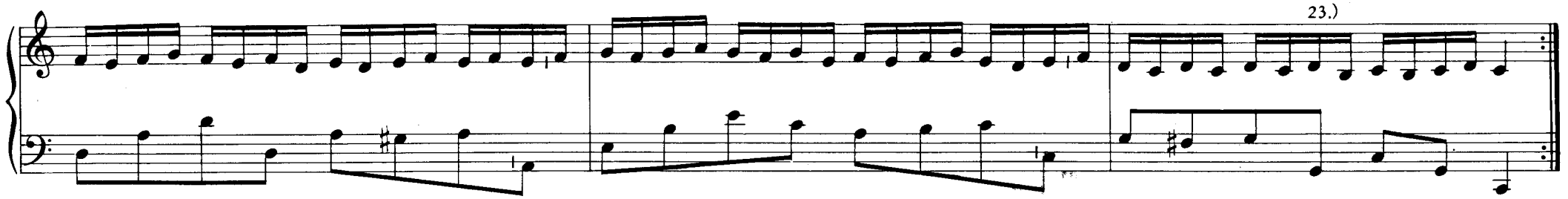
Variatio 2

[II:+4′]

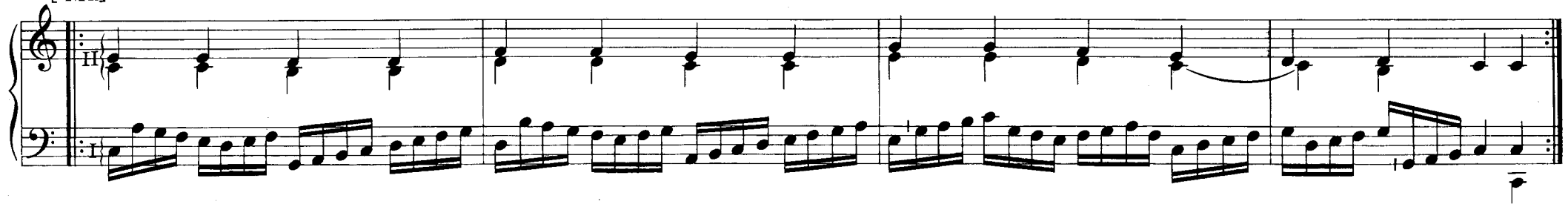


Variatio 3

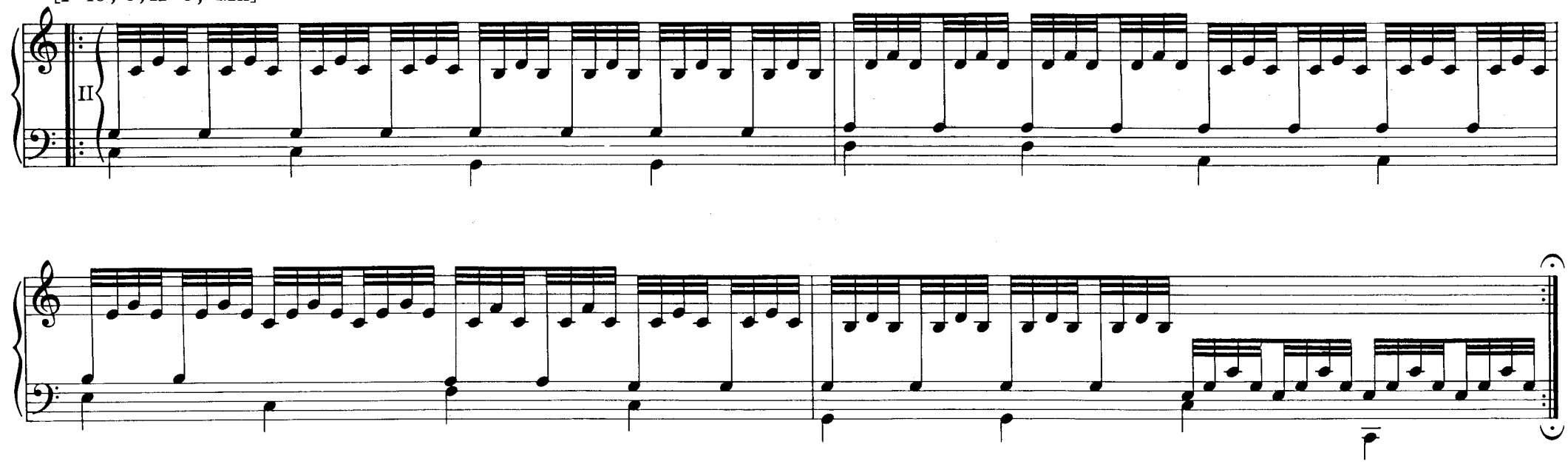




Variatio 4
[+Mk]



Variatio 5
[I:+16′,-8′, II:-8′,-Mk]



Variatio 6
[II:+8′]

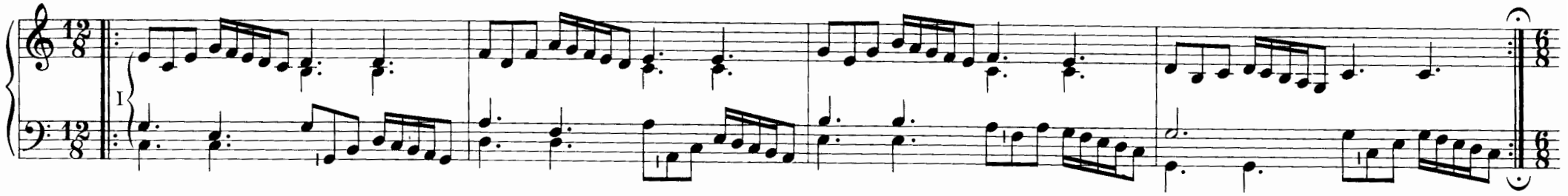
Variatio 7
[+Mk]

24.)

