



# MICHAEL MAGATAGAN

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## Sarabande & Variations in C Major for Flute, Violin & Guitar (BWV 990) Bach, Johann Sebastian

### About the artist

Im a software engineer. Basically, Im computer geek who loves to solve problems. I have been developing software for the last 25+ years but have recently rekindled my love of music. Many of my scores are posted with individual parts and matching play-along however, this is not always practical. If you would like individual parts to any of my scores or other specific tailoring, please contact me directly and I will try to accommodate your specific needs.

**Artist page :** <https://www.free-scores.com/Download-PDF-Sheet-Music-magataganm.htm>

### About the piece

<b>Title:</b>	Sarabande & Variations in C Major for Flute, Violin & Guitar [BWV 990]
<b>Composer:</b>	Bach, Johann Sebastian
<b>Arranger:</b>	MAGATAGAN, MICHAEL
<b>Copyright:</b>	Public Domain
<b>Publisher:</b>	MAGATAGAN, MICHAEL
<b>Instrumentation:</b>	Flute, Violin and Guitar
<b>Style:</b>	Baroque
<b>Comment:</b>	Johann Sebastian Bach is one of the most important composers of Western music history. He came from a widely ramified musical dynasty, which produced numerous musicians and organists in the Thuringian-Saxon area The Sarabanda con Partite (Sarabande with variations) in C Major (BWV 990), attributed in the sources to Johann Sebastian Bach, presents the interesting and not too often encountered linking of a variation sequence and a suite. A harmoni... (more online)

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# Sarabande & Variations

*in C Major*

J. S. Bach (BWV 990)

Interpretation for Flute, Violin & Guitar by Mike Magatagan 2017

**I. Sarabande** ( $\text{♩} = 60$ )

Flute *mf*

Violin *mf*

Guitar *mf*

9

F *tr*

V

G #8:

17

F *rit.*

V

G

**II. Variation** ( $\text{♩} = 60$ )

Flute

Violin

Guitar

5

F *tr*

V

G

9

F  
V  
G

This system contains measures 9 through 13. The Flute part (F) begins with a whole rest, followed by a melodic line starting on G4 with a flat and sharp sign, and ending with a quarter rest. The Violin (V) and Guitar (G) parts provide harmonic support with chords and moving lines. The guitar part features a bass line with a flat sign.

14

F  
V  
G

This system contains measures 14 through 18. The Flute part (F) has a trill (tr) over a note in measure 15. The Violin (V) and Guitar (G) parts continue their respective parts, with the guitar part showing a bass line with a flat sign.

19

F  
V  
G

This system contains measures 19 through 23. The Flute part (F) includes a trill (tr) and a ritardando (rit.) marking in measure 22. The Violin (V) and Guitar (G) parts continue their parts, with the guitar part showing a bass line with a flat sign.

III. Variation (♩ = 60)

Flute  
Violin  
Guitar

This system contains measures 24 through 28, labeled as the third variation. The tempo is marked as quarter note = 60. The Flute part (Flute) has a whole rest in measure 24. The Violin (Violin) and Guitar (Guitar) parts continue their parts, with the guitar part showing a bass line with a flat sign.

6

F  
V  
G

This system contains measures 29 through 33. The Flute part (F) has a whole rest in measure 29. The Violin (V) and Guitar (G) parts continue their parts, with the guitar part showing a bass line with a flat sign.

12

Musical score for measures 12-16, featuring Flute (F), Violin (V), and Guitar (G) staves. The music is in C major and 3/4 time. Measure 12 has a whole rest for the flute. Measures 13-15 show a rhythmic pattern of eighth notes in the violin and guitar, with the flute playing a melodic line. Measure 16 ends with a whole note chord in the guitar and a whole note in the violin.

17

Musical score for measures 17-21. The flute enters in measure 17 with a melodic line. The violin and guitar continue with their rhythmic accompaniment. Measure 21 ends with a whole note chord in the guitar and a whole note in the violin.

22

Musical score for measures 22-26. The flute continues its melodic line. The violin and guitar provide accompaniment. Measure 26 ends with a whole note chord in the guitar and a whole note in the violin. A *rit.* (ritardando) marking is present above the flute staff in measure 25.

