Johann Sebastian Bach

Aria with 30 Variations
(Goldberg Variations)

(BWV 988)

Arranged for Saxophone Quartet by David Maslanka
MUSIC FOR SAXOPHONE BY DAVID MASLANKA

SAXOPHONE QUARTET
Mountain Roads • 1997
Recitation Book • 2006
Goldberg Variations • 2010
Songs for the Coming Day • 2012
Peace • 2012

SAXOPHONE AND PIANO
Sonata for Alto Saxophone and Piano • 1988
Sonata for Soprano Saxophone and Piano • 1992
Tone Studies for Alto Saxophone and Piano • 2010

OTHERS
Heaven to Clear When Day Did Close for Tenor Saxophone and String Quartet • 1981
Hell’s Gate for solo Alto, Tenor, and Baritone Saxophones and Wind Ensemble • 1997
Concerto for Alto Saxophone and Wind Ensemble • 1999
Song Book for Alto Saxophone and Marimba • 2000
Concerto for Saxophone Quartet and Wind Ensemble • 2012
ARIA WITH 30 VARIATIONS
arranged for Saxophone Quartet
JOHANN SEBASTIAN BACH

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ARRANGED FOR
SAXOPHONE QUARTET
BY
DAVID MASLANKA

(2010)

FULL SCORE IN C

MASLANKA PRESS
NEW YORK
This transcription of the *Goldberg Variations* is dedicated to the Masato Kumoi Saxophone Quartet as a token of respect for their fine performances and recordings of my music, and for their love of Bach.
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About the Arranger

Total Duration: 70’
(All timings are approximate)
Note to the Performers

I have used the metronome markings, dynamics, and ornaments from the Kalmus edition of the Goldberg Variations, Hans Bischoff, editor. There will always be some discussion about ornaments in Baroque music. I have written out the ornaments as carefully as I can from the suggestions of Hans Bischoff, although it is certainly possible that other thoughtful renditions can be made. There is typically a slowing at the end of each variation.

The Goldberg Variations is a long and complex piece of music. There can be the feeling that it is too long, and that it has to be time-managed somehow, possibly by not taking the repeats, or not taking repeats on slow variations. It must be understood that performing this piece is like climbing a very high mountain, and there is the simple need for patience and breathing. The proper internal rhythm – the proper breathing of the piece can only be found by taking all of the repeats. Then there is the internal architecture of the piece, finding how groups of variations might be seen as ‘movements’ within the broader framework. This kind of awareness will allow an understanding of the lengths of pauses between variations – briefer pauses, or hardly any at all, between variations making up a ‘movement;’ longer pauses at ‘movement’ points. In this way an internal tension line can be created and sustained, rather than simply playing one variation after another, with pauses of random length.

The keyboard recording of the Goldberg Variations that I like the best is by Murray Perahia. The performance is brilliant, and can be an excellent reference for anyone learning this saxophone quartet version.

DAVID MASLANKA
Program note

The *Goldberg Variations* by Johann Sebastian Bach is one of the monuments of Western keyboard music. I became acquainted with this piece as a graduate student in the 1960s at Michigan State University. It was presented as a model of contrapuntal craft and large-scale construction. Along with the fetching beauty of its theme, and Bach’s prodigious musical inventiveness, there are the canons. Every third variation is a canon, the first one at the unison, the next at the interval of a second, the next at the third, and so on, to canon at the ninth in Variation 27. This kind of technical conception is impressive; making it into beautiful music is extraordinary.

There were no copy machines in the 18th century, and Bach’s way of building his study library was to make his own hand copies of music that interested him. In so doing he was moved to make arrangements of some of this music for other instruments. He also often “recycled” his own music. This knowledge allowed me to think that it might be all right, and not a desecration, to put my hands on the masterpiece with the idea of remaking it for saxophones. I was confirmed in this thought by the Kumoi Quartet’s love of Bach, and their beautiful performances of other Bach arrangements. I think Mr. Bach would have approved.