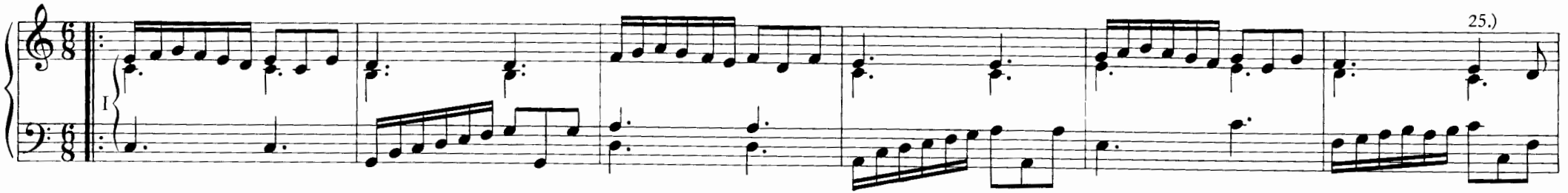
Variatio 8
[II:-4′,+Laute,-Mk]

24.) siehe Revisionsbericht

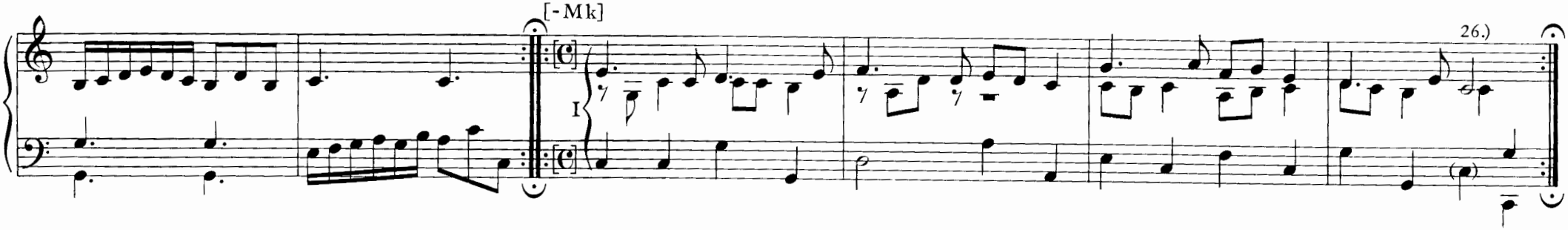
Variatio 9
[I:-16′,+8′, II:-Laute,+Mk]



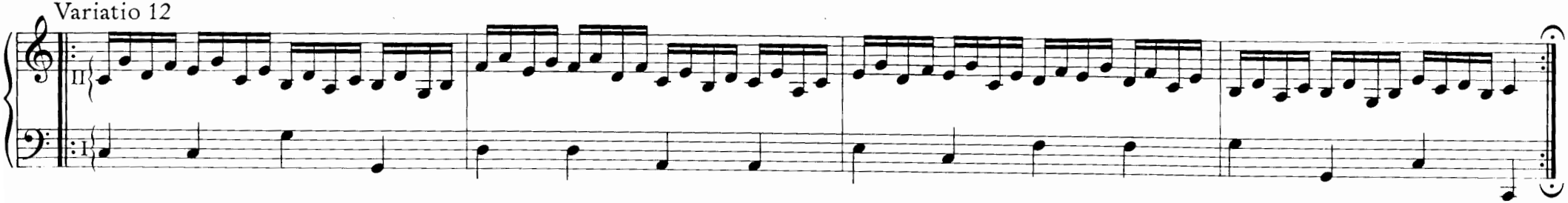
Variatio 10
[II:+4′]



Variatio 11
[-Mk]

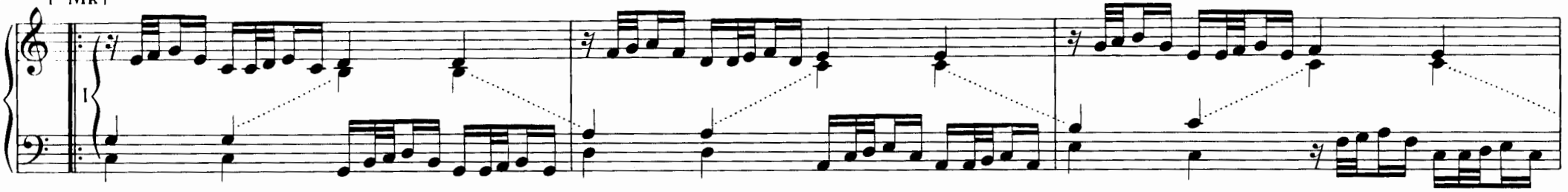


Variatio 12

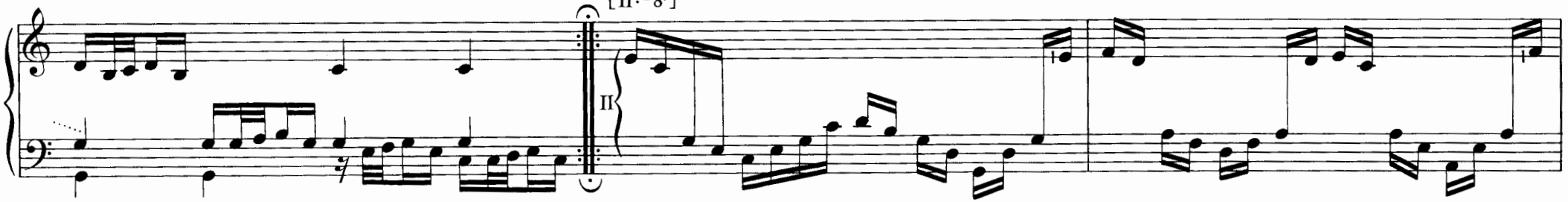


25.)
26.) siehe Revisionsbericht

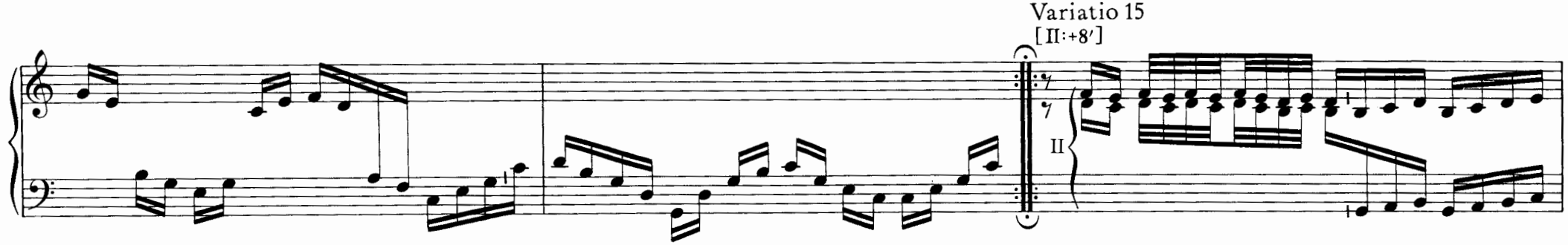
Variatio 13
[+ Mk]