IV. Variation ( $\text{♩} = 60$ )

Musical score for measures 27-30, titled "IV. Variation ( $\text{♩} = 60$ )". The flute, violin, and guitar are shown. The flute plays a melodic line with eighth notes. The violin and guitar provide accompaniment. Measure 30 ends with a whole note chord in the guitar and a whole note in the violin.

5

Musical score for measures 31-34. The flute, violin, and guitar are shown. The flute plays a melodic line with eighth notes. The violin and guitar provide accompaniment. Measure 34 ends with a whole note chord in the guitar and a whole note in the violin. A *tr* (trill) marking is present above the flute staff in measure 33.

9

Musical score for measures 9-12. The Flute (F) part features a melodic line with eighth and sixteenth notes, including a trill in measure 10. The Violin (V) part provides a harmonic accompaniment with eighth notes. The Guitar (G) part features a bass line with eighth notes and chords, including a double bar line in measure 11.

13

Musical score for measures 13-16. The Flute (F) part continues with a melodic line, including a trill in measure 14. The Violin (V) part continues with eighth notes. The Guitar (G) part continues with a bass line and chords, including a double bar line in measure 15.

17

Musical score for measures 17-20. The Flute (F) part features a melodic line with eighth notes and a trill in measure 18. The Violin (V) part continues with eighth notes. The Guitar (G) part continues with a bass line and chords, including a double bar line in measure 19.

21

Musical score for measures 21-24. The Flute (F) part features a melodic line with eighth notes, a trill (tr) in measure 23, and a ritardando (rit.) in measure 24. The Violin (V) part continues with eighth notes. The Guitar (G) part continues with a bass line and chords, including a double bar line in measure 23.

V. Variation (♩ = 60)

Musical score for Variation V. The Flute part features a continuous melodic line with eighth notes. The Violin part features a harmonic accompaniment with eighth notes and a trill in measure 1. The Guitar part features a bass line with eighth notes and chords.

5

Flute (F), Violin (V), and Guitar (G) staves. Measure 5 starts with a treble clef and a key signature of one flat. The flute part features a continuous eighth-note pattern. The violin part has a melodic line with slurs and accents. The guitar part provides a harmonic accompaniment with chords and single notes.

9

Flute (F), Violin (V), and Guitar (G) staves. Measure 9 continues the eighth-note pattern in the flute. The violin part has a melodic line with slurs and accents. The guitar part provides a harmonic accompaniment with chords and single notes.

13

Flute (F), Violin (V), and Guitar (G) staves. Measure 13 continues the eighth-note pattern in the flute. The violin part has a melodic line with slurs and accents. The guitar part provides a harmonic accompaniment with chords and single notes.

17

Flute (F), Violin (V), and Guitar (G) staves. Measure 17 continues the eighth-note pattern in the flute. The violin part has a melodic line with slurs and accents. The guitar part provides a harmonic accompaniment with chords and single notes.

21

Flute (F), Violin (V), and Guitar (G) staves. Measure 21 continues the eighth-note pattern in the flute. The violin part has a melodic line with slurs and accents. The guitar part provides a harmonic accompaniment with chords and single notes. The word "rit." is written above the flute staff in measure 23, indicating a ritardando.

VI. Variation (♩ = 60)

Flute

Violin

Guitar

5

F

V

G

9

F

V

G

13

F

V

G

17

F

V

G

21

F

V

G

*tr*

*rit.*

**VII. Variation** (♩ = 60)

Flute

Violin

Guitar

*tr*

5

F

V

G

*tr*

9

F

V

G

*tr*

14

F

V

G

*tr*



19

F  
V  
G

**VIII. Variation (♩ = 60)**

Flute  
Violin  
Guitar

5

F  
V  
G

9

F  
V  
G

13

F  
V  
G

17

F  
V  
G

Detailed description: This system contains measures 17 through 20. The Flute part (F) starts with a quarter rest, followed by eighth notes G4, A4, B4, and C5. The Violin part (V) has a quarter rest, then eighth notes G4, A4, B4, and C5. The Guitar part (G) has a quarter rest, then eighth notes G4, A4, B4, and C5. The key signature has one sharp (F#) and the time signature is 3/4.

