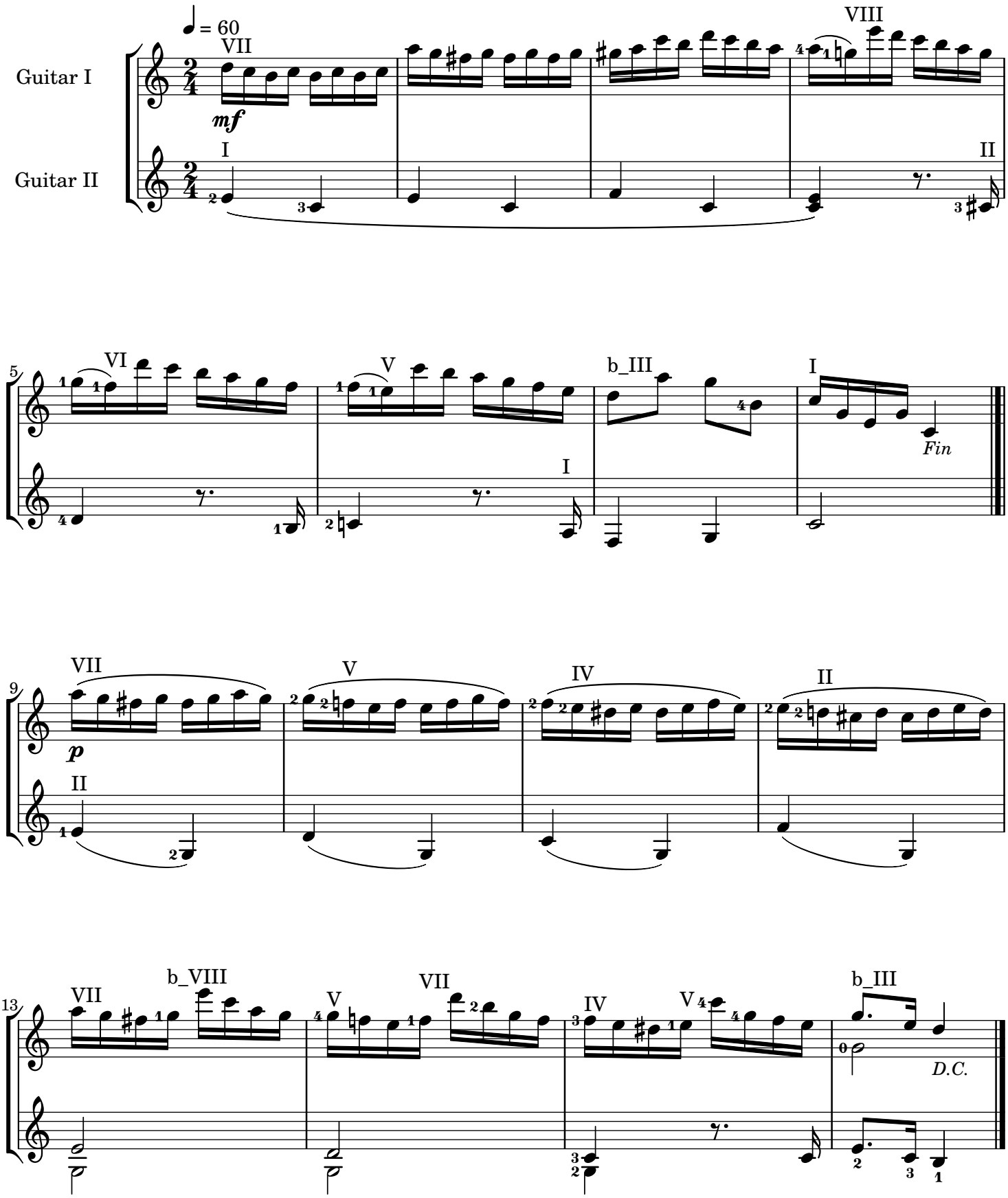
Ah Vous Dirai-Je Maman

Thirteen Scherzi For Two Guitars

Wolfgang Amadeus Mozart

Ed.: J. J. Olson

1. Preludio (Var. I)



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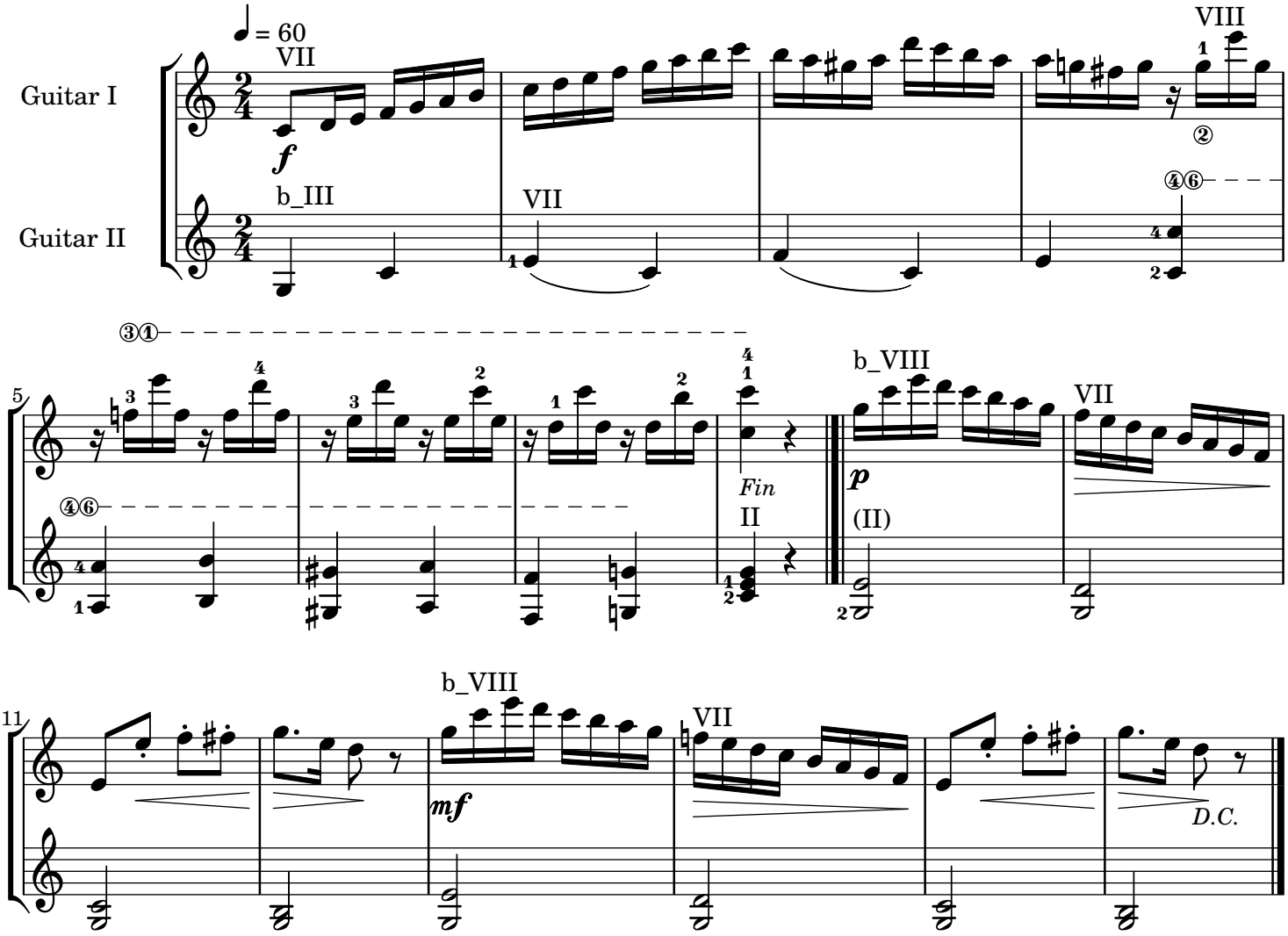
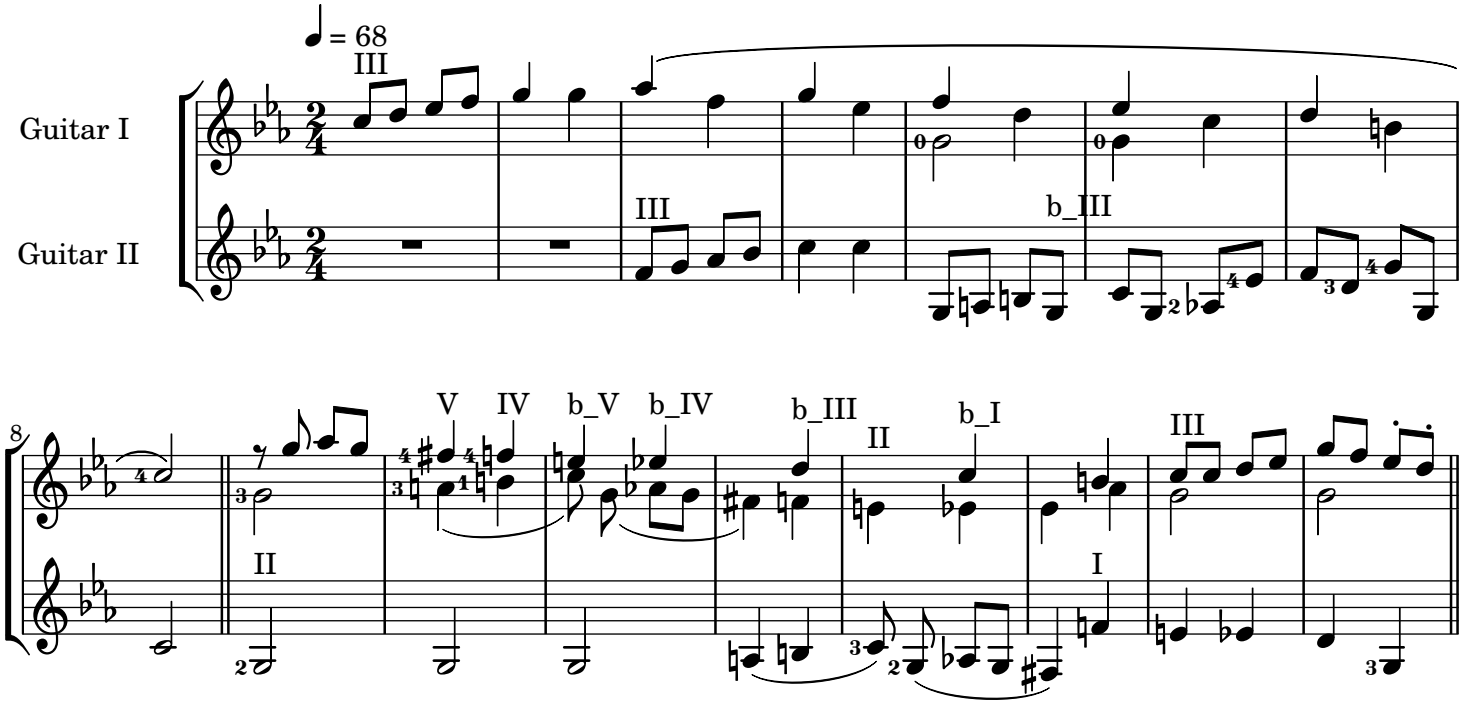
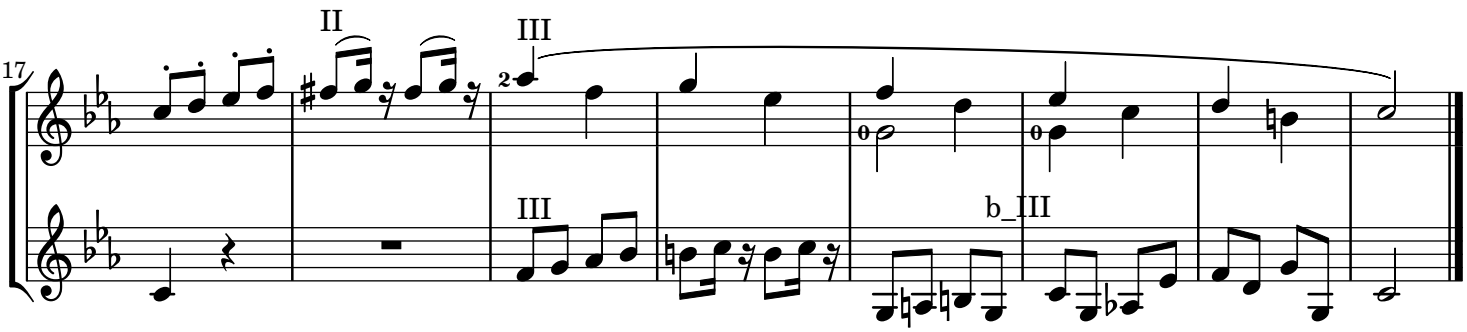
2. Grazioso (Var. VII)