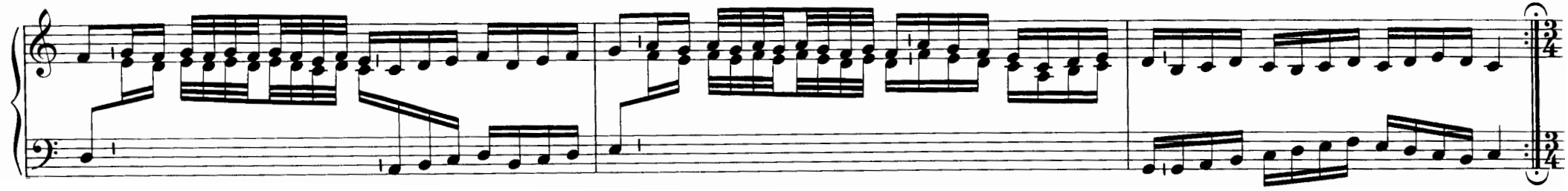


Variatio 14
[II:-8′]



Variatio 15
[II:+8′]





Variatio 16
[-Mk]

27.)

Variatio 17

Variatio 18
[+Mk]

28.)

Variatio 19
[-Mk]

29.)

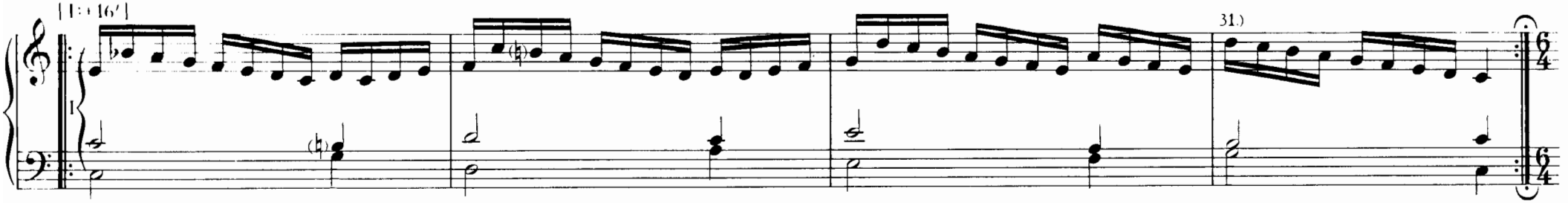
Variatio 20

Variatio 21
[+Mk]

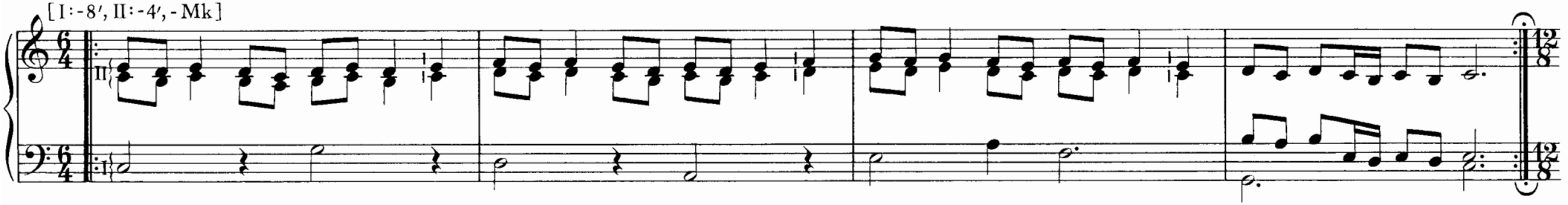
30.)

27.)
28.)
29.)
30.) siehe Revisionsbericht

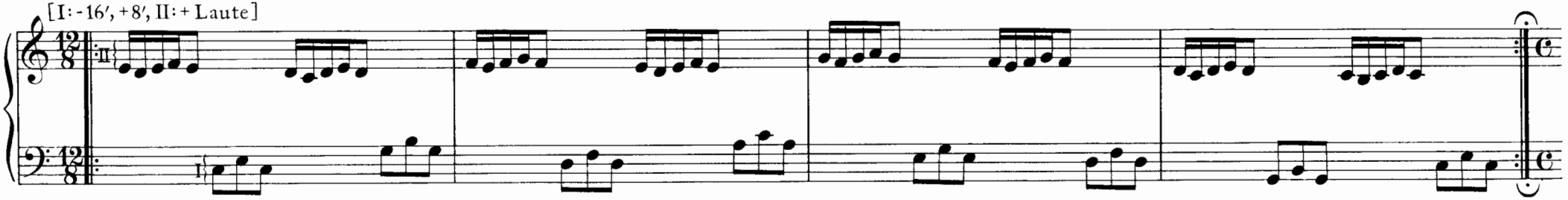
Variatio 22
[I: 16′]



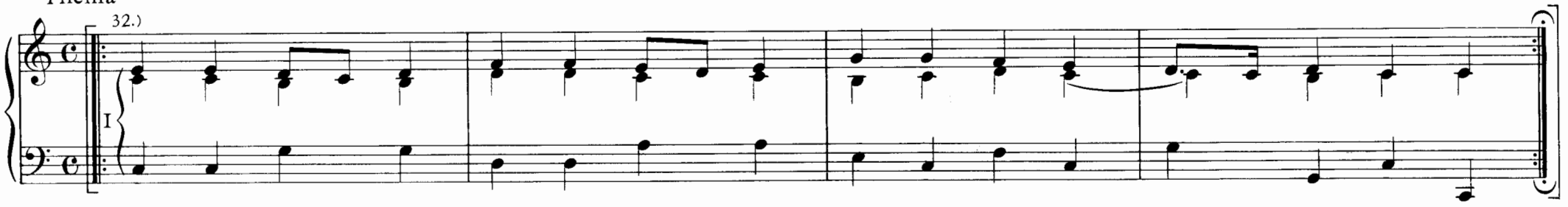
Variatio 23
[I: -8′, II: -4′, - Mk]



