

Tema con variaciones

Op.11

Revisión
César AMARO

Andante

Fernando SOR
(1778-1839)

The main theme is written in G major, 6/8 time, and consists of 16 measures. It features a melody with grace notes (marked 'a') and fingerings (marked 'i', 'm'). The bass line includes triplets and rests. Dynamics include piano (p) and accents. A circled '5' is placed below the first triplet in the second measure.

The first variation is marked '1ª variación Plus vite' and consists of 16 measures. It features a more rhythmic melody with triplets and grace notes. Dynamics include piano (p) and accents. A circled '3' is placed below the final measure.

This section contains three variations: C V, C VII, and C III. Each variation consists of 4 measures. They feature rhythmic patterns with triplets and grace notes. Dynamics include piano (p) and accents. A circled '4' is placed below the first measure of variation C VII.

2ª variación

lento espressivo

Musical score for the 2nd variation, measures 1-15. The score is written on a single treble clef staff. It begins with a repeat sign. The first measure has a fermata over a whole note chord. The melody consists of eighth and quarter notes, often beamed together. Fingerings are indicated by numbers 1-4. Dynamic markings include *p* (piano) and *a* (accents). The piece is divided into sections labeled C V, C VII, C VIII, and C X. The notation includes various articulations such as slurs and accents.

3ª variación

poco più

Musical score for the 3rd variation, measures 1-15. The score is written on a single treble clef staff. It begins with a repeat sign. The first measure has a fermata over a whole note chord. The melody consists of eighth and quarter notes, often beamed together. Fingerings are indicated by numbers 1-4. Dynamic markings include *p* (piano). The piece is divided into sections labeled C V and C I. The notation includes various articulations such as slurs and accents. A specific instruction *arm 19°* is present above a measure.

4ª variación

tempo primo

5ª variación

menor
più lento

C VII.

6ª variación

m *i m a m i m* *i m* *a m i m i m i* *C VIII* *C X*

♩ X

C IX

C X

i m a m i *m i m i m* *C V*

C VII

C X

♩ VIII

m *i p m i a m a m i m i* *m p i m i p a m i m i* *m i m i m i a m i m i* *m i a p i m i*

♩ VIII

i m *i m* *m i m i a m* *m i m i* *m a i m p i*

7ª variación final

energico

a m *a m* *♩ V* *arm*

a m *♩ II*

a m *a m* *i m p i* *i m i m i* *i m i p i*

♩ V *C III* *C II* *C I* *a m* *a m* *a m* *i m i m i p* *i m i m i*