



ソル倶楽部編／ソル・ギター作品全集

WoO 変奏曲ハ長調 Thème varié

マドリード市立歴史博物館 Biblioteca Histórica Municipal de Madrid の手書き譜を底本とした (整理番号 722-24)。

被献呈者はなし。

本作品の印刷譜としては、スウェーデンのケネス・スパル Kenneth Sparr 氏が所有する 1805 年にピエール＝ジャン・ポロによって出版された《ソルスによる練習曲とスペイン風変奏曲 Etudes et Variations Espagnoles par Sors》がある。この楽譜はソルの最初の出版譜として重要ではあるが、あちこちポロの手が加えられて (例えば、第 7 変奏はポロによる作曲!) おり、そのままソル作品として公開はできない。

ところがルイス・ブリソ・デ・モンティアーノ Luis Briso de Montiano が、今回の底本に使用した手稿譜を発見し、状況は変わった。この手稿譜は作曲者名も書いた人も不明と分類されていたが、スパル氏がポロ楽譜を入手して、ソルの作品であることが判明した。この発見の詳細については、スパル氏の「フェルナンド・ソルの未知の 2 作品」(2009 年、Guitar dream no.17) を参照のこと。

テーマは民謡、童謡、またはオペラからの旋律と考えられるが、特定されていない。技巧的で力強いソルの初期の特徴をよく著わしている作品である。

菅原 潤

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※この作品の初出版は Guitar dream no.17 (2009 年)。

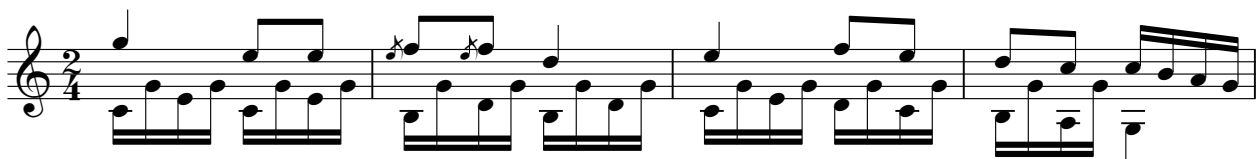
Variations

Biblioteca Histórica Municipal de Madrid 722-24

Fernando Sor, WoO

Edited by Jun Sugawara and Hirokazu Sato

Thema



Musical notation for the first line of the Thema, measures 1-4. The piece is in 2/4 time. The melody consists of eighth and sixteenth notes, with some accidentals (flats) in the second measure.

5



Musical notation for the second line of the Thema, measures 5-8. The melody continues with eighth and sixteenth notes, ending with a double bar line and repeat dots.

9



Musical notation for the third line of the Thema, measures 9-12. The melody continues, with a key signature change to one sharp (F#) in the final measure, ending with a double bar line and repeat dots.

13



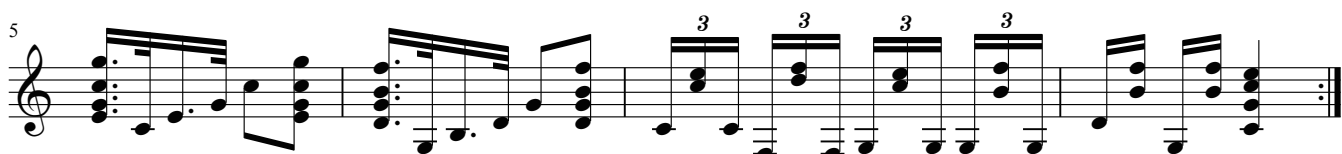
Musical notation for the fourth line of the Thema, measures 13-16. The melody continues, ending with a double bar line and repeat dots.

Var. 1



Musical notation for the first variation, measures 1-4. The piece is in 2/4 time. The melody is more rhythmic, featuring eighth and sixteenth notes with slurs and accents.

5



Musical notation for the second variation, measures 5-8. The melody continues with eighth and sixteenth notes, featuring triplets in measures 6 and 7, ending with a double bar line and repeat dots.