3. Fuga Minore (Var. VIII)





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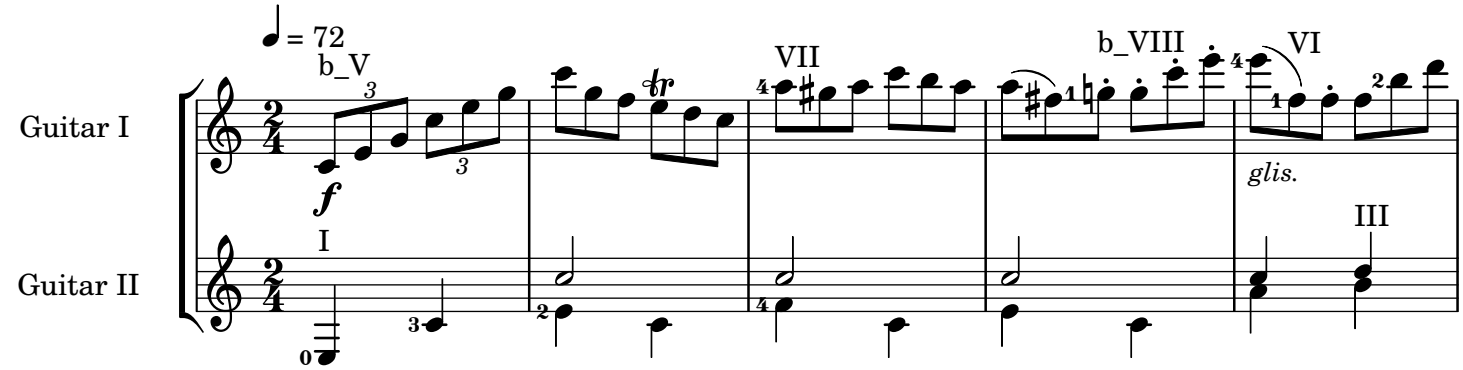