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



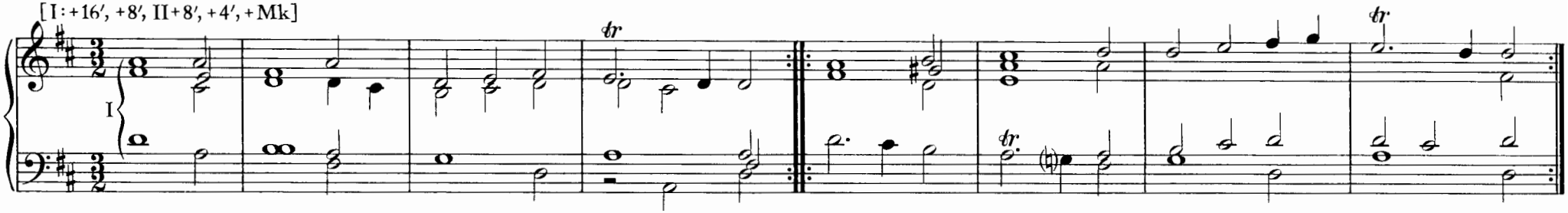
Thema



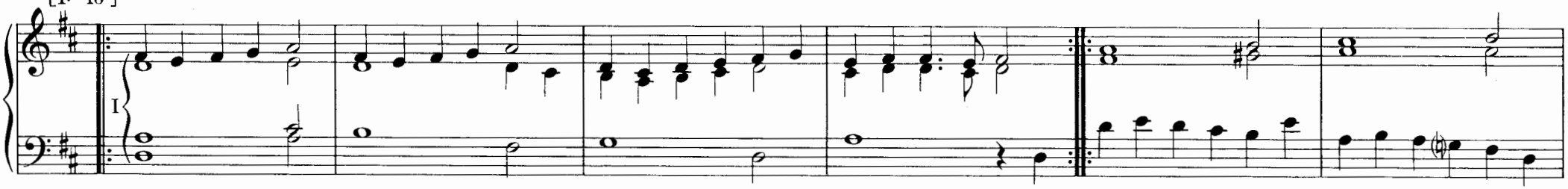
31.) } siehe Revisionsbericht
32.) }

9. Ciacona

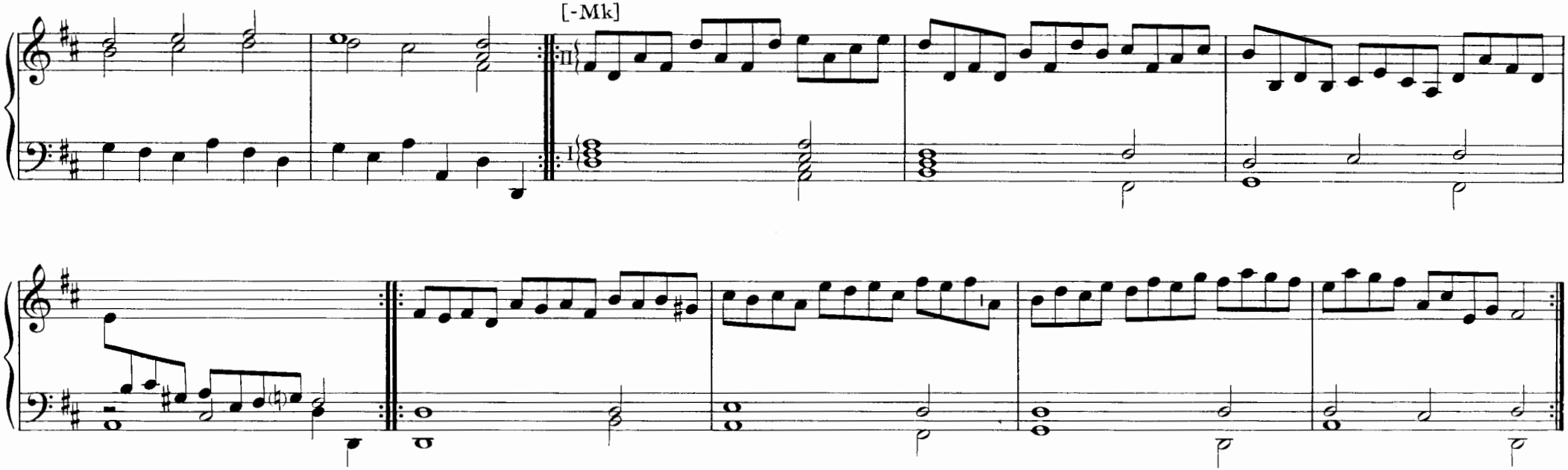
[Thema]
[I: +16′, +8′, II+8′, +4′, +Mk]



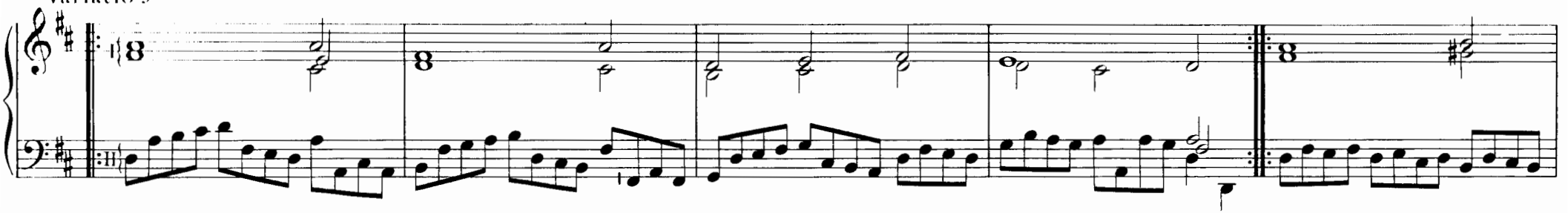
Variatio 1
[I: -16′]