DAVID MASLANKA
ARIA WITH 30 VARIATIONS
arranged for Saxophone Quartet
Aria

Andante ($d = 66$)

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

A bit louder

pp

a bit louder
**ARIAS WITH 30 VARIATIONS**

Variation 1

**Allegro moderato** ($\text{\textit{\textit{\textit{j} = 94)}}$

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone
ARI A W I T H  3 0  V A R I A T I O N S

Variation 3
Canon at the Unison

Andante (\( \dot{\text{q.}} = 60 \))

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

mf

f
dolce

dolce

dolce
VARIATION 3

Soprano Saxophone  
Saxophone Alto  
Saxophone Tenor  
Saxophone Baritone

Variation 3  
Canon at the Unison
Variation 4

Un poco meno mosso (\( \downarrow = 66 \))

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Un poco meno mosso (\( \downarrow = 66 \))

\( \text{legato} \)

\( f-p \)

\( \text{legato} \)

\( f-p \)

\( \text{legato} \)

\( f \)
ARIAS WITH 30 VARIATIONS

Variation 5

Vivace \( \frac{d}{d'} = 120 \)

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone
ARIA WITH 30 VARIATIONS

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Variation 6
Canon at the Second
Variation 7

Soprano Saxophone

Vivace \( \left( \frac{\text{\textfrac{3}{4}}}{\text{\textfrac{3}{4}}} \right) = 72 \)

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

1. 2. 3. 4. 5.

6. 7. 8. 9. 10.

ARIA WITH 30 VARIATIONS
Variation 9
Canon at the Third

Andantino \( \left( \frac{q}{\text{mm}} = 72 \right) \)
molto legato
VAARIATION 9

Variation 10
Fughetta

Allegro moderato ($\frac{d}{= 100}$)
ARI A WITH 3 0 V A R I A T I O N S

S.  

A.  

T.  

B.
Variation 10

Alto Saxophone

Tenor Saxophone

Variation 11

Molto vivace ($\frac{\text{bpm}}{} = 152$)

$\text{p leggero}$
Variation 12
Canon at the Fourth

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Moderato \( \frac{\text{d}}{= 76} \)
Variation 12

Variation 13

Andante ($\frac{d}{d} = 88$)

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Andante ($\frac{d}{d} = 88$)

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone
ARIA WITH 30 VARIATIONS

S.

A.

T.

B.

mf

f

20

mf

f

21

mf

22 23

S.

A.

T.

B.

24 26

S.

A.

T.

B.


VARIATION 13

S.  

A.  

T.  

B.  

27

28

29

30

31

32

35
Variation 14

Allegro ma non troppo \( (l = 84) \)
VA R I A T I O N  1 4
Variation 15
Canon at the Fifth
(in contrary motion)
Variation 17

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Vivace \( \{ = 100 \) non legato
ARI WITH 30 VARIATIONS

Soprano

Alto

Tenor

Baritone

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Tranquillo (h = 80)

Variation 18

Canon at the Sixth

Legato

Variation 19

J ≈ Œ ≈

Œ Œ ≈

Œ Œ ‰
Variation 18

Variation 19

Allegretto ($q. = 60$)
Variation 20

Allegro ($q = 96$)

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone
ARI A WI T H 3 0 VA RI AT I ONS

Variation 21
Canon at the Seventh

Andante tranquillo ($q = 56$)

molto legato

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

58
Variation 22

Allegro (\( \mathfrak{d} = 92 \))

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

\[
\begin{array}{lllllll}
1 & mf & 2 & 3 & 4 & 5 & 6 & 7 \\
\end{array}
\]
ARI A W I T H  3 0 V A R I A T I O N S

Soprano Saxophone

Variation 23

Vivace (\( \dot{q} = 100 \))

Alto Saxophone

Tenor Saxophone

Baritone Saxophone
VA R I A T I O N 23

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

S. A. T. B.
Variation 24
Canon at the Octave

Soprano Saxophone
Alto Saxophone
Tenor Saxophone
Baritone Saxophone

Moderato \( \left( \frac{\text{\textit{q.}}}{= 76} \right) \)

\( p \) sempre dolce

1 2 3

S. A. T. B.

4 5 6

S. A. T. B.

7 8 9 10

S. A. T. B.

f

\( p \) sempre dolce

\( mp \)

\( \text{legato} \)

\( \text{sub.} \)

"Variation 24
Canon at the Octave"

\( p \) sempre dolce

\( \text{mp} \)

