

# 魔笛の主題による変奏

Fernando Sor

This musical score is for a piece titled "魔笛の主題による変奏" (Variations on the Theme of the Magic Flute) by Fernando Sor. It is arranged for Harp, Classical Guitar, and Acoustic Bass. The score is divided into three systems, each containing four staves. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is marked with various metronome numbers: 60, 55, 45, 60, 55, 60, 56, 54, 40, 60, 52, 60, 52, 30, 57, 60, 56, and 60. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like *pp* (pianissimo). The Harp part is written in treble clef, while the Classical Guitar and Acoustic Bass parts are written in bass clef. The Classical Guitar part includes a capo on the 8th fret, indicated by a small '8' on the staff. The Acoustic Bass part is written in a lower register, with some notes marked with an 'x' to indicate natural harmonics. The score is a variation of a theme, with the first system showing the initial theme and the subsequent systems showing variations. The tempo changes are indicated by metronome numbers above the notes. The dynamic markings are placed below the notes. The score is a single page, with the first system starting at measure 1 and the third system ending at measure 16. The overall structure is a continuous piece of music, with the variations building upon the initial theme.

System 1 (Measures 1-4):

- Harp:  $\text{♩} = 60$ ,  $\text{♩} = 60$ ,  $\text{♩} = 55$ ,  $\text{♩} = 45$  (triple),  $\text{♩} = 60$
- Classical Guitar:  $\text{♩} = 60$ ,  $\text{♩} = 60$ ,  $\text{♩} = 55$ ,  $\text{♩} = 45$  (triple),  $\text{♩} = 60$
- Acoustic Bass:  $\text{♩} = 60$ ,  $\text{♩} = 60$ ,  $\text{♩} = 55$ ,  $\text{♩} = 45$  (triple),  $\text{♩} = 60$
- Classical Guitar:  $\text{♩} = 60$ ,  $\text{♩} = 60$ ,  $\text{♩} = 55$ ,  $\text{♩} = 45$  (triple),  $\text{♩} = 60$

System 2 (Measures 5-8):

- Hrp.:  $\text{♩} = 55$ ,  $\text{♩} = 60$ ,  $\text{♩} = 56$ ,  $\text{♩} = 54$ ,  $\text{♩} = 40$ ,  $\text{♩} = 60$
- Guit.:  $\text{♩} = 55$ ,  $\text{♩} = 60$ ,  $\text{♩} = 56$ ,  $\text{♩} = 54$ ,  $\text{♩} = 40$ ,  $\text{♩} = 60$
- Bass:  $\text{♩} = 55$ ,  $\text{♩} = 60$ ,  $\text{♩} = 56$ ,  $\text{♩} = 54$ ,  $\text{♩} = 40$ ,  $\text{♩} = 60$
- Guit.:  $\text{♩} = 55$ ,  $\text{♩} = 60$ ,  $\text{♩} = 56$ ,  $\text{♩} = 54$ ,  $\text{♩} = 40$ ,  $\text{♩} = 60$

System 3 (Measures 9-16):

- Hrp.:  $\text{♩} = 52$ ,  $\text{♩} = 60$ ,  $\text{♩} = 52$ ,  $\text{♩} = 30$  (triple),  $\text{♩} = 57$ ,  $\text{♩} = 60$ ,  $\text{♩} = 56$ ,  $\text{♩} = 60$
- Guit.:  $\text{♩} = 52$ ,  $\text{♩} = 60$ ,  $\text{♩} = 52$ ,  $\text{♩} = 30$  (triple),  $\text{♩} = 57$ ,  $\text{♩} = 60$ ,  $\text{♩} = 56$ ,  $\text{♩} = 60$
- Bass:  $\text{♩} = 52$ ,  $\text{♩} = 60$ ,  $\text{♩} = 52$ ,  $\text{♩} = 30$  (triple),  $\text{♩} = 57$ ,  $\text{♩} = 60$ ,  $\text{♩} = 56$ ,  $\text{♩} = 60$
- Guit.:  $\text{♩} = 52$ ,  $\text{♩} = 60$ ,  $\text{♩} = 52$ ,  $\text{♩} = 30$  (triple),  $\text{♩} = 57$ ,  $\text{♩} = 60$ ,  $\text{♩} = 56$ ,  $\text{♩} = 60$

13

Hrp.

