

Preface: An additional movement for the famous Theme and Variation Op. 9 by Fernando Sor

The original piece

Introduction and Variation on a Theme by Mozart Op. 9 is an all-time favorite considered by almost all classical guitarist. The piece contains 8 movements: the dramatic *Introduction* (although many old-school musicians disregarded this movement and view it as an unnecessary or irrelevant part of the music), the *Theme*, five *Variations* consisting of various guitar techniques to showcase the possibility of the instrument as well as the technical prowess of the player, and lastly the orchestral *Finale*.

The *Theme* was adopted by Sor from a small tune from one of Mozart's most famous opera *Die Zauberflöte* "The Magic Flute" called *Das klinget so herrlich*. The tune is sung by the devil Monostatos with his minions when they are bewitched by the sound of Papageno's chime:

Das klinget so herrlich,	That sounds so pretty,
Das klinget so schön!	That sounds so lovely!
Larala la la larala!	Larala la la larala!
Nie hab ich so etwas gehört und gesehen!	Never have I seen or heard the like!
Larala la la larala!	Larala la la larala!

It could not be coincidental that Sor specifically chose this part of the opera as the basis for his most known piece. In fact, he had every reason to choose this tune: the melody is very much completed on its own; the harmony is quite simple allowing further development; the length of the theme is neither too long nor too short. One other reason which was not explicitly investigated, is the lyrics of the song. "That sounds so pretty, That sounds so lovely!", the words may have very well been said for the guitar, about its power of to tame the beasts, about the beauty of the sound from the guitar. It may have been true that these techniques (slurs, quick shifts, orchestral) were rather novel during Sor's time, and thus "Never have I seen or heard the like!".

The additional movement

The subsequent song in the *Die Zauberflöte* opera starting right after the retreat of Monostatos and his slaves is another beautiful theme *Könnte jeder brave Mann*. Here, Papageno and Pamina, after safely escaping from Monostatos, converse about the magic of the chime:

Könnte jeder brave Mann
Solche Glöckchen finden,
Seine Feinde würden dann
Ohne Mühe schwinden,
Und er lebte ohne sie
In der besten Harmonie!
Nur der Freundschaft Harmonie
Mildert die Beschwerden;
Ohne diese Sympathie
Ist kein Glück auf Erden!

If every good man
Could find little bells like these,
His enemies would then
Fade effortlessly away,
And he would live without them
In perfect harmony!
Only friendship's harmony
Lightens hardship;
Without this sympathy
There is no happiness on earth!

A perfectly written short piece! And would be absolutely suitable for describing the guitar. The sound of the music from the dear instrument would defeat the darkness and bring light to the Earth.

For this, I decided to transcribe the theme into an additional movement of Sor's *Theme and Variations Op. 9*, as an *Intermezzo*. The slow pace of the music would be more suitable to be played between the second movement (a slow minor movement) and the third movement (a moderato well-structured movement with a series of tension-resolution pairs). It is not considered a variation since the ground is a completely different entity. The Intermezzo would serve as a recessing/transition point from the solemnity of the second movement, to a brighter surroundings of the third movement.

While the original tonality from *Das klingen so herrlich* to *Könnte jeder brave Mann* is unchanged in Mozart's manuscript, I have included a slight adjustment on the second page of the transcription, in addition to the original tonality, making the tonal transition $I \rightarrow V \rightarrow I$. You can try playing both ways; however, I certainly prefer the movement in E major, as the B major counterpart is only for experimentation purpose.

Please enjoy!

Quang Hung Duong

Intermezzo

for Sor's Variations on a Theme by Mozart

Op. 9

Original music by W. A. Mozart: Könnte jeder brave Mann - Die Zauberflöte

Transcribed by Hung Duong

After the 2nd movement

Andante

8 *p* *mf* *p*

5 *mf* *p*

9 *f* *p* *f* *p*

13 *mf* *f*

16 *p* *mf* *p*

21 *mf* *p*

Attach the 3rd movement

After the 2nd movement

Andante

25

29

33

37

41

45

Attach the 3rd movement