\( \text{sub.} \)

\( \text{legato} \)

\( \text{sub.} \)
Variation 24

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Sempre dolce

Moderato (q. = 76)

Legato

Variation 24

Canon at the Octave

S. A. T. B.

11 12 13

S. A. T. B.

14 15 16

f

S. A. T. B.

17 18 19

67
ARIA WITH 30 VARIATIONS

Soprano Saxophone
Alto Saxophone
Tenor Saxophone
Baritone Saxophone

p con espressione
Larghetto (e = 72)

Variation 25

blend

pp — p
Variation 24

Variation 25

Larghetto ($\lambda = 72$)

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone
ARIA WITH 30 VARIATIONS

S. A. T. B.

S. A. T. B.

S. A. T. B.
ARIA WITH 30 VARIATIONS

S.

A.

T.

B.

22 23

S.

A.

T.

B.

24 25

S.

A.

T.

B.

26 27
VARIATION 25

S.

A.

T.

B.

\[
\text{ten. in tempo}
\]

S.

A.

T.

B.
Variation 26

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

\( \text{Vivace} \quad (q = 92) \)

\( \text{S.} \quad \text{A.} \quad \text{T.} \quad \text{B.} \)

\( \text{S.} \quad \text{A.} \quad \text{T.} \quad \text{B.} \)

\( \text{S.} \quad \text{A.} \quad \text{T.} \quad \text{B.} \)

\( \text{S.} \quad \text{A.} \quad \text{T.} \quad \text{B.} \)

\( \text{S.} \quad \text{A.} \quad \text{T.} \quad \text{B.} \)

\( \text{S.} \quad \text{A.} \quad \text{T.} \quad \text{B.} \)

\( \text{S.} \quad \text{A.} \quad \text{T.} \quad \text{B.} \)
Variation 27
Canon at the Ninth

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Allegro \( \frac{\text{q.}}{\text{q.}} = 66 \)
ARIA WITH 30 VARIATIONS

Variation 28

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Moderato (\( \frac{d}{4} = 84 \))
A R I A  W I T H  3 0  V A R I A T I O N S

S.

A.

T.

B.
Variation 28

Variation 29

Allegro vivace \( \text{\( q = 92 \)}}

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

S.   

A.   

T.   

B.   

6 6

1 1

2 2

3 3

4 4

5 5

6 6

7 7

85
ARIO WITH 30 VARIATIONS
VARIATION 29
This Quodlibet is a musical jest. Within the form and harmony of the theme two folksongs are introduced. The texts are: "Ich bin so lang nicht bei dir ge-west" (It is so long since I’ve been with you) and "Kraut and Rü-ben haben mich vertrieben" ("Cabbage and turnips have driven me away"). These texts appear on the final page of the original manuscript, written in by hand. The first song enters in the tenor saxophone in the first measure; the second appears in the alto saxophone in the next measure.
About the Arranger

David Maslanka was born in New Bedford, Massachusetts in 1943. He attended the Oberlin College Conservatory where he studied composition with Joseph Wood. He spent a year at the Mozarteum in Salzburg, Austria, and did masters and doctoral study in composition at Michigan State University where his principal teacher was H. Owen Reed.

Maslanka’s music for winds has become especially well known. Among his forty-plus works for wind ensemble and band are Symphonies 2, 3, 4, 5, 7, 8, and 9, twelve concertos, a Mass, and many concert pieces. His wind chamber music includes four wind quintets, four saxophone quartets, and many works for solo instrument and piano. In addition, he has written a variety of orchestral and choral pieces.

David Maslanka’s compositions are published by Maslanka Press, Carl Fischer, Inc., Kjos Music Company, Marimba Productions, Inc., and OU Percussion Press, and have been recorded on Albany, Reference Recordings, BIS (Sweden), Naxos, Cambria, CRI, Mark, Novisse, AUR, Cafua (Japan), Brain Music (Japan), Barking Dog, and Klavier labels. He has served on the faculties of the State University of New York at Geneseo, Sarah Lawrence College, New York University, and Kingsborough Community College of the City University of New York, and since 1990 has been a freelance composer. He now lives in Missoula, Montana. David Maslanka is a member of ASCAP.