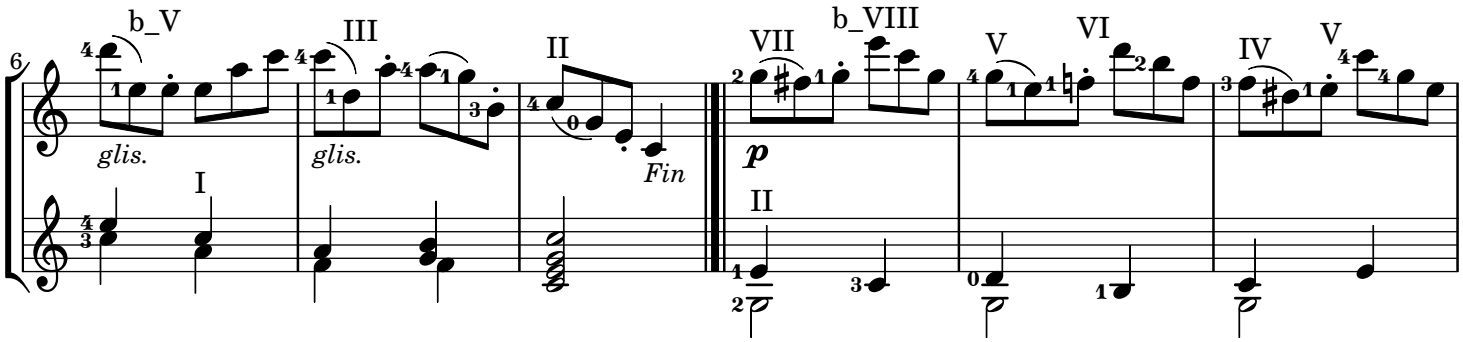

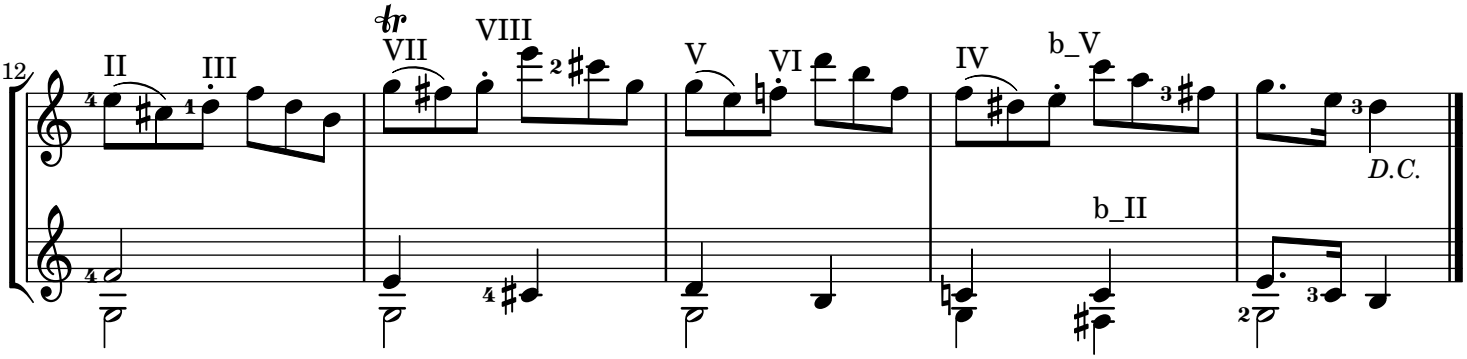

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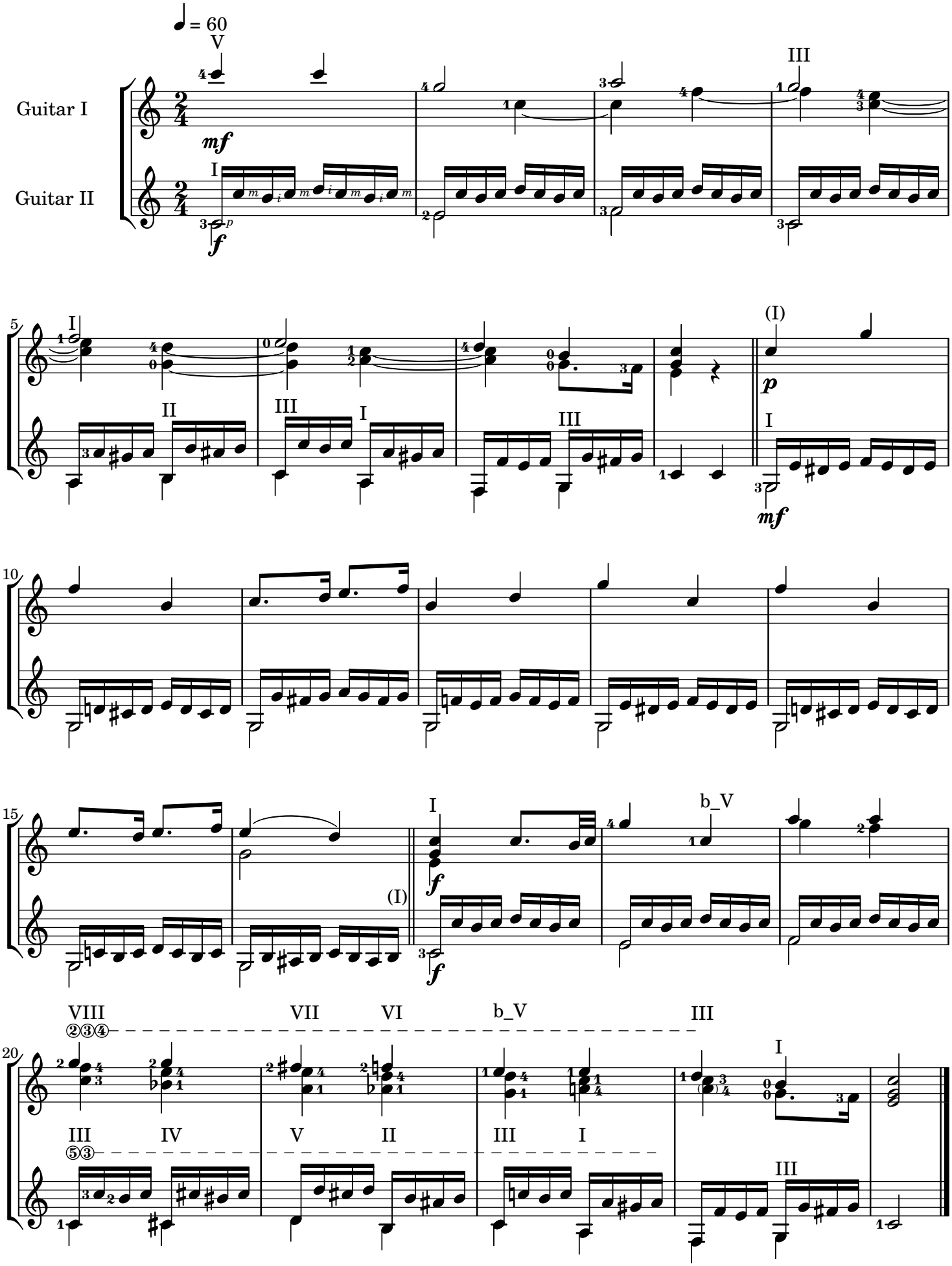

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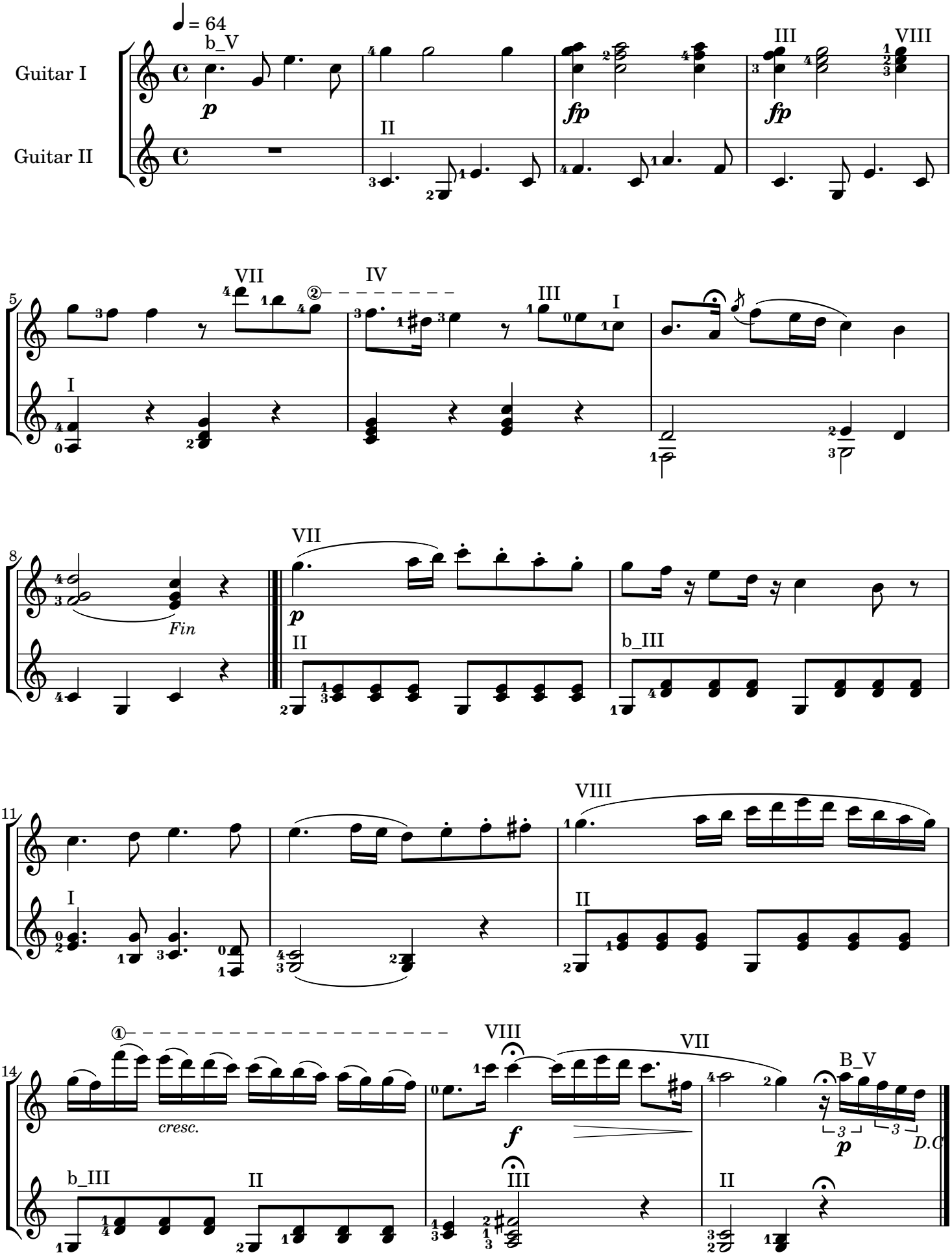
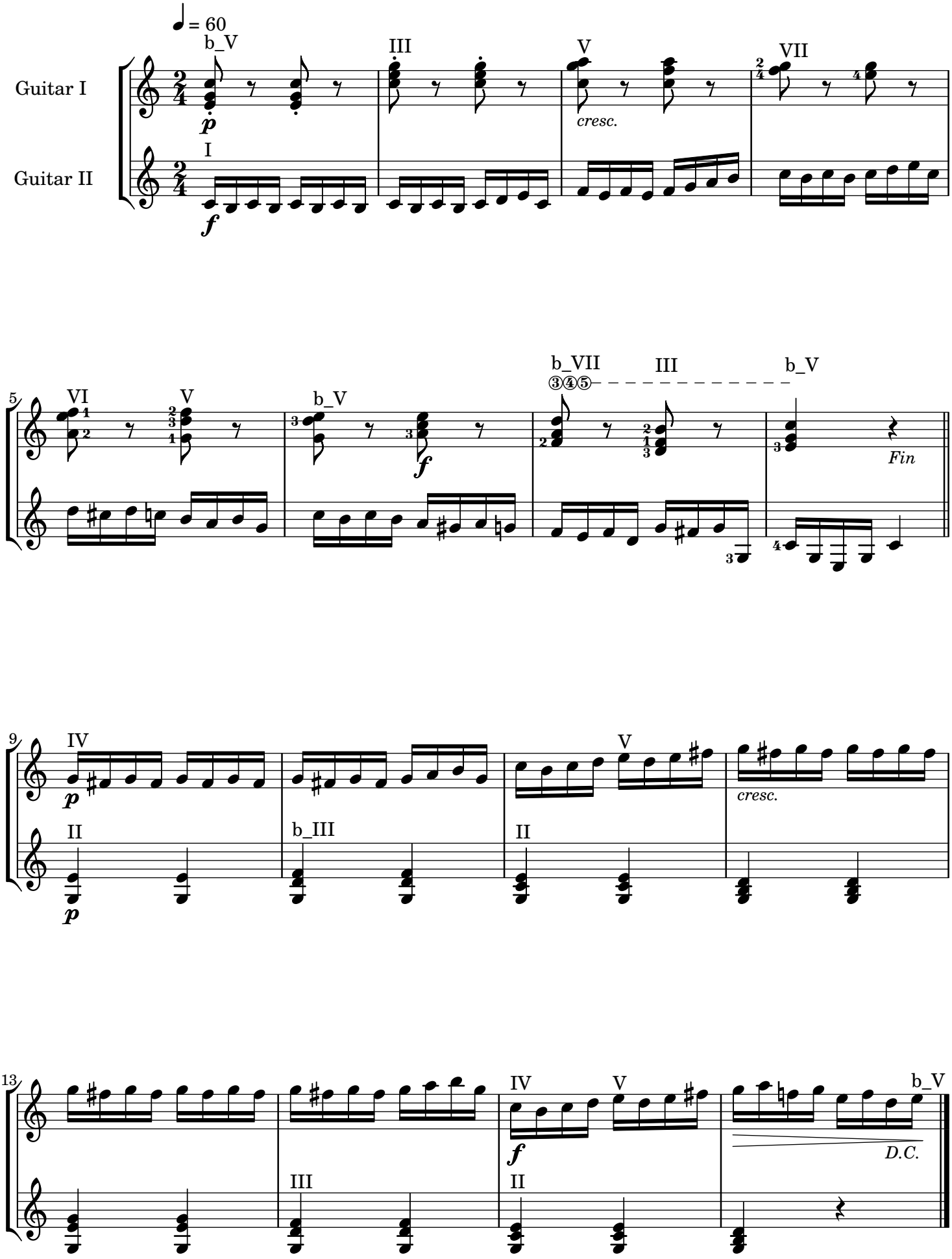
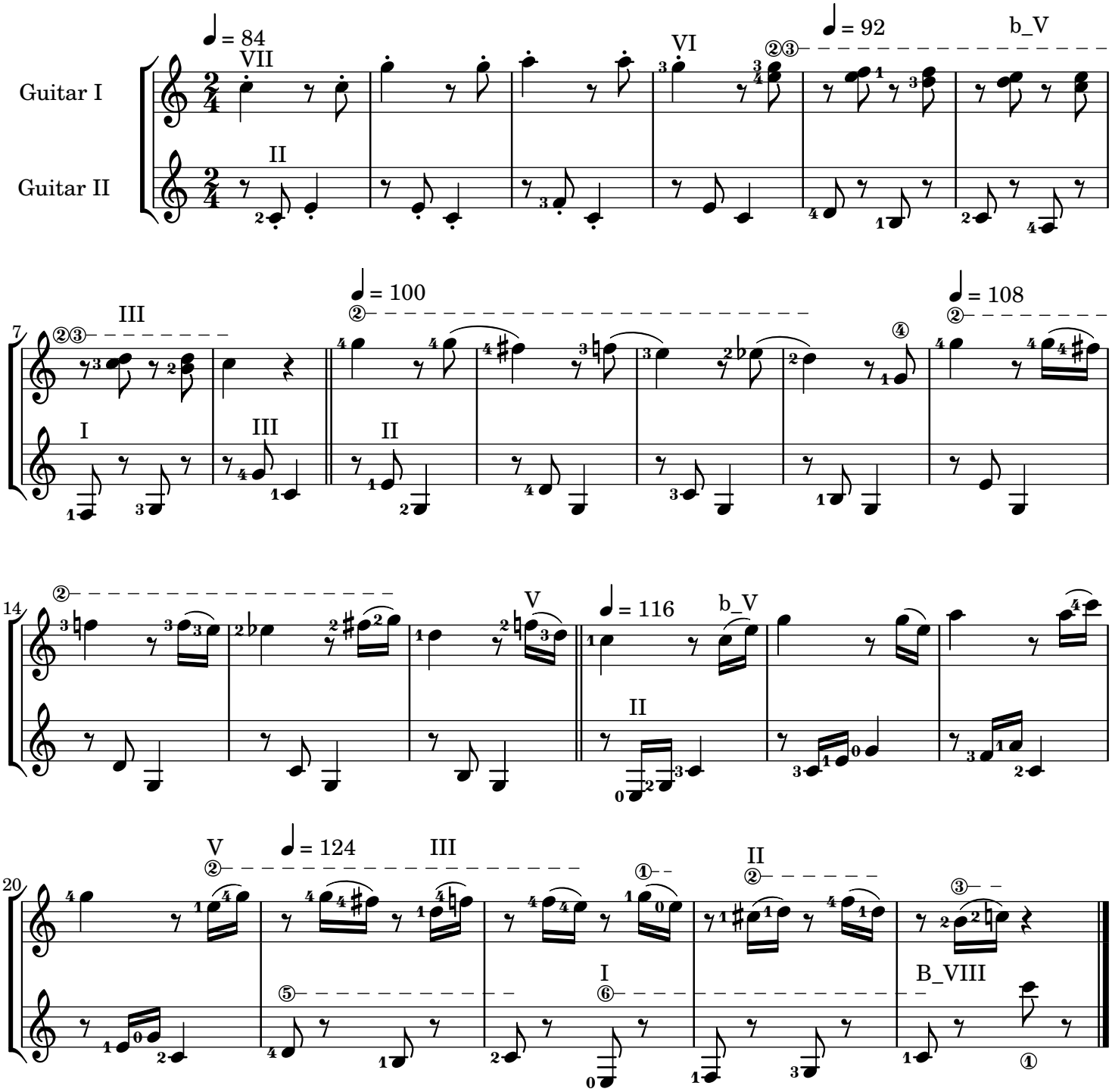