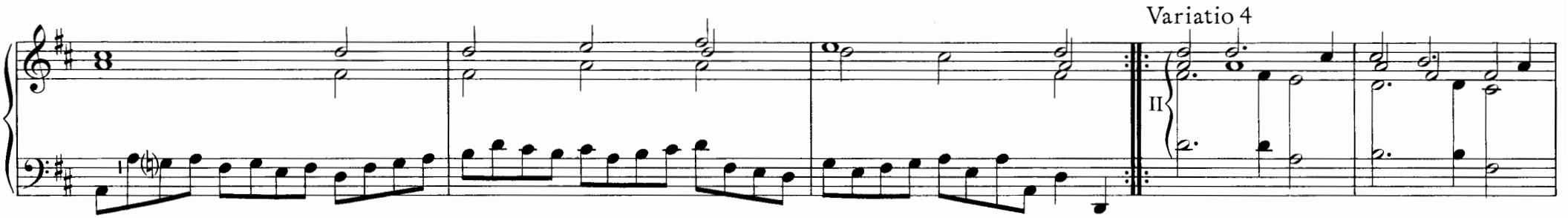


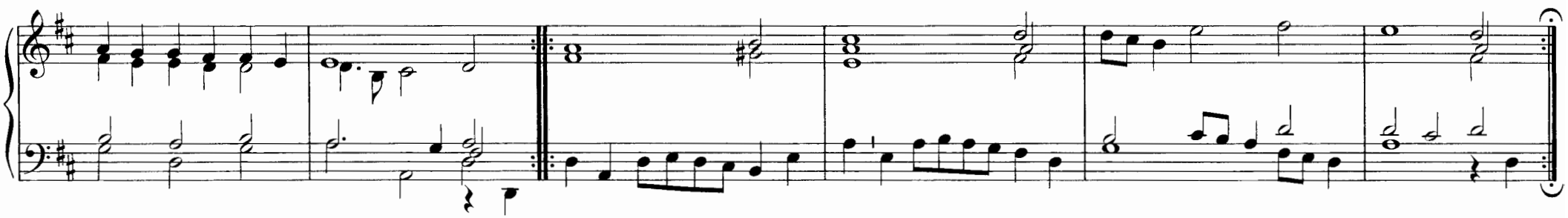
Variatio 2
[-Mk]



