



CERUTTI LAURA

Italia

Passacaglia mit 30 variationen

About the artist

arranger composer organist harpsichordist musicologist

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About the piece

Title:	Passacaglia mit 30 variationen
Arranger:	LAURA, CERUTTI
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Publisher:	LAURA, CERUTTI
Style:	Baroque

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Passacaglia mit 30 variationen

Passage

The first system of musical notation shows the original theme in 3/4 time. The treble clef part begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The bass clef part begins with a quarter note G3, followed by a quarter note A3, and a quarter note B3. The melody continues with a quarter note C5, a quarter note B4, and a quarter note A4. The bass line continues with a quarter note C4, a quarter note B3, and a quarter note A3. The piece is in G major and 3/4 time.

The second system of musical notation shows the original theme in treble and bass clefs. The treble clef part continues with a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef part continues with a quarter note G3, a quarter note A3, and a quarter note B3. The melody continues with a quarter note C5, a quarter note B4, and a quarter note A4. The bass line continues with a quarter note C4, a quarter note B3, and a quarter note A3. The piece is in G major and 3/4 time.

Var. 1

The first system of musical notation for Variation 1 shows the original theme in treble and bass clefs. The treble clef part begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The bass clef part begins with a quarter note G3, followed by a quarter note A3, and a quarter note B3. The melody continues with a quarter note C5, a quarter note B4, and a quarter note A4. The bass line continues with a quarter note C4, a quarter note B3, and a quarter note A3. The piece is in G major and 3/4 time.

The second system of musical notation for Variation 1 shows the original theme in treble and bass clefs. The treble clef part continues with a quarter note G4, a quarter note A4, and a quarter note B4. The bass clef part continues with a quarter note G3, a quarter note A3, and a quarter note B3. The melody continues with a quarter note C5, a quarter note B4, and a quarter note A4. The bass line continues with a quarter note C4, a quarter note B3, and a quarter note A3. The piece is in G major and 3/4 time.

Var. 2

The first system of music for Variation 2 consists of two staves. The upper staff is in treble clef and contains a series of chords, primarily triads, with a sharp sign indicating a key signature of one sharp. The lower staff is in bass clef and features a melodic line of eighth notes, with a plus sign above the second measure.

The second system continues the musical notation for Variation 2. The upper staff shows chords, and the lower staff continues the eighth-note melodic line, with a plus sign above the second measure.

Var. 3

The first system of music for Variation 3 consists of two staves. The upper staff features a more active melodic line with eighth-note patterns and slurs, with a 'p' dynamic marking. The lower staff provides a harmonic accompaniment with chords and a few notes.

The second system continues the musical notation for Variation 3. The upper staff shows the continuation of the eighth-note melodic line with slurs, and the lower staff continues the accompaniment.

Var. 4

The first system of music for Variation 4 consists of two staves. The treble staff begins with a half note G4, followed by a quarter note A4, and then a half note B4. The bass staff starts with a quarter note G2, followed by a quarter note A2, and then a quarter note B2. The music continues with various rhythmic patterns and rests across four measures.

The second system of music for Variation 4 continues from the first. The treble staff features a half note G4, followed by a quarter note A4, and then a half note B4. The bass staff starts with a quarter note G2, followed by a quarter note A2, and then a quarter note B2. The music continues with various rhythmic patterns and rests across four measures.

Var. 5

The first system of music for Variation 5 consists of two staves. The treble staff begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The bass staff starts with a quarter note G2, followed by a quarter note A2, and then a quarter note B2. The music continues with various rhythmic patterns and rests across four measures.

The second system of music for Variation 5 continues from the first. The treble staff features a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The bass staff starts with a quarter note G2, followed by a quarter note A2, and then a quarter note B2. The music continues with various rhythmic patterns and rests across four measures.