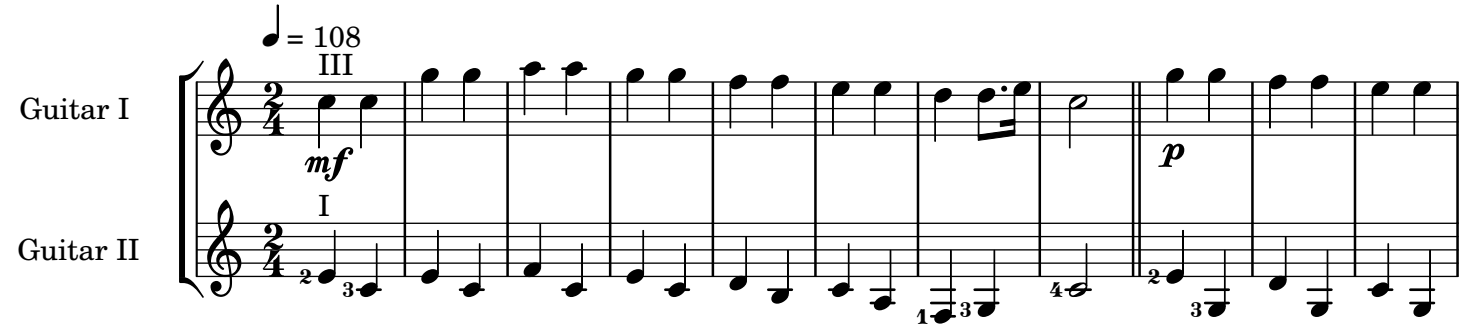
7. Legato (Var. VI)