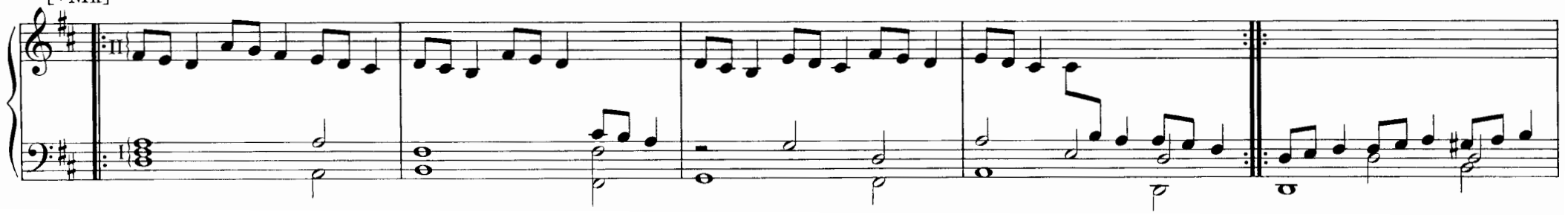
Variatio 3

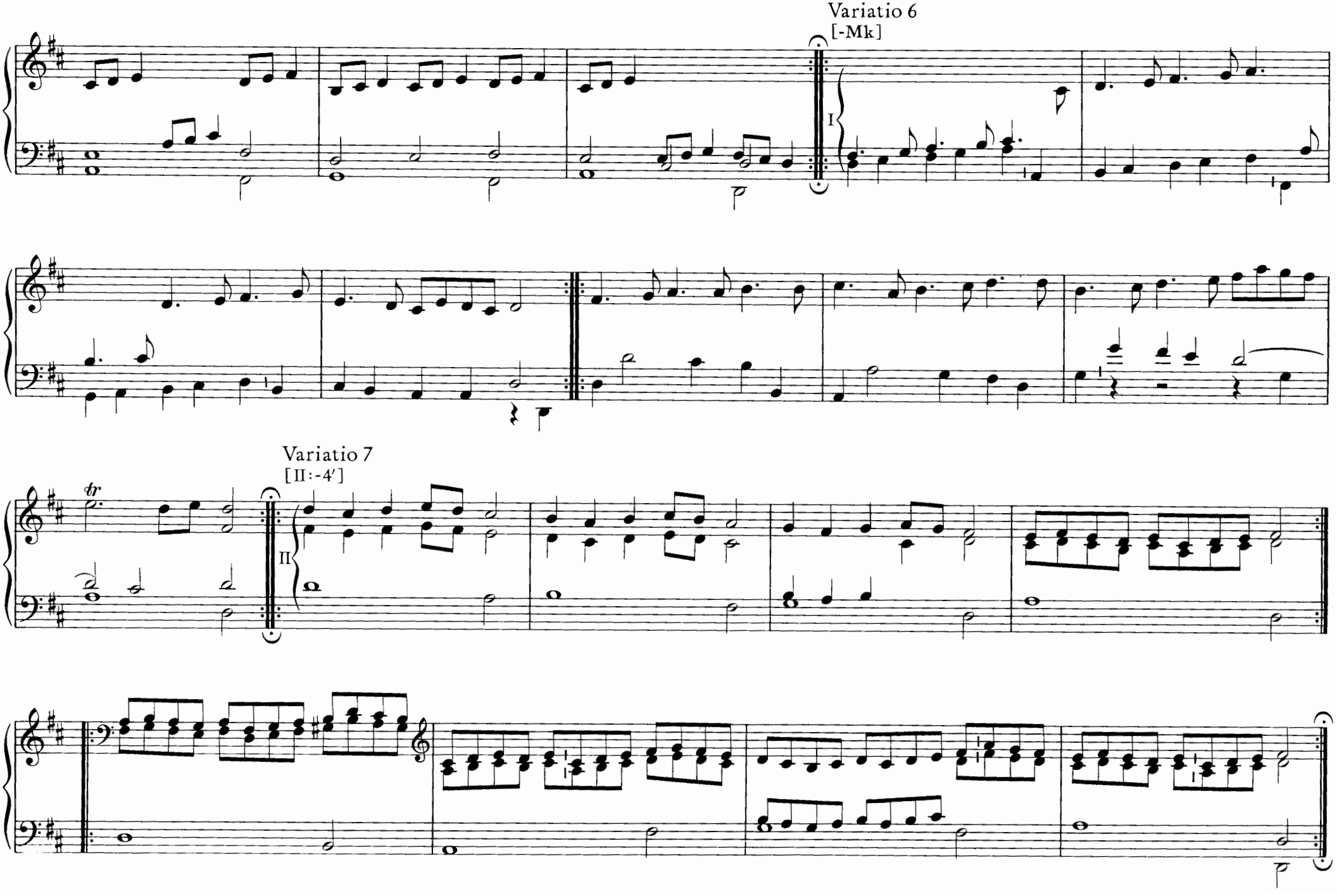




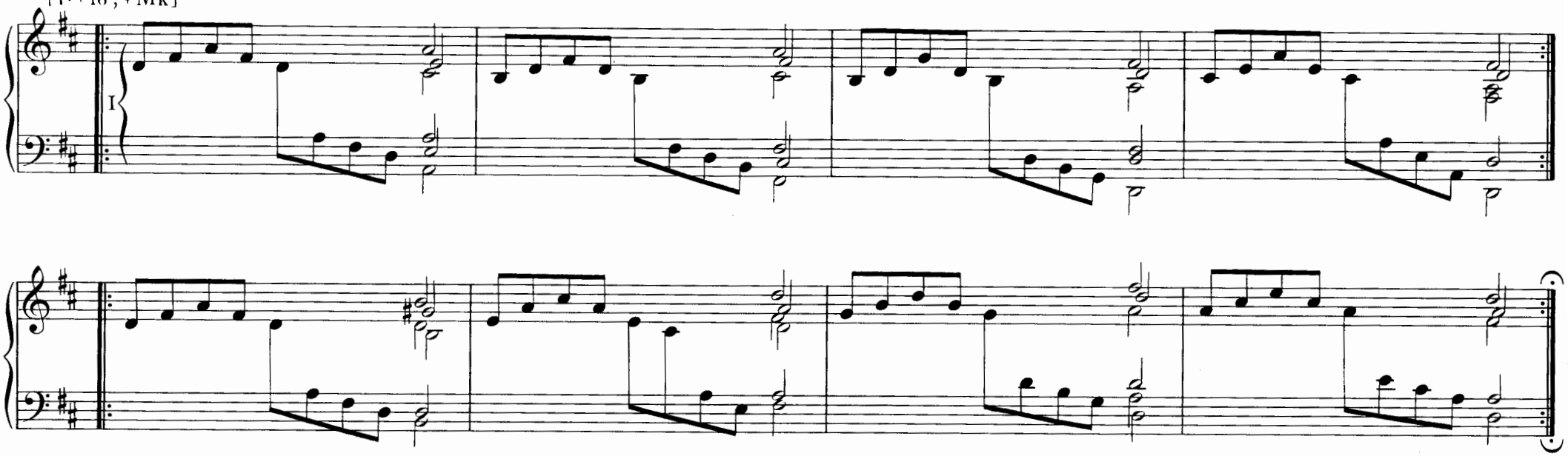


Variatio 5
[+Mk]