21

F  
V  
G

*rit.*

Detailed description: This system contains measures 21 through 24. The Flute part (F) has a quarter rest, then eighth notes G4, A4, B4, and C5. The Violin part (V) has a quarter rest, then eighth notes G4, A4, B4, and C5. The Guitar part (G) has a quarter rest, then eighth notes G4, A4, B4, and C5. A *rit.* (ritardando) marking is placed above the Flute staff in measure 23. The key signature has one sharp (F#) and the time signature is 3/4.

**IX. Variation** (♩ = 60)

Flute  
Violin  
Guitar

Detailed description: This system contains measures 1 through 4 of Variation IX. The Flute part (Flute) has a quarter rest, then eighth notes G4, A4, B4, and C5. The Violin part (Violin) has a quarter rest, then eighth notes G4, A4, B4, and C5. The Guitar part (Guitar) has a quarter rest, then eighth notes G4, A4, B4, and C5. The key signature has one sharp (F#) and the time signature is 3/4.

5

F  
V  
G

*tr*

Detailed description: This system contains measures 5 through 8. The Flute part (F) has a quarter rest, then eighth notes G4, A4, B4, and C5. The Violin part (V) has a quarter rest, then eighth notes G4, A4, B4, and C5. The Guitar part (G) has a quarter rest, then eighth notes G4, A4, B4, and C5. A *tr* (trill) marking is placed above the Flute staff in measure 7. The key signature has one sharp (F#) and the time signature is 3/4.

9

F  
V  
G

*tr*

Detailed description: This system contains measures 9 through 12. The Flute part (F) has a quarter rest, then eighth notes G4, A4, B4, and C5. The Violin part (V) has a quarter rest, then eighth notes G4, A4, B4, and C5. The Guitar part (G) has a quarter rest, then eighth notes G4, A4, B4, and C5. A *tr* (trill) marking is placed above the Flute staff in measure 11. The key signature has one sharp (F#) and the time signature is 3/4.

13

F  
V  
G

Flute (F), Violin (V), and Guitar (G) staves. Measure 13 starts with a treble clef and a key signature of one sharp (F#). The music features a mix of eighth and quarter notes with rests. A trill (tr.) is marked above the final note of measure 15.

17

F  
V  
G

Flute (F), Violin (V), and Guitar (G) staves. Measure 17 continues the melodic development. A fermata is placed over the final note of measure 19.

21

F  
V  
G

Flute (F), Violin (V), and Guitar (G) staves. Measure 21 begins with a new melodic line. A trill (tr.) and a ritardando (rit.) marking are present in measure 23. The system concludes with a repeat sign.

X. Variation (♩ = 60)

Flute  
Violin  
Guitar

Flute (F), Violin (V), and Guitar (G) staves. The section is titled "X. Variation (♩ = 60)". The time signature changes to 3/8. The Flute and Violin parts feature rapid sixteenth-note passages, while the Guitar provides a harmonic accompaniment with chords and single notes.

5

F  
V  
G

Flute (F), Violin (V), and Guitar (G) staves. Measure 29 starts with a treble clef. The Flute and Violin parts continue with sixteenth-note patterns. A trill (tr.) is marked above the final note of measure 31. The system ends with a repeat sign.

9

Flute (F), Violin (V), and Guitar (G) staves. Measure 9 starts with a rest for the flute and a rhythmic pattern for the violin and guitar. Measure 10 continues the violin and guitar patterns. Measure 11 features a trill in the flute. Measure 12 concludes the section with a final note in the flute and a rest for the other instruments.

13

Flute (F), Violin (V), and Guitar (G) staves. Measure 13 begins with a melodic line in the flute. Measure 14 continues the flute melody. Measure 15 features a trill in the flute. Measure 16 ends with a trill in the flute and a rest for the other instruments.

17

Flute (F), Violin (V), and Guitar (G) staves. Measure 17 starts with a rest for the flute and a rhythmic pattern for the violin and guitar. Measure 18 continues the violin and guitar patterns. Measure 19 features a trill in the flute. Measure 20 concludes the section with a final note in the flute and a rest for the other instruments.

21

Flute (F), Violin (V), and Guitar (G) staves. Measure 21 begins with a melodic line in the flute. Measure 22 continues the flute melody. Measure 23 features a trill in the flute and a *rit.* marking. Measure 24 ends with a trill in the flute and a rest for the other instruments.