Var. 6

The first system of music for Variation 6 consists of two staves. The treble clef staff contains a whole note chord in the first measure, followed by a half note chord in the second measure, and a whole note chord in the third measure. The bass clef staff features a rhythmic pattern of eighth notes in the first measure, a quarter note in the second measure, and a sequence of eighth notes in the third measure. A dynamic marking of (f) is placed below the bass clef staff in the second measure.

The second system of music for Variation 6 consists of two staves. The treble clef staff contains a whole note chord in the first measure, followed by a whole note chord in the second measure, and a whole note chord in the third measure. The bass clef staff features a rhythmic pattern of eighth notes in the first measure, a quarter note in the second measure, and a sequence of eighth notes in the third measure.

Var. 7

The first system of music for Variation 7 consists of two staves. The treble clef staff contains a whole note chord in the first measure, followed by a whole note chord in the second measure, and a whole note chord in the third measure. The bass clef staff features a rhythmic pattern of quarter notes in the first measure, a quarter note in the second measure, and a sequence of quarter notes in the third measure.

The second system of music for Variation 7 consists of two staves. The treble clef staff contains a whole note chord in the first measure, followed by a whole note chord in the second measure, and a whole note chord in the third measure. The bass clef staff features a rhythmic pattern of quarter notes in the first measure, a quarter note in the second measure, and a sequence of quarter notes in the third measure.

Var. 8

The first system of music for Var. 8 consists of two staves. The upper staff is in treble clef and contains a sequence of eighth notes and rests, with some notes beamed together. The lower staff is in bass clef and features a simple accompaniment of quarter notes and rests, including a half note with a flat in the third measure.

The second system continues the musical theme from the first system. The upper staff shows a continuation of the eighth-note melody with some beaming. The lower staff maintains the accompaniment pattern, with a half note and a flat appearing in the third measure.

Var. 9

The first system of music for Var. 9 features a more complex and flowing melody in the upper staff, primarily composed of eighth and sixteenth notes. The lower staff provides a simple accompaniment of quarter notes and rests.

The second system continues the intricate melody of the first system. The upper staff shows a continuation of the eighth-note patterns, while the lower staff remains a simple accompaniment.

Var. 12

The first system of Variation 12 consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a half note chord (F#4, C5) and continues with a melodic line of half notes: F#4, C5, G4, C5, F#4, C5, G4, C5, F#4, C5, G4, C5, F#4, C5, G4, C5. The lower staff is in bass clef and features a continuous eighth-note accompaniment pattern: F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, 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Var. 14

Musical score for Variation 14, consisting of two systems. Each system has a treble clef staff and a bass clef staff. The first system includes a treble clef staff with a whole note chord, a wavy line, and a half note with a slur. The bass clef staff has a melodic line with a fermata. The second system continues the melodic line in the bass clef and has a whole note chord in the treble clef.

Var. 15

Musical score for Variation 15, consisting of two systems. Each system has a treble clef staff and a bass clef staff. The first system includes a treble clef staff with a melodic line and a bass clef staff with a melodic line. The second system continues the melodic lines in both staves.

Var. 16

Musical score for Variation 16, consisting of two systems. Each system contains a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a common time signature. The first system shows a melodic line in the treble clef and a rhythmic accompaniment in the bass clef. The second system continues the piece, with a key signature change to one sharp (F#) indicated by a sharp sign on the F line of the treble clef staff.

Var. 17

Musical score for Variation 17, consisting of two systems. Each system contains a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a common time signature. The first system shows a melodic line in the treble clef and a rhythmic accompaniment in the bass clef. The second system continues the piece, with a key signature change to one sharp (F#) indicated by a sharp sign on the F line of the treble clef staff.

Var. 18

Two systems of piano accompaniment for Variation 18. Each system consists of a treble clef staff with block chords and a bass clef staff with a continuous eighth-note pattern. The bass line features a chromatic descent in the second system.

Var. 19

Two systems of piano accompaniment for Variation 19. Each system consists of a treble clef staff with a melodic line of eighth notes and a bass clef staff with a simple harmonic accompaniment of dotted half notes.