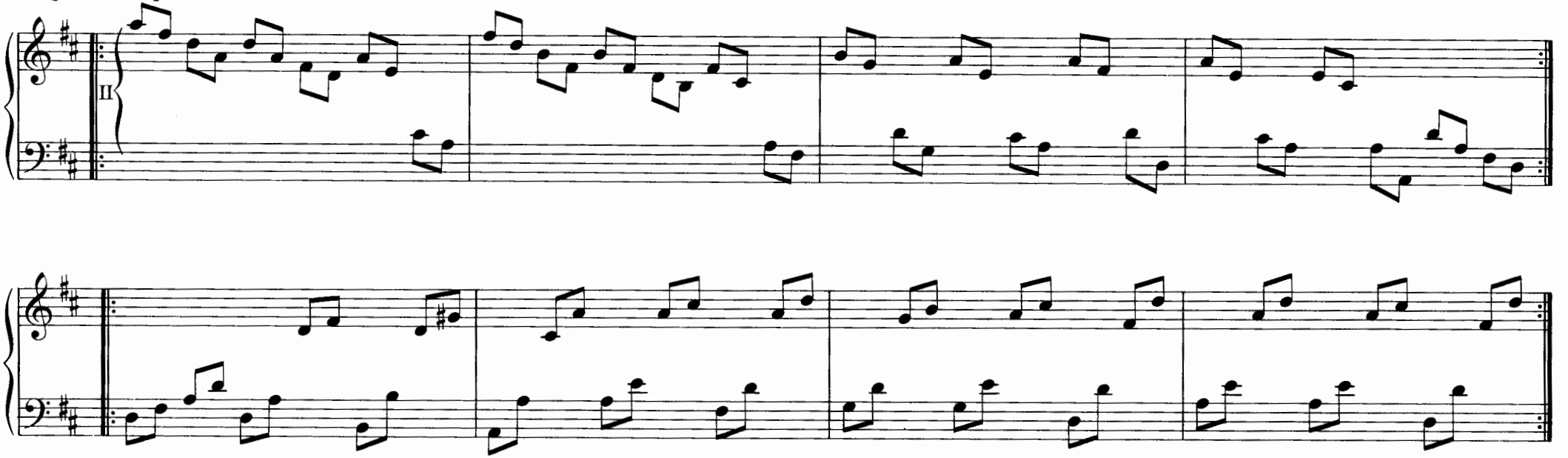



Variatio 6
[-Mk]
I
Variatio 7
[II:-4′]
II

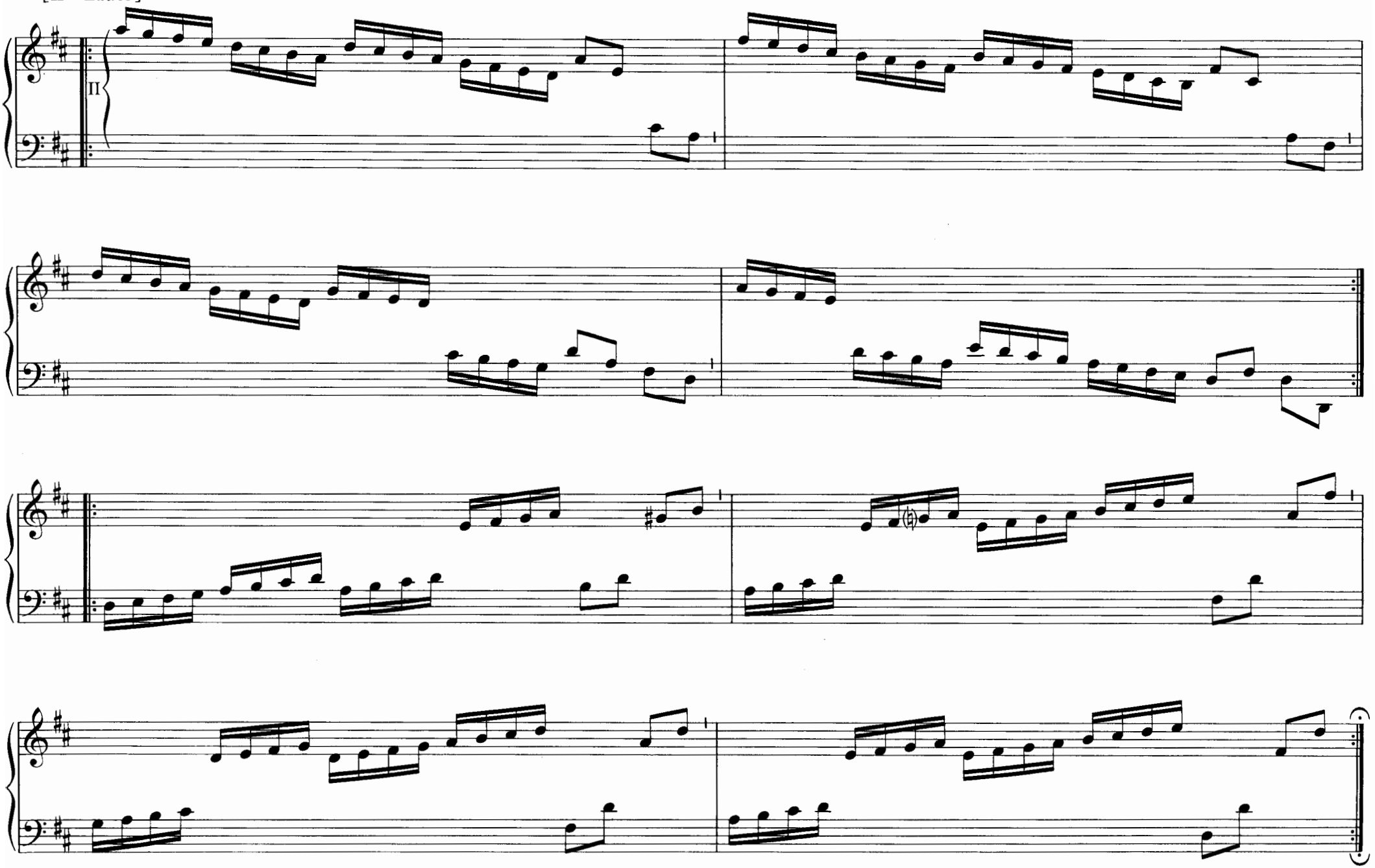
Variatio 8
[I:+16′, +Mk]



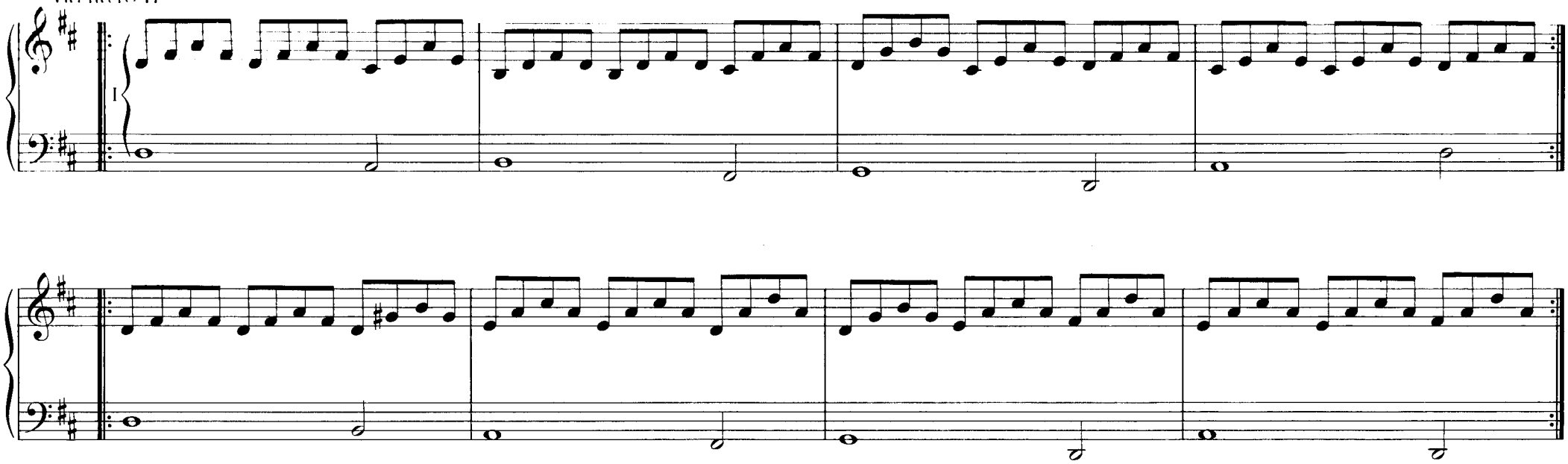
Variatio 9
[II:+Laute]



Variatio 10
[II:- Laute]

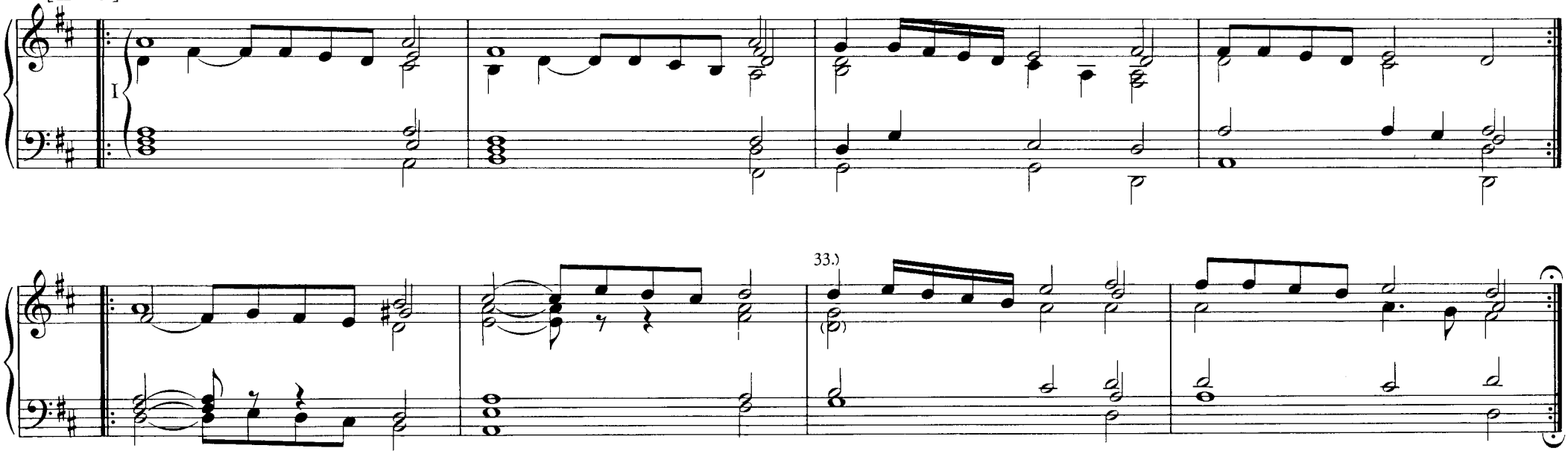


Variatio 11



Variatio 12

[II:+4′]