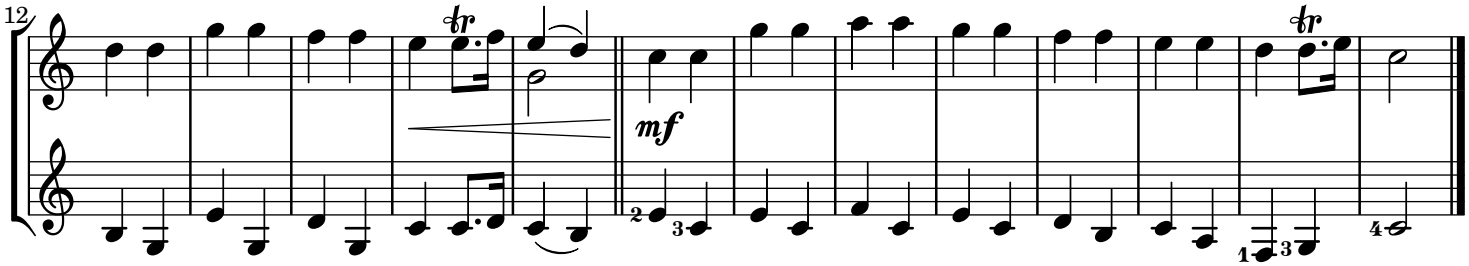


8. Accelerando (Var. V)



9. Allegro (Thema)





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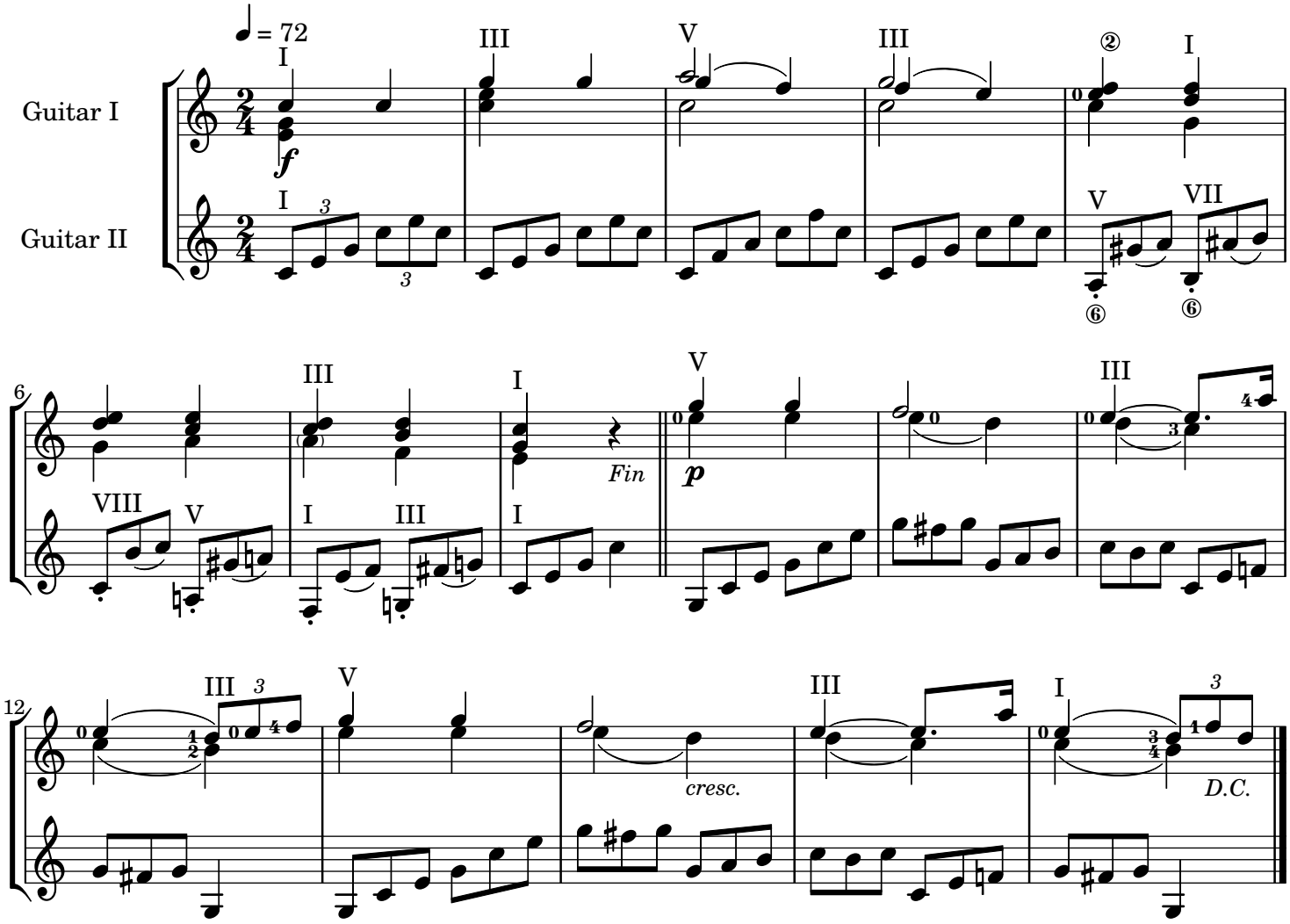
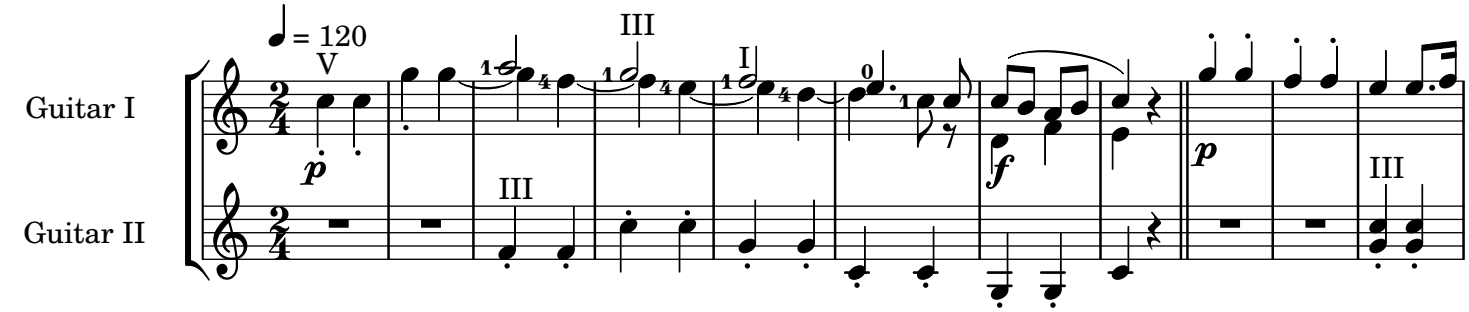
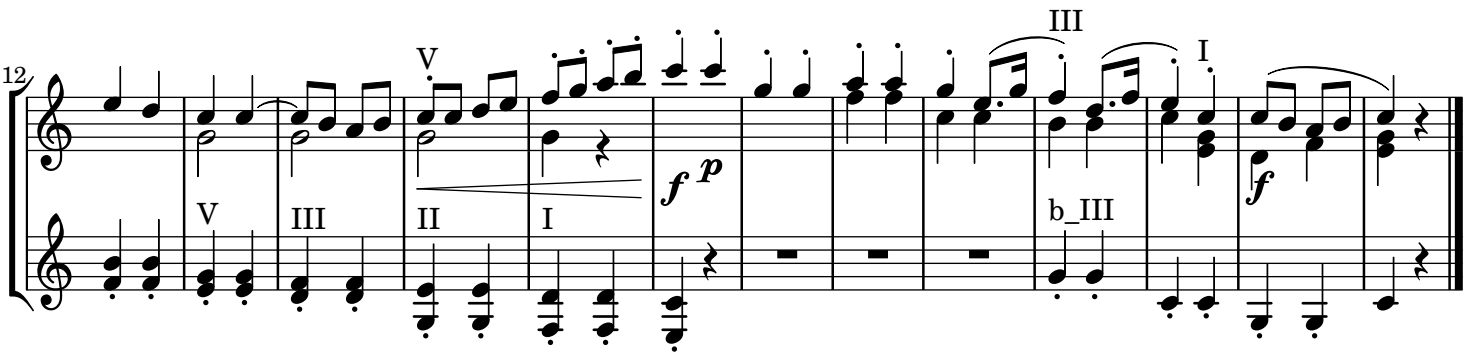
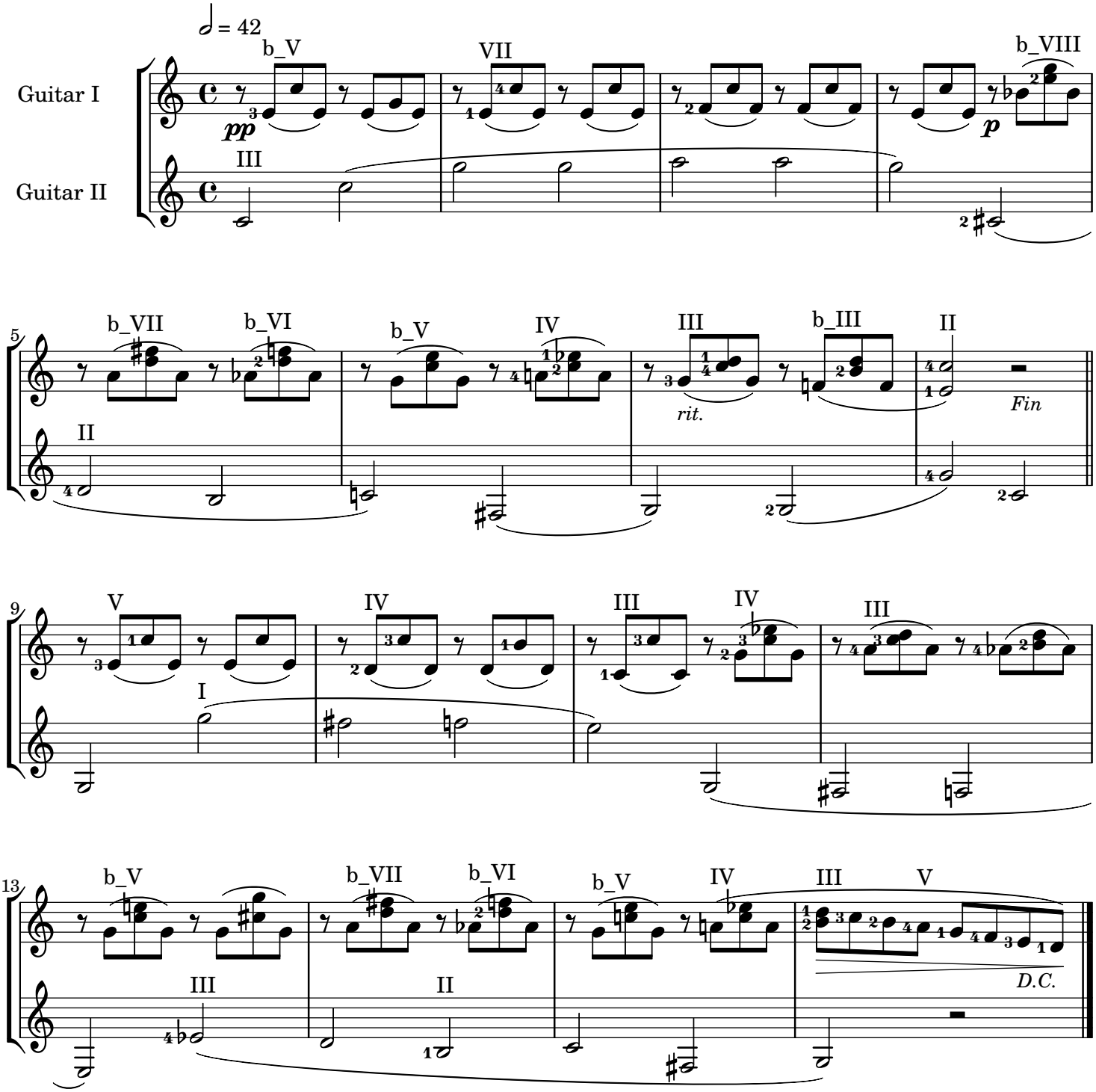