Var. 20

The first system of Variation 20 consists of two staves. The upper staff is a grand staff with a treble clef and a common time signature, containing block chords. The lower staff is a grand staff with a bass clef and a common time signature, containing a melodic line of eighth notes. The second system follows the same structure, with the upper staff showing block chords and the lower staff showing a more active melodic line with eighth-note patterns.

Var. 21

The first system of Variation 21 consists of two staves. The upper staff is a grand staff with a treble clef and a common time signature, containing a melodic line of eighth notes. The lower staff is a grand staff with a bass clef and a common time signature, containing a melodic line of eighth notes. The second system follows the same structure, with the upper staff showing a melodic line of eighth notes and the lower staff showing a more active melodic line with eighth-note patterns.

Var. 22

The first system of musical notation for Variation 22 consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including a sharp sign (#) on the second measure. The lower staff is in bass clef and contains a bass line with eighth and sixteenth notes, including a flat sign (b) on the third measure.

The second system of musical notation for Variation 22 consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including a sharp sign (#) on the second measure. The lower staff is in bass clef and contains a bass line with eighth and sixteenth notes, including a flat sign (b) on the third measure.

Var. 23

The first system of musical notation for Variation 23 consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth notes, including a sharp sign (#) on the third measure. The lower staff is in bass clef and contains a bass line with eighth notes, including a flat sign (b) on the third measure.

The second system of musical notation for Variation 23 consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth notes, including a sharp sign (#) on the third measure. The lower staff is in bass clef and contains a bass line with eighth notes, including a flat sign (b) on the third measure.

Var. 24

The first system of music for Variation 24 consists of two staves. The treble staff contains a series of eighth-note chords and single notes, with a key signature of one flat and a time signature of 3/4. The bass staff features a more rhythmic accompaniment with eighth notes and rests, including a fermata over a quarter note.

The second system continues the musical themes from the first system. The treble staff shows a continuation of the eighth-note patterns, while the bass staff maintains its rhythmic accompaniment with some melodic movement.

The third system concludes Variation 24. It features similar rhythmic and melodic elements to the previous systems, ending with a final chord in the treble staff and a fermata in the bass staff.

Var. 25

The first system of music for Variation 25 consists of two staves. The treble staff contains a series of eighth-note chords and single notes, with a key signature of one flat and a time signature of 3/4. The bass staff features a more rhythmic accompaniment with eighth notes and rests, including a fermata over a quarter note. The notation includes dynamic markings such as *mf* and *f*, and articulation marks like accents and slurs.

Musical notation for the first system, featuring a treble and bass clef with a grand staff. The music consists of eighth and sixteenth notes with various accidentals.

Var. 26

Musical notation for the second system, labeled "Var. 26". It features a treble and bass clef with a grand staff. The treble clef part has slurs and ties, while the bass clef part has a simple accompaniment.

Musical notation for the third system, continuing the piece. It features a treble and bass clef with a grand staff. The treble clef part has slurs and ties, while the bass clef part has a simple accompaniment.

Var. 27

Musical notation for the fourth system, labeled "Var. 27". It features a treble and bass clef with a grand staff. The treble clef part has a complex texture with many notes, while the bass clef part has a simple accompaniment.

Var. 28

Var. 29

First system of musical notation. The treble clef staff contains a rapid, ascending sixteenth-note melody. The bass clef staff contains a simple accompaniment of quarter notes.

Var. 30

Second system of musical notation. The treble clef staff features block chords, while the bass clef staff continues with a sixteenth-note accompaniment.

Third system of musical notation. Similar to the second system, but with an asterisk (*) marking a specific note in the bass clef staff.

Fourth system of musical notation. The treble clef staff has a melodic line with some rests, and the bass clef staff has a more complex accompaniment with eighth notes and rests.

* MS. : sol fa sol