



# FERNANDO SOR

## Variations on a theme of Mozart, op. 9

for guitar solo

Edited by Brian Jeffery

TECLA EDITIONS

## Sor's variations on a theme from Mozart's *The Magic Flute* [op. 9]

Sor's variations on a theme from Mozart's *The Magic Flute* [op. 9] are among his most famous works. They are dedicated to his brother Carlos Sor who had also escaped from Spain at the end of the war there and had joined his brother in Paris and then from 1820 to 1821 visited him in London where both brothers taught the guitar. It is a grand work with five variations and a coda which makes a triumphal end to the work.

This edition comes from the new 2019 second edition of Sor's *New Complete Works for Guitar* edited by Brian Jeffery. The Introduction and Index to the entire series can be seen here on this site.

Detailed notes about Sor's variations on a theme from Mozart's *The Magic Flute* [op. 9] for performers, students, historians, and others, can be found at the end of this file.

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# VARIATIONS ON "O CARA ARMONIA" FROM MOZART'S *THE MAGIC FLUTE*

Dedicated to his brother, Carlos Sors

## OPUS 9

Fernando Sor  
Edited by Brian Jeffery

### INTRODUCTION

**Andante largo**

*dolce*

5

10

13

16

19

22

harm. nat. harm. nat. harm. nat. harm. nat. harm. nat.

f

THEME

Andante moderato

The musical score for the Theme consists of six staves of music. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The melody is written in the upper register, featuring eighth and sixteenth notes with frequent slurs and accents. The lower register provides a harmonic accompaniment with chords and single notes. Measure numbers 5, 9, 13, 17, and 21 are indicated at the start of their respective staves. The piece concludes with a double bar line at the end of the sixth staff.

VARIATION 1

The musical score for Variation 1 consists of four staves of music. It begins at measure 25 with a treble clef, the same key signature of three sharps, and a 2/4 time signature. The melody is characterized by rapid sixteenth-note passages, often with slurs and accents. The accompaniment continues with chords and single notes. Measure numbers 25, 27, 30, and 33 are indicated at the start of their respective staves. The variation concludes with a double bar line at the end of the fourth staff.