33.) siehe Revisionsbericht

ANHANG

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

Hoelzern Gedackt 8'
Rohrfloet 4'
Principal 2'
Siffloet 1'
Cymbel 1fach 1/6'
Tremulant

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

Johann Pachelbel: Variationswerke
Registriervorschlag für ein Orgel-Positiv aus dem Jahre 1650
(Die dem Notentext beigefügte Manualverteilung bezieht sich **nur** auf das Cembalo)

1. Aria Prima

(♩ = 76) Aria: + Hoelzern Gedackt 8', + Rohrfloet 4'
(♩ = 84) Variatio 1: — Rohrfloet 4', + Principal 2'
(♩ = 69) Variatio 2: — Hoelzern Gedackt 8', + Rohrfloet 4'
(♩. = 92) Variatio 3: — Principal 2', + Siffloet 1'
(♩. = 72) Variatio 4: + Hoelzern Gedackt 8', — Rohrfloet 4', + Cymbel 1fach
(♩ = 88) Variatio 5: + Rohrfloet 4', + Principal 2', — Siffloet 1', — Cymbel 1fach
(♩ = 72) Variatio 6: — Principal 2'

2. Aria Secunda

(♩ = 69) Aria: + Rohrfloet 4'
(♩ = 76) Variatio 1: + Hoelzern Gedackt 8'
(♩ = 84) Variatio 2: + Principal 2'
(♩ = 76) Variatio 3: — Rohrfloet 4'
(♩ = 66) Variatio 4: + Cymbel 1fach
(♩ = 69) Variatio 5: + Siffloet 1', — Cymbel 1fach

APPENDIX

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

Hoelzern Gedackt 8'
Rohrfloet 4'
Principal 2'
Siffloet 1'
Cymbel 1 rank 1/6'
Tremulant

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

Johann Pachelbel: Variations
Registration for the Positive Organ of 1650
(The manual allocations added in the text refer only to the cembalo)

3. Aria Tertia

(♩ = 66) Aria: + Hoelzern Gedackt 8', + Rohrfloet 4', + Principal 2'
(♩ = 63) Variatio 1: + Siffloet 1', + Cymbel 1fach
(♩ = 66) Variatio 2: — Principal 2', — Siffloet 1', — Cymbel 1fach
(♩ = 72) Variatio 3: — Rohrfloet 4', + Principal 2'
(♩ = 69) Variatio 4: + Siffloet 1'
(♩. = 84) Variatio 5: — Principal 2'
(♩ = 69) Variatio 6: — Hoelzern Gedackt 8', + Rohrfloet 4', + Cymbel 1fach

4. Aria Quarta

(♩ = 72) Aria: + Hoelzern Gedackt 8'
(♩ = 66) Variatio 1: + Principal 2'
(♩ = 63) Variatio 2: + Rohrfloet 4', — Principal 2'
(♩ = 72) Variatio 3: + Principal 2'
(♩ = 80) Variatio 4: + Siffloet 1'
(♩. = 84) Variatio 5: + Cymbel 1fach
(♩ = 72) Variatio 6: — Rohrfloet 4', — Siffloet 1', — Cymbel 1fach

5. Aria Quinta

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

6. Aria Sexta

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

7. Arietta in F

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

8. Ciacona in C

(♩ = 66) Thema: + Hoelzern Gedackt 8'
Variatio 1: + Rohrfloet 4'
Variatio 2: + Principal 2'
Variatio 3: — Principal 2', + Siffloet 1'
Variatio 4: + Principal 2'
Variatio 5: — Principal 2', + Cymbel 1fach
Variatio 6: + Principal 2', — Siffloet 1', — Cymbel 1fach
Variatio 7: + Cymbel 1fach
Variatio 8: — Rohrfloet 4', — Principal 2', — Cymbel 1fach, + Tremulant
Variatio 9: + Rohrfloet 4', + Siffloet 1', — Tremulant
Variatio 10: + Principal 2'
Variatio 11: — Principal 2' — Siffloet 1'
Variatio 12: + Siffloet 1'
Variatio 13: + Principal 2'
Variatio 14: — Rohrfloet 4', — Principal 2'
Variatio 15: + Cymbel 1fach
Variatio 16: — Siffloet 1', — Cymbel 1fach
Variatio 17: + Rohrfloet 4'
Variatio 18: + Principal 2'
Variatio 19: + Siffloet 1'
Variatio 20: + Cymbel 1fach
Variatio 21: — Siffloet 1', — Cymbel 1fach
Variatio 22: + Cymbel 1fach
Variatio 23: — Principal 2', — Cymbel 1fach
Variatio 24: — Rohrfloet 4', + Tremulant
Thema — Tremulant

9. Ciacona in D

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

QUELLEN- UND REVISIONSBERICHT

I. Hexachordum Apollinis 1699

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

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

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

SOURCES AND CRITICAL REPORT

I. Hexachordum Apollinis 1699

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

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

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

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

II. Arietta F-dur

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

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

III. Ciaconna in C

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

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

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

II. Arietta F major

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

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

III. Ciaconna in C

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

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

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

IV. Ciaconna in D

Quelle: Mus. ms. 16490 (frühere Signatur Ms 520), ursprünglich Staatsbibliothek Berlin, z. Z. Westdeutsche Bibliothek, Marburg/Lahn.

33. Variatio 12, Takt 7: Dem ersten Akkord wurde die halbe Note d' hinzugefügt, um Oktavparallelen von Takt 6 zu 7 zu vermeiden.

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

IV. Ciaconna in D

Source: Mus. ms. 16490 (formerly Signatur Ms 520), originally Staatsbibliothek Berlin, at the present time Westdeutsche Bibliothek, Marburg/Lahn.

33. *Variatio 12, Bar 7: Minim d' added to the first chord, in order to avoid parallel octaves between bars 6 and 7.*