XI. Variation (♩ = 60)

Flute, Violin, and Guitar staves. The variation is in 3/4 time. The flute part features a melodic line with a trill. The violin part plays a rhythmic pattern. The guitar part provides harmonic support with chords and a rhythmic pattern.

5

Flute (F), Violin (V), and Guitar (G) staves. Measure 5 starts with a treble clef and a key signature of one flat. The Flute part features a melodic line with slurs and ties. The Violin part has a rhythmic accompaniment with slurs. The Guitar part provides a harmonic accompaniment with slurs and ties.

9

Flute (F), Violin (V), and Guitar (G) staves. Measure 9 begins with a treble clef and a key signature of two sharps. The Flute part continues with a melodic line. The Violin part has a rhythmic accompaniment. The Guitar part features a harmonic accompaniment with slurs and ties.

14

Flute (F), Violin (V), and Guitar (G) staves. Measure 14 starts with a treble clef and a key signature of two sharps. The Flute part has a melodic line with slurs. The Violin part has a rhythmic accompaniment. The Guitar part features a harmonic accompaniment with slurs and ties.

19

Flute (F), Violin (V), and Guitar (G) staves. Measure 19 begins with a treble clef and a key signature of two sharps. The Flute part has a melodic line with a *rit.* marking. The Violin part has a rhythmic accompaniment. The Guitar part features a harmonic accompaniment with slurs and ties.

**XII. Variation** (♩ = 60)

Flute, Violin, and Guitar staves. The variation is in 3/2 time. The Flute part has a melodic line with slurs. The Violin part has a rhythmic accompaniment. The Guitar part features a harmonic accompaniment with slurs and ties.

5

Flute (F), Violin (V), and Guitar (G) staves. Measure 5: Flute has a whole rest, Violin has a whole rest, and Guitar has a rhythmic pattern of eighth notes. Measure 6: Flute has a sixteenth-note triplet, Violin has a quarter note, and Guitar has a rhythmic pattern. Measure 7: Flute has a sixteenth-note triplet with a trill (tr) above it, Violin has a quarter note, and Guitar has a rhythmic pattern. Measure 8: Flute has a sixteenth-note triplet, Violin has a quarter note, and Guitar has a rhythmic pattern. The system ends with a double bar line and repeat dots.

9

Flute (F), Violin (V), and Guitar (G) staves. Measure 9: Flute has a sixteenth-note triplet, Violin has a quarter note, and Guitar has a rhythmic pattern. Measure 10: Flute has a sixteenth-note triplet, Violin has a quarter note, and Guitar has a rhythmic pattern. Measure 11: Flute has a sixteenth-note triplet, Violin has a quarter note, and Guitar has a rhythmic pattern. The system ends with a double bar line and repeat dots.

12

Flute (F), Violin (V), and Guitar (G) staves. Measure 12: Flute has a whole rest, Violin has a rhythmic pattern, and Guitar has a rhythmic pattern. Measure 13: Flute has a sixteenth-note triplet with a trill (tr) above it, Violin has a whole rest, and Guitar has a rhythmic pattern. Measure 14: Flute has a sixteenth-note triplet with a trill (tr) above it, Violin has a whole rest, and Guitar has a rhythmic pattern. Measure 15: Flute has a sixteenth-note triplet with a trill (tr) above it, Violin has a whole rest, and Guitar has a rhythmic pattern. The system ends with a double bar line and repeat dots.

16

Flute (F), Violin (V), and Guitar (G) staves. Measure 16: Flute has a whole rest, Violin has a rhythmic pattern, and Guitar has a rhythmic pattern. Measure 17: Flute has a sixteenth-note triplet, Violin has a quarter note, and Guitar has a rhythmic pattern. Measure 18: Flute has a sixteenth-note triplet, Violin has a quarter note, and Guitar has a rhythmic pattern. The system ends with a double bar line and repeat dots.

19

Flute (F), Violin (V), and Guitar (G) staves. Measure 19: Flute has a sixteenth-note triplet, Violin has a quarter note, and Guitar has a rhythmic pattern. Measure 20: Flute has a sixteenth-note triplet, Violin has a quarter note, and Guitar has a rhythmic pattern. Measure 21: Flute has a sixteenth-note triplet, Violin has a quarter note, and Guitar has a rhythmic pattern. Measure 22: Flute has a sixteenth-note triplet, Violin has a quarter note, and Guitar has a rhythmic pattern. The system ends with a double bar line and repeat dots.