Guit.

Bass

Guit.

*pp*

$\text{♩} = 56$

$\text{♩} = 52$

$\text{♩} = 42$

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for four staves: Harp (Hrp.), Guitar (Guit.), Bass, and another Guitar (Guit.). The key signature is D major (two sharps). The tempo markings are ♩ = 56, rit. (ritardando), ♩ = 50, and ♩ = 64. The score includes first and second endings for the Harp and the second Guitar. The Bass part features dynamic markings of *pp* (pianissimo) and accents. The score is marked with "Ver, 1" (Verse 1) at the end of the first and second guitar parts.

22

The musical score for measures 22-25 of 'The Sound of Silence' features four staves. The top staff is for Harp (Hrp.) in treble clef, the second for Guitar (Guit.) in treble clef, the third for Bass in bass clef, and the bottom for Guitar (Guit.) in treble clef. All staves are in the key of D major (F# C# G# D) and 4/4 time. Measure 22 begins with a double bar line and repeat sign. The Harp part plays a series of chords and eighth notes. The top Guitar part plays a single note (D5) followed by a rest. The Bass part plays a single note (D2) followed by a rest. The bottom Guitar part plays a series of chords and eighth notes. Measure 23 continues the pattern. Measure 24 introduces a new harmonic structure. Measure 25 concludes the section with a final chord in the Harp and bottom Guitar, and a rest in the other parts.

Hrp.

Guit.

Bass

Guit.

24

Hrp.

Guit.

Bass

Guit.

*pp*

26

Hrp.

Guit.

Bass

Guit.

$\text{♩} = 60$   $\text{♩} = 50$   $\text{♩} = 40$   $\text{♩} = 64$

29

Hrp.

Guit.

Bass

Guit.

1. 2.

$\text{♩} = 50$   $\text{♩} = 60$   $\text{♩} = 50$   $\text{♩} = 64$

32

Hrp.

Guit.

Bass

Guit.

34  $\text{♩} = 62$   $\text{♩} = 64$   $\text{♩} = 50$   $\text{♩} = 50$   $\text{♩} = 20$   $\text{♩} = 60$

Hrp.

Guit.

Bass

Guit.

37  $\text{♩} = 56$   $\text{♩} = 30$   $\text{♩} = 64$   $\text{♩} = 50$   $\text{♩} = 36$  Var.2 *p*

Hrp.

Guit.

Bass

Guit.

41  $\text{♩} = 36$   $\text{♩} = 34$   $\text{♩} = 36$   $\text{♩} = 34$   $\text{♩} = 36$   $\text{♩} = 20$   $\text{♩} = 36$   $\text{♩} = 34$   $\text{♩} = 40$

Hrp.

Guit.

Bass

Guit.

*p* *pp* *p* *pp* *p* *pp* *p* *pp*

6 4 6

47  $\text{♩} = 36$   $\text{♩} = 32$   $\text{♩} = 36$   $\text{♩} = 32$   $\text{♩} = 36$   $\text{♩} = 40$

Hrp.  $\text{♩} = 36$   $\text{♩} = 32$   $\text{♩} = 36$   $\text{♩} = 32$   $\text{♩} = 36$   $\text{♩} = 40$

Guit.  $\text{♩} = 36$   $\text{♩} = 32$   $\text{♩} = 36$   $\text{♩} = 32$   $\text{♩} = 36$   $\text{♩} = 40$

Bass  $\text{♩} = 36$   $\text{♩} = 32$   $\text{♩} = 36$   $\text{♩} = 32$   $\text{♩} = 36$   $\text{♩} = 40$

Guit.  $\text{♩} = 36$   $\text{♩} = 32$   $\text{♩} = 36$   $\text{♩} = 32$   $\text{♩} = 36$   $\text{♩} = 40$

1. 2.