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9

13

Var. 2

4

7

10

13

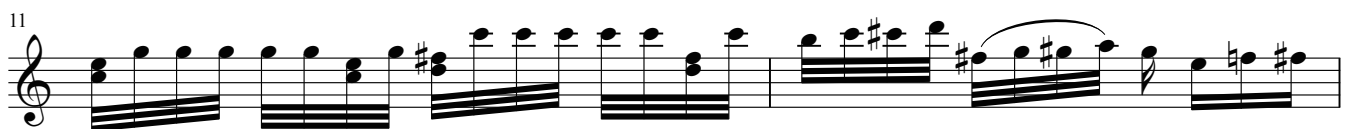
Var. 3  Musical notation for measures 1-2 of Var. 3. The piece is in 2/4 time. Measure 1 contains a series of eighth-note chords. Measure 2 contains a series of eighth-note chords, with a sharp sign above the second measure.

3  Musical notation for measures 3-5 of Var. 3. Measure 3 continues the eighth-note chord pattern. Measure 4 contains a sharp sign above the second measure. Measure 5 contains a sharp sign above the second measure and a fermata over the final chord. Fingering numbers 6, 6, and 3 are written below the notes in measures 4 and 5.

5  Musical notation for measures 6-7 of Var. 3. Measure 6 continues the eighth-note chord pattern. Measure 7 contains a sharp sign above the second measure and a fermata over the final chord.

7  Musical notation for measures 8-9 of Var. 3. Measure 8 continues the eighth-note chord pattern. Measure 9 contains a sharp sign above the second measure and a fermata over the final chord. Fingering numbers 3, 3, and 3 are written below the notes in measure 9.

9  Musical notation for measures 10-11 of Var. 3. Measure 10 contains a repeat sign at the beginning and continues the eighth-note chord pattern. Measure 11 contains a sharp sign above the second measure and a fermata over the final chord.

11  Musical notation for measures 12-13 of Var. 3. Measure 12 continues the eighth-note chord pattern. Measure 13 contains a sharp sign above the second measure and a fermata over the final chord.

13  Musical notation for measures 14-15 of Var. 3. Measure 14 continues the eighth-note chord pattern. Measure 15 contains a sharp sign above the second measure and a fermata over the final chord.

15  Musical notation for measures 16-17 of Var. 3. Measure 16 continues the eighth-note chord pattern. Measure 17 contains a sharp sign above the second measure and a fermata over the final chord. Fingering numbers 3, 3, and 3 are written below the notes in measure 17.



Var. 4

3

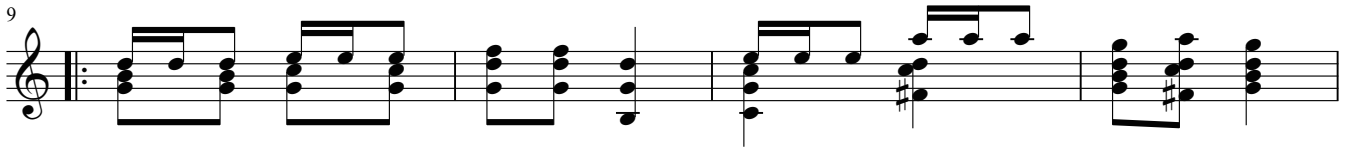
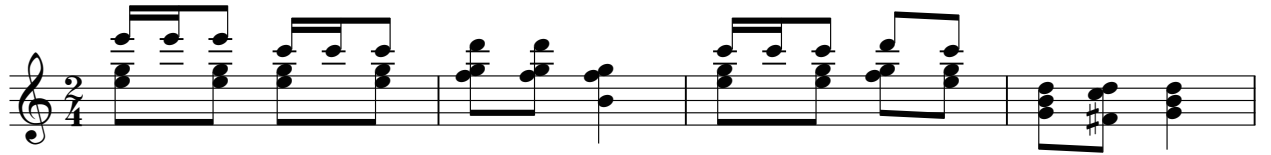
6

9

11

14

Var. 5



Più mosso

Var. 6