22

F

V

G

*rit.* *tr*

**XIII. Variation (Allemande  $\text{♩} = 60$ )**

Flute

Violin

Guitar

5

F

V

G

8

F

V

G

11

F

V

G

*rit.*

XIV. Variation (Courante  $\text{♩} = 68$ )

Flute

Violin

Guitar

6

F

V

G

10

F

V

G

16

F

V

G

21

F

V

G



XV. Variation (♩ = 60)

Flute

Violin

Guitar

5

F

V

G

9

F

V

G

tr rit.

♩ = 25

XVI. Variation (L'ultima Partita o Giguetta. ♩ = 60)

Flute

Violin

Guitar

5

F

V

G

9

Flute (F), Violin (V), and Guitar (G) staves. Measure 9: Flute has a sixteenth-note run, Violin has a quarter-note melody, and Guitar has a sixteenth-note accompaniment. Measure 10: Similar patterns. Measure 11: Flute has a quarter rest, Violin has a sixteenth-note run, and Guitar has a quarter-note melody. Measure 12: Flute has a quarter rest, Violin has a sixteenth-note run, and Guitar has a quarter-note melody.

13

Flute (F), Violin (V), and Guitar (G) staves. Measure 13: Flute has a quarter note with a fermata, Violin has a quarter note with a fermata, and Guitar has a sixteenth-note accompaniment. Measure 14: Similar patterns. Measure 15: Flute has a sixteenth-note run, Violin has a sixteenth-note run, and Guitar has a sixteenth-note accompaniment. Measure 16: Flute has a quarter note with a fermata, Violin has a quarter note with a fermata, and Guitar has a sixteenth-note accompaniment.

17

Flute (F), Violin (V), and Guitar (G) staves. Measure 17: Flute has a sixteenth-note run, Violin has a quarter rest, and Guitar has a sixteenth-note accompaniment. Measure 18: Flute has a quarter rest, Violin has a quarter note with a fermata, and Guitar has a sixteenth-note accompaniment. Measure 19: Flute has a quarter rest, Violin has a sixteenth-note run, and Guitar has a sixteenth-note accompaniment. Measure 20: Flute has a quarter note with a fermata, Violin has a quarter note with a fermata, and Guitar has a sixteenth-note accompaniment.

21

Flute (F), Violin (V), and Guitar (G) staves. Measure 21: Flute has a sixteenth-note run, Violin has a quarter rest, and Guitar has a sixteenth-note accompaniment. Measure 22: Flute has a quarter note with a fermata, Violin has a sixteenth-note run, and Guitar has a sixteenth-note accompaniment. Measure 23: Flute has a sixteenth-note run, Violin has a sixteenth-note run, and Guitar has a sixteenth-note accompaniment. Measure 24: Flute has a quarter note with a fermata, Violin has a quarter note with a fermata, and Guitar has a sixteenth-note accompaniment. The word "rit." is written above the Flute staff in measure 23.

Flute

# Sarabande & Variations

*in C Major*

J. S. Bach (BWV 990)

Interpretation for Flute, Violin & Guitar by Mike Magatagan 2017

## I. Sarabande (♩ = 60)

Musical notation for the first Sarabande, measures 1 through 17. The piece is in 3/4 time with a tempo of 60 beats per minute. It begins with a mezzo-forte (*mf*) dynamic. The melody is characterized by a slow, graceful movement. A trill (*tr*) is marked above the final note of measure 17. The piece concludes with a fermata over the final note.

## II. Variation (♩ = 60)

Musical notation for the second variation, measures 1 through 19. This variation features a more rhythmic and melodic line than the original. It includes several trills (*tr*) and a ritardando (*rit.*) marking above the final measure. The piece ends with a fermata.

## III. Variation (♩ = 60)

Musical notation for the third variation, measures 1 through 19. This variation is more rhythmically active, featuring a triplet of eighth notes in measure 8. It includes a ritardando (*rit.*) marking above the final measure and concludes with a fermata.

## IV. Variation (♩ = 60)

Musical notation for the fourth variation, measures 1 through 5. This variation is characterized by a steady eighth-note accompaniment. It includes a trill (*tr*) marking above the final note of measure 5.