*p* *p* *p* *p* *p* *p*

53  $\text{♩} = 40$   $\text{♩} = 30$   $\text{♩} = 36$   $\text{♩} = 30$   $\text{♩} = 36$

Hrp.  $\text{♩} = 40$   $\text{♩} = 30$   $\text{♩} = 36$   $\text{♩} = 30$   $\text{♩} = 36$

Guit.  $\text{♩} = 40$   $\text{♩} = 30$   $\text{♩} = 36$   $\text{♩} = 30$   $\text{♩} = 36$

Bass  $\text{♩} = 40$   $\text{♩} = 30$   $\text{♩} = 36$   $\text{♩} = 30$   $\text{♩} = 36$

Guit.  $\text{♩} = 40$   $\text{♩} = 30$   $\text{♩} = 36$   $\text{♩} = 30$   $\text{♩} = 36$

*pp* *pp* *p* *p* *p*

58 Var.3  $\text{♩} = 60$   $\text{♩} = 80$   $\text{♩} = 74$   $\text{♩} = 60$   $\text{♩} = 80$

Hrp.  $\text{♩} = 60$   $\text{♩} = 80$   $\text{♩} = 74$   $\text{♩} = 60$   $\text{♩} = 80$

Guit.  $\text{♩} = 60$   $\text{♩} = 80$   $\text{♩} = 74$   $\text{♩} = 60$   $\text{♩} = 80$

Bass  $\text{♩} = 60$   $\text{♩} = 80$   $\text{♩} = 74$   $\text{♩} = 60$   $\text{♩} = 80$

Guit.  $\text{♩} = 60$   $\text{♩} = 80$   $\text{♩} = 74$   $\text{♩} = 60$   $\text{♩} = 80$

Var.3 *pp* *p*

63  $\text{♩} = 74$   $\text{♩} = 60$   $\text{♩} = 80$   $\text{♩} = 60$   $\text{♩} = 78$   $\text{♩} = 72$   $\text{♩} = 68$

Hrp.

Guit.

Bass

Guit.

67  $\text{♩} = 50$   $\text{♩} = 60$   $\text{♩} = 72$   $\text{♩} = 64$   $\text{♩} = 72$

Hrp.

Guit.

Bass

Guit.

71  $\text{♩} = 72$

Hrp.

Guit.

Bass

Guit.

75  $\text{♩} = 60$   $\text{♩} = 50$   $\text{♩} = 76$

Hrp. 1. 2.  $p$  3 3

Guit. 8

Bass

Guit. 8  $p$  3 3

79 5 3 3 3

Hrp.

Guit. 8

Bass

Guit. 8 3 3 3 3

82 5 3 3

Hrp.

Guit. 8

Bass

Guit. 8 3 5 3 3

85

1. 3 2. 3

Hrp.

Guit.

Bass

Guit.

88 3 3 3

Hrp.

Guit.

Bass

Guit.

91 3 5 3 3

Hrp.

Guit.

Bass

Guit.



94

1. 3 2.

$\text{♩} = 72$

Hrp. *pp*

Guit. 8  $\text{L}_3 \text{L}_3 \text{L}_3 \text{L}_3$

Bass

Guit. 8 3 *p* <  $\text{L}_3 \text{L}_3 \text{L}_3 \text{L}_3$

98

Hrp.

Guit. 8  $\text{L}_3 \text{L}_3 \text{L}_3 \text{L}_3 \text{L}_3 \text{L}_3 \text{L}_3 \text{L}_3 \text{L}_3 \text{L}_3 \text{L}_3$

Bass

Guit. 8  $\text{L}_3 \text{L}_3 \text{L}_3 \text{L}_3$

101

Hrp.

Guit. 8  $\text{L}_3 \text{L}_3 \text{L}_3 \text{L}_3 \text{L}_3 \text{L}_3 \text{L}_3 \text{L}_3 \text{L}_3 \text{L}_3 \text{L}_3$

Bass

Guit. 8  $\text{L}_3 \text{L}_3 \text{L}_3 \text{L}_3$

104

1. 2.

Hrp.

Guit.

Bass

Guit.

107

Hrp.

Guit.

Bass

Guit.

110

Hrp.

Guit.

Bass

Guit.

## Coda

113

**1.**

**2.**

**Coda**

Hrp.

Guit.

Bass

Guit.

*p*

117

Hrp.

Guit.

Bass

Guit.

120

Hrp.

Guit.

Bass

Guit.

123

Hrp.

Guit.

Bass

Guit.

128

Hrp.

Guit.

Bass

Guit.

133

Hrp.

Guit.

Bass

Guit.