11. Fuga Maggiore (Var. IX)

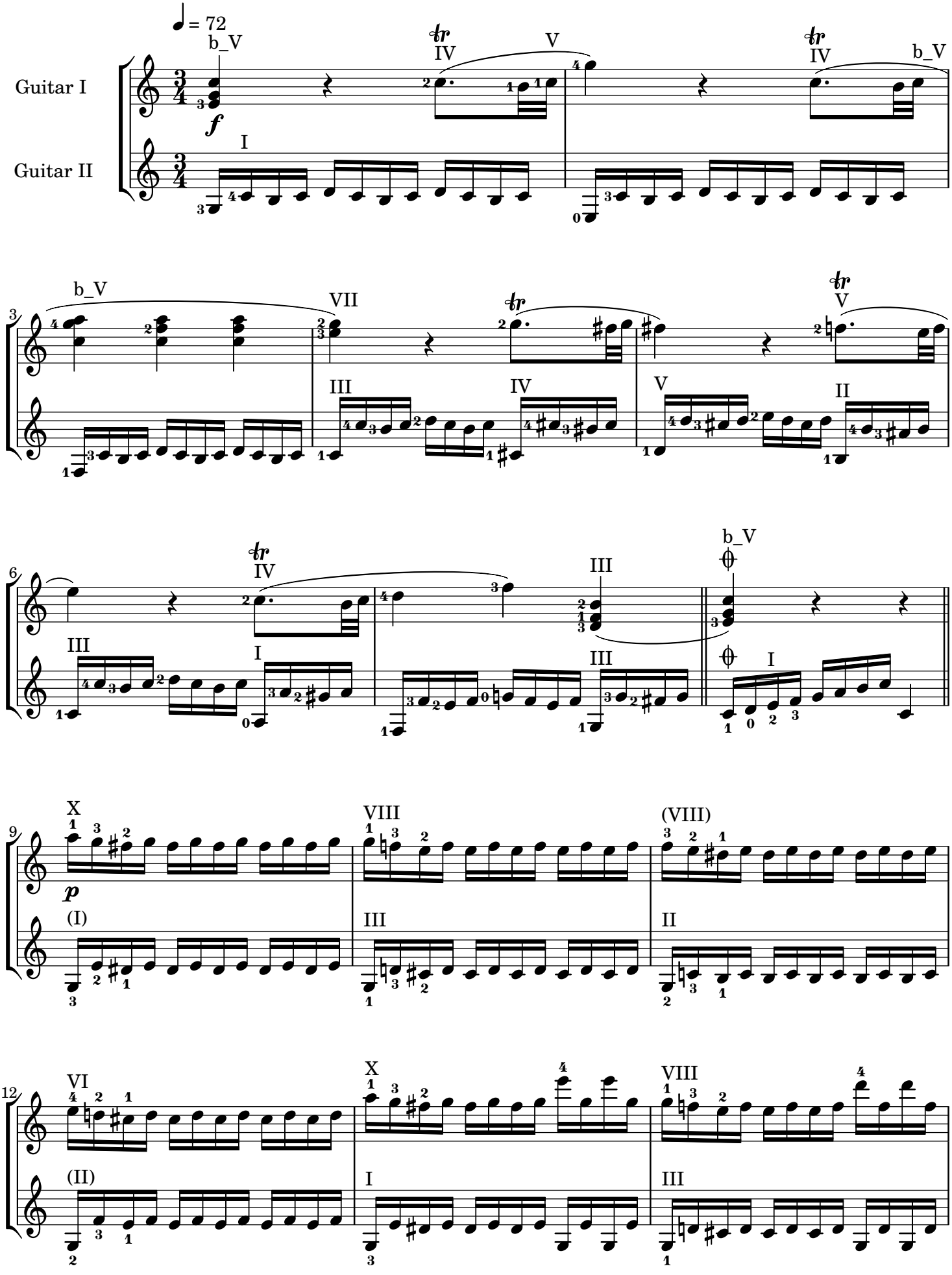


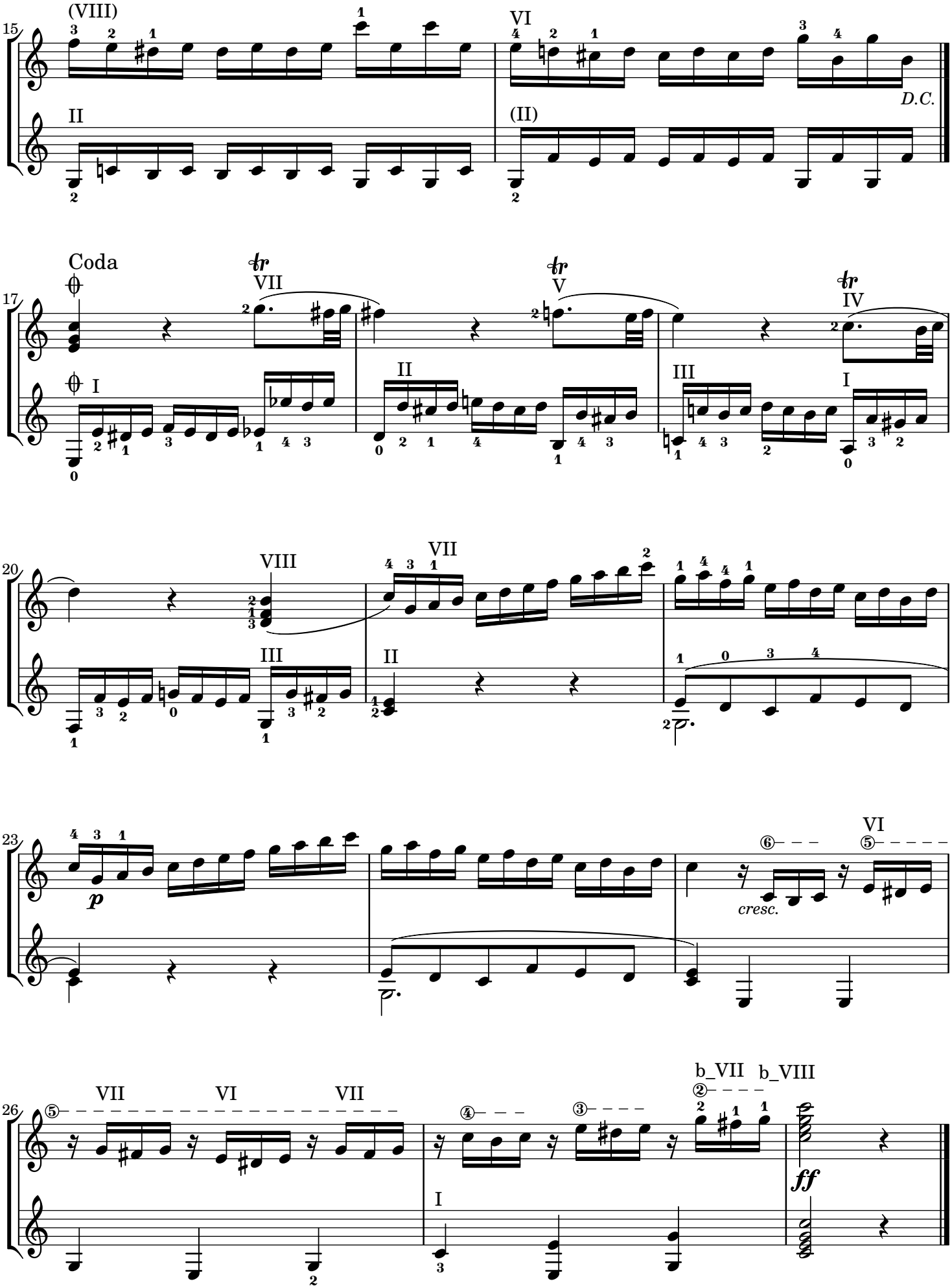


12. Placido (Var. X)



13. Finale (Var. XII)




15
(VIII)
VI
II
(II)
D.C.
17
Coda
VII
V
IV
I
II
III
I
20
VIII
VII
III
II
23
p
cresc.
VI
26
VII
VI
VII
b_VII
b_VIII
I
ff

Annotations

Thirteen Scherzi

The term “scherzo”, originally from the Italian word for “jest” or “joke”, has come to mean any brief, light-hearted piece of music. The thirteen scherzi in this edition, though not so-named by Mozart, have come to fit both senses of the word, due to the theme of these variations and the new order in which they are here presented.

An Exceedingly Popular Theme

The theme on which Mozart based these twelve variations was an eighteenth century French children's song that was later adapted as the melody for three nineteenth century English nursery rhymes (“Baa Baa Black Sheep”, “Twinkle Twinkle Little Star” and “The A.B.C. Song”). By now in the twenty-first century, the theme is instantly recognized as “Twinkle Twinkle Little Star” and there is even a popular misconception that Mozart composed it.

Delaying Recognition

Because of the theme's current familiarity, the order of presentation in this edition has been purposely modified to delay its recognition, in the hope this will allow greater appreciation of the variations before their association with children's music is realized. In this respect, guitarists may be reminded of Benjamin Britten's “Nocturnal After John Dowland” (Op. 70, 1963) in which Dowland's original theme, instead of being first, is presented after all of Britten's variations. In that work, the variations could be portraying thoughts one needs to clear from the mind in order to appreciate the theme. Here, it is the theme that needs to be cleared in order to appreciate the variations.

The New Order

In this edition, placement of the theme relative to the variations is not so extreme as Britten's example. Of Mozart's twelve variations, the last demands to be last (listen to it) and is retained as a Finale, while the first is sufficiently distinct from the theme to remain at the beginning as a Prelude, with other distinctive (i.e. less recognizable) variations following it. The theme winds up being number nine of the thirteen, with the most clearly recognizable variations presented after the theme has been revealed (numbers ten through twelve). This presentation order enables a performance program in which the audience is challenged to identify the theme before it becomes obvious.

Tempos, Titles and Times

Mozart provided few descriptive annotations for these variations, most of which had no tempo indications and were titled only by Roman numerals, e.g. “Var. VIII”. In this edition, tempos suitable for intermediate guitarists have been assigned numerically and descriptive titles have been added, based where available on the few annotations (e.g. “Fuga Minore”) present in early editions. The original Roman numeral designations have been retained parenthetically, so, for example, Mozart's “Var. VIII” is now titled as “3. Fuga Minore (Var. VIII)” and is followed by “4. Arioso (Var. III)”.

Durations of the individual variations, when played at the assigned tempos, are indicated in the section headings below. These durations include *D.C. al Fine* returns. Note that all of Mozart's ubiquitous repeats have been replaced by simple double bars for brevity, so they do not figure in the quoted durations. Total playing time amounts to 11 minutes and 11 seconds. Allowing 10 seconds between pieces increases the performance time to about 13 minutes, if all 13 pieces are performed.

Modifications for Guitar

The relative simplicity of the original piano score allows it to be played on two guitars with little modification, even in the original key, save for some challenging trills, ornaments and ties that can be adjusted by the performers to suit their abilities.

An exception is dealing with the more limited range of the guitar compared to the piano. Mozart frequently opened and closed with a low C (two octaves below middle C) and occasionally doubled the bass line in octaves, necessitating transposition, omission or substitution on guitar. Fortunately Mozart often left more than an octave between upper and lower parts, allowing some room to adjust octaves of particular sections. See the list below for details of how this was handled for each variation.

Bear in mind that the guitar is an octave transposing instrument, so where the guitar score looks identical to the piano, the guitar will sound an octave below the piano. In listing modifications below for each variation, octave modifications are with regard to the score, not the sound. In roughly half of the variations, the lower score is listed as being “raised”, making it closer to the upper part, but in terms of sound it is the upper part that has been lowered in pitch. In the other cases, where the score has not been changed for either part, the intervals are the same but the overall pitch is lower by an octave.

In each of the numbered sections below describing a particular variation, the final paragraph lists changes to specific measures (e.g. M1-8: for measures 1 though 8) relative to the original piano score.

Typographic Corrections

Mozart's original manuscript and subsequent engravings contain several typographic errors which have been corrected in this guitar edition. Most of these involve restoring a missing sharp accidental, and one other is an obvious wrong note in a series of octave chords. These corrections are included in the list of modifications for each variation where they are distinguished by the word “corrected”. The affected pieces are “2. Grazioso (Var. VII)”, “4. Arioso (Var. III)”, “5. Andante (Var. II)” and “13. Finale (Var. XII)”.

Guitar Notation

Roman numerals above the staff indicate hand positions on the fretboard and remain in effect until the next such indication. A barre is indicated by prefixing the Roman numeral with a small “b_” for a small barre or a large “B_” for a large barre at that position.