9

14

20

V. Variation (♩ = 60)

5

9

13

17

21

VI. Variation (♩ = 60)

9

17

VII. Variation (♩ = 60)

9

14

19

*rit.*

**VIII. Variation** (♩ = 60)

9

18

*rit.*

**IX. Variation** (♩ = 60)

9

15

20

*rit.*

**X. Variation** (♩ = 60)

6

9

14

21

**XI. Variation** (♩ = 60)

9

18

**XII. Variation** (♩ = 60)

5

9

15

21

**XIII. Variation** (*Allemande* ♩ = 60)

8

**XIV. Variation** (*Courante* ♩ = 68)

6

10

16

22

XV. Variation (♩ = 60)

5

9

XVI. Variation (L'ultima Partita o Giguetta. ♩ = 60)

6

9

15

21

Violin

# Sarabande & Variations

*in C Major*

J. S. Bach (BWV 990)

**I. Sarabande** (♩ = 60)

Interpretation for Flute, Violin & Guitar by Mike Magatagan 2017

mf

9

18

rit.

Detailed description: This block contains the first Sarabande, measures 1 through 18. It is written in treble clef with a 3/4 time signature. The tempo is marked as ♩ = 60. The dynamics start at mezzo-forte (mf) and end with a ritardando (rit.) marking. The piece concludes with a repeat sign and a fermata over the final note.

**II. Variation** (♩ = 60)

9

18

rit.

Detailed description: This block contains the second Variation, measures 1 through 18. It is written in treble clef with a 3/4 time signature. The tempo is marked as ♩ = 60. The piece concludes with a ritardando (rit.) marking and a fermata over the final note.

**III. Variation** (♩ = 60)

7

13

20

rit.

Detailed description: This block contains the third Variation, measures 1 through 20. It is written in treble clef with a 3/4 time signature. The tempo is marked as ♩ = 60. The piece concludes with a ritardando (rit.) marking and a fermata over the final note.

**IV. Variation** (♩ = 60)

5

Detailed description: This block contains the fourth Variation, measures 1 through 5. It is written in treble clef with a 3/4 time signature. The tempo is marked as ♩ = 60. The piece concludes with a repeat sign and a fermata over the final note.



9

15

21

**V. Variation (♩ = 60)**

9

18

**VI. Variation (♩ = 60)**

9

16

**VII. Variation (♩ = 60)**

9

18

VIII. Variation (♩ = 60)

5

9

15

20

*rit.*

IX. Variation (♩ = 60)

6

9

17

22

*rit.*

X. Variation (♩ = 60)

5

9

14

19

*rit.*

**XI. Variation** (♩ = 60)

9

19

*rit.*

**XII. Variation** (♩ = 60)

9

16

20

*rit.*

**XIII. Variation (Allemande)** (♩ = 60)

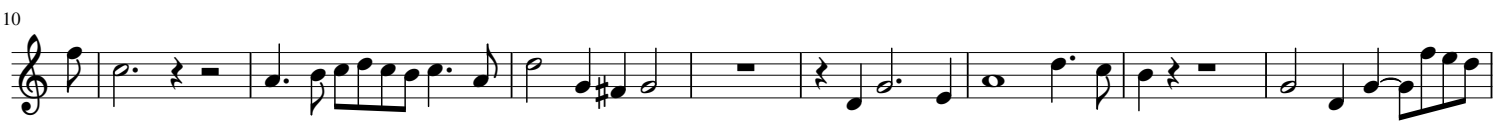
8 *rit.*



**XIV. Variation** (*Courante* ♩ = 68)



10



19 *rit.*



**XV. Variation** (♩ = 60)



5



9 *rit.* ♩ = 25



**XVI. Variation** (*L'ultima Partita o Giguetta*, ♩ = 60)



9



14



21 *rit.*



# Sarabande & Variations

*in C Major*

J. S. Bach (BWV 990)

## I. Sarabande (♩ = 60)

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mf

#8:

rit.

## II. Variation (♩ = 60)

mf

rit.

rit.

## III. Variation (♩ = 60)

mf

8

14

19

rit.