Circled numbers indicate strings and may pertain to an isolated note or an extended passage, the latter being indicated by a dashed line spanning the passage. Both usages can be seen in measures 4 through 8 of “2. Grazioso (Var. VII)”.

In most cases, dynamic markings only appear between the two staves and apply to both upper and lower parts. When they differ, a second marking will appear below the lower staff, as in “7. Legato (Var. VI)”.

1. Preludio (Var. I) 0:48

Generally, expressive marks are from the original piano version, rather than explicit instructions for guitar slurs. In this piece, the guitarist may choose to slur pairs for convenience even where none is marked, such as in the first two measures (e.g. articulating the Bs and slurring the Cs in the B-C B-C B-C sequence). The fingering in this piece also encourages an unorthodox slide where a slur is desired and a position change is needed (e.g. on finger 1 in measures 5 and 6, and finger 2 in measures 10 through 12).

M1: low C to E. M8: altered ending to avoid low C. M16: moved half note G up an octave.

2. Grazioso (Var. VII) 0:48

For Guitar I this is a straightforward C major scale exercise in seventh position, but don't rush or measure 8 may surprise you; be graceful. Guitar II could do the whole piece in first position, but the octave sequence has more consistent tone when kept on strings 4 and 6 as indicated. Be careful to lift before moving to avoid string squeaks.

M1-8: lower part raised an octave. M1: low C octave chord half note to G C quarter notes. M7: 2nd chord top note corrected from E natural to G natural. M8: revoiced chord to avoid low C.

3. Fuga Minore (Var. VIII) 0:43

Notice the C minor key signature; this is the only variation that is not in C major. If it doesn't sound minor you're missing the flats. The theme is well disguised by the minor; no twinkle here.

M2-8: two voices of upper part should overlap like half notes but were simplified to quarter notes for guitar (sustain where possible). M7-8: lower part raised to stay in guitar range. M11-13: descending E ♭ D C quarter notes should be extended across bar lines but were simplified for guitar. M9,10,13-17 omitted lower octave of lower part.

4. Arioso (Var. III) 0:41

In this piece the triplets should be slurred only where indicated, and that requires more detailed explanation. The first three "slurs" are marked *"glis."* but are neither true glissandi nor slurs since they start on one string and end on another. The intent is to slide finger 4 down a fret or two at the end of the first note as you're stretching finger 1 down the neck to reach the next note. But don't overdo it; the effect should be a slight fall in pitch at the end of note rather than a real glissando. It's a way for the guitarist to blur two notes together that are a bit too far apart to play simultaneously.

The slurs in the second half of this piece are standard descending slurs to finger 1 on the same string, but then finger 1 immediately moves up a fret to an articulated staccato note in a new position. You should not hear a slide during that motion. It is merely a position change in preparation for a subsequent high note.

M1-8: lower part raised an octave. M1: low C to E. M3: 2nd eighth corrected from G to G ♯ . M7: changed dotted eighth B sixteenth D to B quarter in lower part. M8: raised moving part an octave to avoid low C. M13-15: multiple editors disagree on interesting last two notes of each of these measures. M15: omitted low A in second chord of lower part.

5. Andante (Var. II) 0:47

This is the first variation in which the audience may easily recognize the theme, so Guitar 1 should allow Guitar II to dominate during the first eight bars and perhaps even the second, but both parts should proudly celebrate the chord progression in the last eight bars. At the end of that progression, Guitar I may choose to omit the final A (enclosed by parentheses) if the stretch is uncomfortable. Because Guitar II needs to play loudly, all the notes should be articulated, not slurred, e.g. as suggested in the first measure.

M1-24: initial notes of lower part extended to provide a separate bass voice. M1-8,17-24: lower part raised an octave. M2-16: upper part theme has been obfuscated by omission or octave transposition of selected notes, and by reduction of volume relative to the lower part. M19-21: cross-measure ties on F E

and D in the chord sequence in the upper part were omitted in favor of repeating those notes in the following chords for emphasis, since a guitar does not sustain as well as a piano. M20: 7th sixteenth corrected from B to B ♯ .

6. Adagio (Var. XI) 1:30

This one could be called the “Happy Birthday” variation as it shares a five note sequence (“... happy *birth-day dear Name Here* ...”) in measures 6 and 7 with the high point of that later well known nineteenth century tune. Guitar I might playfully exaggerate that comparison (e.g. with a slight fermata over the A sixteenth note) to lead the audience further astray from the real theme.

Curiously, this variation also has elements Mozart used several years later in the famous Andante movement of Concerto No. 21 in C Major (K.467). Compare measures 1 and 6 of this variation to measures 2 and 7 of that movement. The presence of the IV chord elsewhere in this variation, and its corresponding absence in the Andante, overpowers these small similarities, however.

Overall this is a straightforward piece, with the exception of the last two bars before the *D.C.,* where the rhythm twice pauses and resumes suddenly. The final descending cadence is such a strong lead in, Guitar I may be surprised to be playing alone upon return to the first measure. Have faith; Guitar II will soon pick up the echo.

M1-16: changed time signature from 2/4 to 4/4 to emphasize slow tempo. M5-6: omitted grace notes in upper part before last three notes, for simplicity and to enhance recognition of Happy Birthday. M5: omitted C from first chord in lower part for guitar fingering. M6: raised octave of second chord in lower part. M8: omitted B from first chord in upper part for guitar fingering. M8: raised octave of final C in lower part. M11: omitted turns before D and F in upper part for simplicity.

7. Legato (Var. VI) 0:48

Despite the theme being out in the open at the start of this piece, Guitar I can make it less obvious by keeping the opening chords very light and brief, as though whispering the hint while Guitar II is distracting the audience's attention. Interesting dissonances in the second four bars provide added distraction, especially since the lower part has been raised an octave to play nearly on top of the upper part.

This piece is legato (Mozart's annotation) in the sense that the sixteenth notes should be smooth, steady and evenly articulated. But it is not ligado; slurring some notes would defeat the overall steadiness implied by legato, so guitar slurs are not appropriate here.

Finally, the peculiarity of starting the first chord in a small barre at fifth position, as opposed to a familiar fingering in first position, is intended to provide continuity across the *D.C. al Fine* , i.e. upon returning to measure 1 from measure 16 where Guitar I was already in a small barre at fifth position.

M1-16: raised lower part an octave. M1-8: made lower part forte to distract slightly from theme. M8: raised final C another octave. M8-14: raised octave in upper part.

8. Accelerando (Var. V) 0:28

Play this piece for fun! With the melody split between both parts and the rhythm changing every four bars, it is particularly enjoyable to play as a duet. And, though Mozart did not resort to this cheap parlor trick, accelerating the tempo makes it even more fun. Dare your partner to keep up.

Mozart marked the first four bars as staccatissimo, so both guitars should damp these notes immediately with the right hand. In the remainder of the piece, the indicated fingerings avoid open

strings, so notes can be shortened to their indicated durations merely by releasing tension on the left hand finger. Exceptions are made when Guitar II hits the sixteenths, in the interest of speed.

Slurs are exactly where Mozart indicated, but their implementation on the guitar varies. In measures 9-15, it is convenient to use same-finger slides. In measures 20-24, standard slurs tend to alternate with slides. In measures 16 and 17, the slurs are compromised in favor of easy fingering.

Guitar II has three critical spots to watch. Two are rhythm changes, at measures 5 and 21, where you switch to the downbeat. The last is in measure 24 where you jump to a large barre in eighth position in order to play the final two C notes. Alternatively, Guitar I could play the final high C, though that would be out of rhythm for that part.

M1-4: original staccatissimo has been marked as the more familiar staccato. M8: changed C low C in lower part to G C. M17: changed low C E G in lower part to E G C. M24: changed final low C to high C.

9. Allegro (Thema) 0:27

Apart from substituting for a couple of low C notes, this is exactly Mozart's arrangement of the original theme. Both upper and lower parts can be played simply in single positions, though some may find the first trill easier in fifth position.

M1,9: leading E was low C in lower part. M8,16: final C was low C in lower part.

10. Moderato (Var. IV) 0:41

This piece was damaged by severe transposition to bring it into comfortable guitar range, and is only included for completeness. No individual notes were changed, however the upper and lower parts are now much closer together than in the original piano version, causing noticeable collisions in measures 3, 4, 9 and 14. In the first two cases, the last quarter note in the upper part is immediately repeated by the middle note of a triplet in the lower part, which sounds like a rhythm error unless Guitar I plays that quarter note more softly. In the other two cases, Mozart's original E F dissonance in the upper part is compounded by the lower part into an E F F ♯ G dissonance. Eliminating these blemishes would require other alterations that could be considered a different kind of damage. Such decisions are left to the performer.

M1-8: raised lower part two octaves. M7: the parenthetic A may be omitted for easier fingering. M9-16: raised lower part one octave.

11. Fuga Maggiore (Var. IX) 0:24

Tip toe delicately through this playful little piece, then burst out in surprise at the forte at the end of the phrase. The trick is reversed in the second section after it gradually crescendoes, then suddenly quiets.

M5: lower part raised an octave. M7,23: in upper part, D F half note chord simplified to D F quarter notes. M7,23: in lower part, out of range low G and very low G raised to G. M8,24: low C raised to C. M13,14: chords inverted to leave room to descend further.

12. Placido (Var. X) 0:69

The original piano version, with its dramatic changes from the initial soft high notes to deep forte octave chords beginning with the low C ♯ in measure 4, evokes a sturm-und-drang sense of wide-ranging powerful emotions. Such deep dramatic octaves are outside the range of a guitar, both in scale and dynamics, so this rendition plays instead to a guitar's strength for tender reflection. Think quiet, calm,

pensive, wistful, poignant remembrances, of both childhood simplicities (the soft high notes) and complex retrospection (the C♯ et seq.). Be calm, placid and slow. Evoke peace. But for the deep octaves, these are the original notes, transformed only by tempo, dynamics and attitude. This placid calm also provides a good contrast before the finale.

M4-8,11-15: omit out of range octave doubling from lower part.

13. Finale (Var. XII) 1:57

Prepare yourselves for a vigorous workout. This piece is in 3/4 but it's no waltz; just more sixteenth notes per measure, resulting in the longest performance time of all these variations.

This piece also differs from the others in that it has a coda. The original piano version, including repeats, had the form A A B A' B A' C, where A' was identical to A but with the lower part raised an octave. The A section is below guitar range, so this edition is shortened to the form A' B A' C where C is the coda. Section A' is measures 1 through 7, B is 8 through 16 ending in a *D.C.* back to the start (A'). The second time through, you jump after measure 7 all the way to the coda at measure 17 and end with measure 28 (24 plus a 4 measure flourish). Notice that the upper part has the same chord at all three critical junctions, i.e. measures 1, 8 and 17, which may lead Guitar II to worry you've missed the jump. Obviously both players need to be alert.

The suggested fingerings enable strong trills at the discretion of Guitar I: either a fully extended trill, a single flip or no trill at all. In some cases the trills are followed by a slide to the next note or into a barre, to better reach following notes. Slurring is appropriate in section B (measures 9-16) in the same manner described in the first piece, but Guitar II should articulate all notes in the other sections.

M4: a C at the bottom of the chord in the upper part was removed to avoid interference with the same C in the lower part. M4: 11th sixteenth corrected from B to B♯. M5: 11th sixteenth corrected from A to A♯. M4-8: the lower part was raised an octave to stay in range. M17-21: beginning with the E♭, the lower part was raised an octave. M17: 3rd and 7th sixteenths corrected from D to D♯. M18: 11th sixteenth corrected from A to A♯. M25-27: in the piano version, the bass line was doubled an octave below, largely out of guitar range. M27: this part of the bass line is raised an octave.

So Many Choices

Considering that attention spans of audiences and performers (present company excluded) do not appear to be as long as in Mozart's time, performers will likely be picking and choosing which of these thirteen scherzi to include in any given performance. Even if the performance order of the selected pieces is not altered, that's still a large number of performance choices (2**13 - 1 = 8191 to be exact). The intent of the following sections is to share some subjective observations that may influence your performance decisions.

Dispense With Difficulty

These scherzi are not show pieces to demonstrate technical prowess. Too often solo performers choose only the most difficult pieces they can master and distain simpler pieces as beneath their dignity. But these are simple pieces, intended for intermediate guitarists, and they're not solos. This isn't about you. Your selections should be about what the audience will enjoy hearing and seeing how the two of you enjoy playing together. Choose wisely.

Final Pieces

Every performance has a final piece, even if it's also the first. If you want to end on a high note, these two pieces stand out from the rest with their rousing climaxes that will invite applause:

- 8. Accelerando (Var. V) 0:28
- 13. Finale (Var. XII) 1:57

If you have but one piece to play, choose the Accelerando. It's a microcosm of the delayed recognition idea, teasing the audience's recognition of the all-too-popular theme by ending before full recognition has time to develop. The Finale, in contrast, works best as a culmination of the other variations, from which it echoes multiple motifs but without much hint of the theme. It's also overall the fastest yet longest of the thirteen. Both of these pieces are well-balanced between upper and lower parts.

Character Pieces

Each of these gems has it's own kind of brilliance that adds interest and variety, whether in an extended program or as a standalone piece. Upper and lower parts are balanced and essential in all of these pieces.

- 3. Fuga Minore (Var. VIII) 0:43
- 5. Andante (Var. II) 0:47
- 6. Adagio (Var. XI) 1:30
- 7. Legato (Var. VI) 0:48
- 12. Placido (Var. X) 0:69

The measured Fuga Minore is literally in a key by itself. The Andante has a two-voice bass line, echoed later by the Finale, plus a novel chord progression at the end of the upper part. The Adagio begins as a fugue, momentarily matches Happy Birthday, soars high on the neck and includes two dramatic pauses. The Legato is marked by a continuously undulating run, initially in the lower part and then in the upper. The Placido, though it starts with the childish theme, matures quickly into a wistful chord study, capable of evoking complex retrospective emotions.

Interstitial Pieces

These fit in well between the more dominant character pieces without revealing much of the theme. They tend to be light and airy, easier to play, and with more emphasis on the upper part.

- 1. Preludio (Var. I) 0:48
- 2. Grazioso (Var. VII) 0:48
- 4. Arioso (Var. III) 0:41

The Preludio introduces a continuous sixteenth note pattern that appears in other variations and is quoted almost verbatim in the Finale, establishing those two as bookends for all the others. The Grazioso begins like a simple scale exercise and then develops into a graceful pas de deux between the alternating high notes of the upper part and the strong leading octaves of the lower part. The Arioso is noted for its lyrical run of triplets, almost like an operatic aria, and for the disagreement between editors regarding some of the spicier notes in the last four bars.

Theme Pieces

One of these is the actual theme and the other a closely matched variation. Both are delightfully childlike and very short; the shortest of all the thirteen pieces. Both are also well-balanced between parts.

- 9. Allegro (Thema) 0:27
- 11. Fuga Maggiore (Var. IX) 0:24

As simple as the Allegro is, Mozart nevertheless was able to suggest some implicit diminished and minor chords in his arrangement, if you mentally combine isolated notes appearing in the same measure. The Fuga Maggiore, in utter contrast to the Fuga Minore, is as playful as a child's game, with sudden changes between quiet tip toeing and boisterous stomping about.

Other Similarities

When selecting pieces for a performance program, there are other similarities among pieces that you may wish to consider, whether to exhibit them as motifs or avoid them as redundancies.

Structural similarities are expected but vary in degree. At the level of four-bar segments, the original theme has the form A B C C A B. Only two variations share that simple structure: the Grazioso and the Moderato, which arguably makes them somewhat less interesting.

Melodic similarities are shared by several variations. The high undulating sixteenths in the second half of the Preludio appear again in the Finale and even in the triplets of the Arioso. The Finale also reuses the low undulating sixteenths first introduced in the second half of the Andante.

Another melodic similarity in four of the variations is a sequence of descending interleaved thirds beginning in measure 3. This appears in the Andante, Moderato, Fuga Maggiore and even the Fuga Minore.

Harmonic variations add interest to several pieces in different ways. If you like diminished chord progressions, consider especially the Placido and the Andante, and to a lesser degree the Fuga Minore and the Finale.

Rhythmic similarities are another way to re-evaluate a performance program. Extended runs of sixteenth notes are the most prevalent pattern, appearing in the Preludio, Grazioso, Andante, Legato and Finale. Triplets characterize the Arioso and Moderato, while simple quarter notes are only in the Allegro and Fuga Maggiore. The Finale also has other patterns in addition to the sixteenths, while the Fuga Minore, Adagio, Accelerando and Placido have their own patterns.

Performance Programs

Several sample programs are suggested below that address varying goals, including brevity. The times listed are just the net playing time, so add more if you plan to talk about individual pieces.

As mentioned before, if you play only one, let it be the Accelerando, for the briefest of all programs:

- **0:28**
  - 8. Accelerando (Var. V) 0:28

You can almost accomplish a guess-the-theme program with three pieces. The first two establish the variety and the third gives the answer:

- **1:59**
  - 1. Preludio (Var. I) 0:48
  - 3. Fuga Minore (Var. VIII) 0:43
  - 8. Accelerando (Var. V) 0:28

Adding two more pieces enhances the guess-the-theme program with a hint (the Andante) and a false lead (the Adagio's Happy Birthday):

- **4:16**
  - 1. Preludio (Var. I) 0:48
  - 3. Fuga Minore (Var. VIII) 0:43
  - 5. Andante (Var. II) 0:47
  - 6. Adagio (Var. XI) 1:30
  - 8. Accelerando (Var. V) 0:28

The following set makes a nice trailer for the above program, or it might be used alone if you're not concerned about hiding the theme:

- **3:30**
  - 11. Fuga Maggiore (Var. IX) 0:24
  - 12. Placido (Var. X) 0:69
  - 13. Finale (Var. XII) 1:57

For an extended guess-the-theme program that prolongs the question and celebrates the answer, combine the two programs above and add more variety (the Arioso), a good hint (the Legato) and the overt answer (the Allegro theme):

- **9:42**
  - 1. Preludio (Var. I) 0:48
  - 3. Fuga Minore (Var. VIII) 0:43
  - 4. Arioso (Var. III) 0:41
  - 5. Andante (Var. II) 0:47
  - 6. Adagio (Var. XI) 1:30
  - 7. Legato (Var. VI) 0:48
  - 8. Accelerando (Var. V) 0:28
  - 9. Allegro (Thema) 0:27
  - 11. Fuga Maggiore (Var. IX) 0:24
  - 12. Placido (Var. X) 0:69
  - 13. Finale (Var. XII) 1:57

Alternatively, you can emphasize the theme up front by starting with the Allegro and celebrating it with the Fuga Maggiore and Accelerando, then add some variety that still references the theme by inserting the Legato and Placido.

- **3:16**
  - 9. Allegro (Thema) 0:27
  - 7. Legato (Var. VI) 0:48
  - 11. Fuga Maggiore (Var. IX) 0:24
  - 12. Placido (Var. X) 0:69
  - 8. Accelerando (Var. V) 0:28

Finally, here is the program in the original order Mozart intended. It starts by pairing the related but complementary Preludio and Andante, with their undulating sixteenths in the upper and lower parts respectively, both of which are repeated in the Finale. Notably, this order also nicely juxtaposes the Fuga Minore and Fuga Maggiore to emphasize their contrast, like night and day.

- **11:11**
  - Thema 9. Allegro 0:27
  - Var. I 1. Preludio 0:48
  - Var. II 5. Andante 0:47
  - Var. III 4. Arioso 0:41
  - Var. IV 10. Moderato 0:41
  - Var. V 8. Accelerando 0:28
  - Var. VI 7. Legato 0:48
  - Var. VII 2. Grazioso 0:48
  - Var. VIII 3. Fuga Minore 0:43
  - Var. IX 11. Fuga Maggiore 0:24
  - Var. X 12. Placido 0:69
  - Var. XI 6. Adagio 1:30
  - Var. XII 13. Finale 1:57

Acknowledgements

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