IV. Variation (♩ = 60)

Musical notation for Variation IV, measures 1-15. The piece is in 3/4 time with a tempo of ♩ = 60. The melody is primarily composed of eighth and sixteenth notes, often beamed together. The bass line features a steady accompaniment of eighth notes. Measure 15 ends with a double bar line and repeat dots.

V. Variation (♩ = 60)

Musical notation for Variation V, measures 1-16. The melody consists of a series of eighth notes, some with slurs. The bass line is a simple accompaniment of eighth notes. Measure 16 ends with a double bar line and repeat dots.

VI. Variation (♩ = 60)

Musical notation for Variation VI, measures 1-21. The melody is a continuous stream of eighth notes, some beamed in groups. The bass line is a steady accompaniment of eighth notes. Measure 21 ends with a double bar line and repeat dots.

VII. Variation (♩ = 60)



Musical score for Variation VII, measures 1-21. The score is written in treble clef with a key signature of one sharp (F#). The tempo is marked as ♩ = 60. The piece begins with a series of eighth notes, followed by a more complex rhythmic pattern in measures 9-16. A *rit.* marking appears in measure 17. The variation concludes with a final cadence in measure 21.

VIII. Variation (♩ = 60)



Musical score for Variation VIII, measures 1-20. The score is written in treble clef with a key signature of one sharp (F#). The tempo is marked as ♩ = 60. The piece features a mix of eighth and sixteenth notes, with a triplet in measure 9. A *rit.* marking is present in measure 19. The variation ends with a final cadence in measure 20.

IX. Variation (♩ = 60)



Musical score for Variation IX, measures 1-15. The score is written in treble clef with a key signature of one sharp (F#). The tempo is marked as ♩ = 60. The piece consists of eighth notes and rests, with a final cadence in measure 15.

*rit.*

$\text{♩} = 60$

20



**X. Variation** ( $\text{♩} = 60$ )



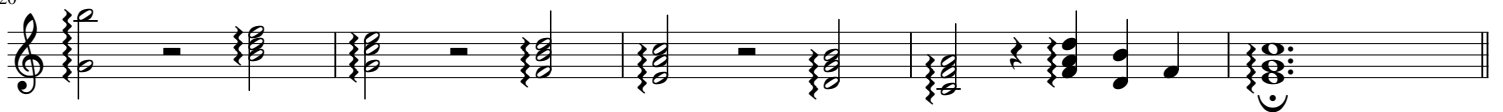
9



15



20



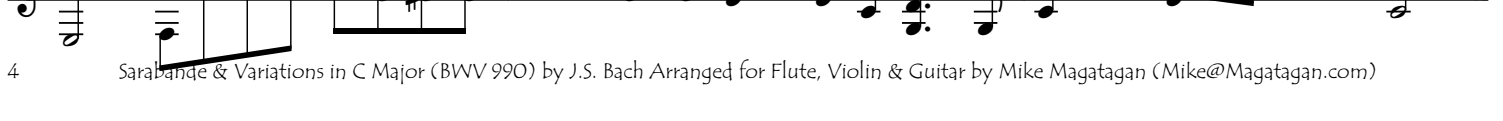
*rit.*

**XI. Variation** ( $\text{♩} = 60$ )



20

**XII. Variation** ( $\text{♩} = 60$ )





9

13

18

21

23

*rit.*

**XIII. Variation (Allemande ♩ = 60)**

5

8

11

*rit.*

**XIV. Variation (Courante ♩ = 68)**

7

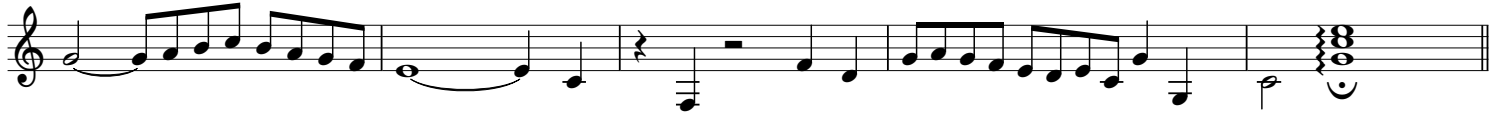
10

16



*rit.*

22



**XV. Variation** (♩ = 60)



5



*rit.*

♩ = 25

9



**XVI. Variation** (*L'ultima Partita o Gigue*, ♩ = 60)



5



9



13



16



*rit.*

20

