

Choral Variations on "Twinkle, twinkle, little star" ♪
キラキラ星変奏曲 Version 2.0.6

1

- The Life of Jesus Christ sung with theme and 1 + 40 variations -
～ 主題と1+40の変奏で歌い綴るイエス・キリストの足跡 ～

Cont.

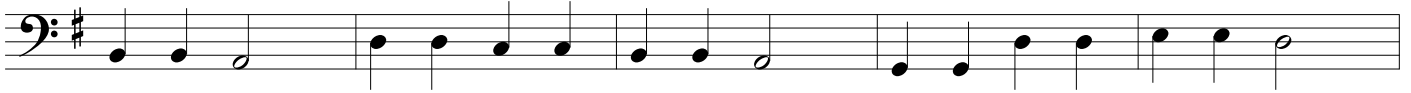
Original melody: French folk song
Lyrics/Variations: Shigeharu Matsuo

No.1 Variation-0 ハシソフオニア(Sinfonia)

Theme(0,0) in B



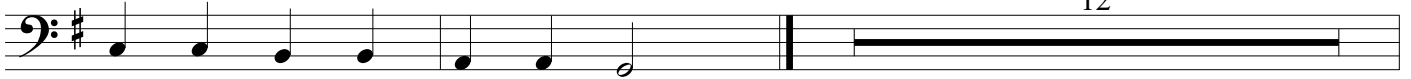
6



No.2 Theme 星を見上げて

Theme(0,0) in S Theme(1,1) in B

11



25



28



31



34



2

No.3 Variation-1 大いなる光

37

Theme(0,0)(0,1) in B



41



46



51



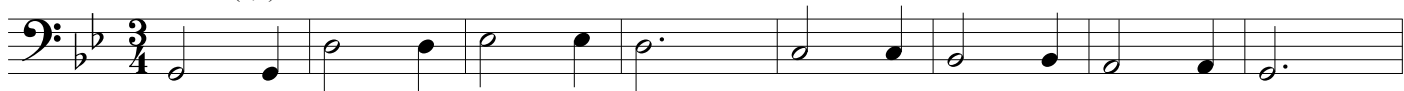
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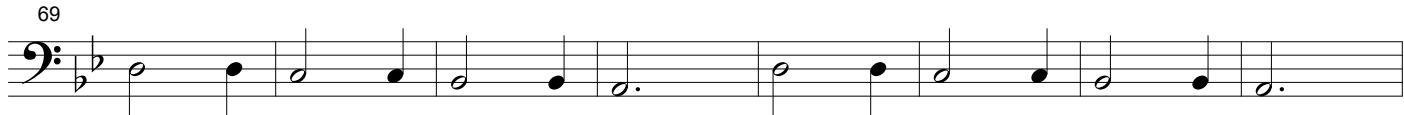
No.4 Variation-2 待降のキャロル

61

Theme(0,0) in B



69



77



No.5 Variation-3 みつかい告げる(受胎告知)

85

Theme(0,0) in S,A,T,B Theme(1,1) in B



92



97



102



107



112



117



121



4

No.6 Variation-4 マリアの讃歌 (Magnificat)

125 Theme(0,0)(0,1)(1,0)(1,1) in B and most of other parts



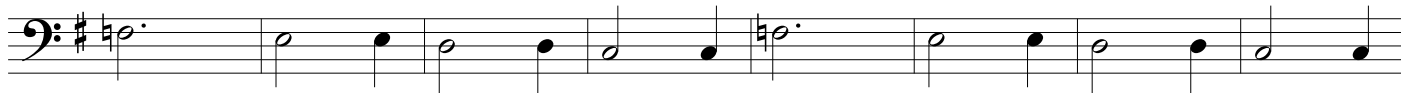
133



141



149



157



165



173



181



189



197



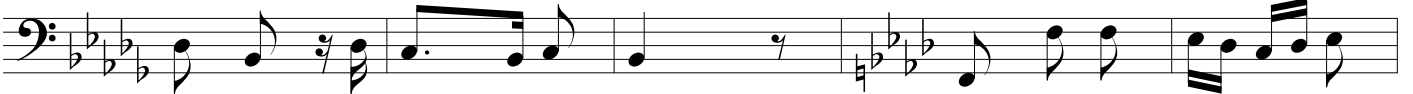
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213



218



223



228



233



6

237



243



249



255



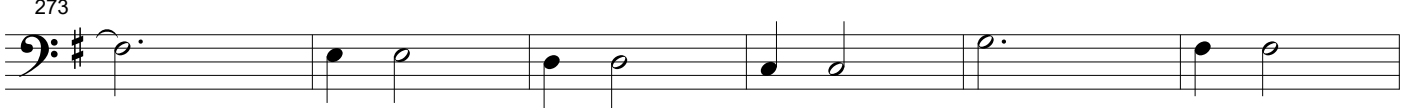
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267



273



279



No.7 Variation-5 ベツレヘムへの旅路

289 Theme(0,0) in T



293



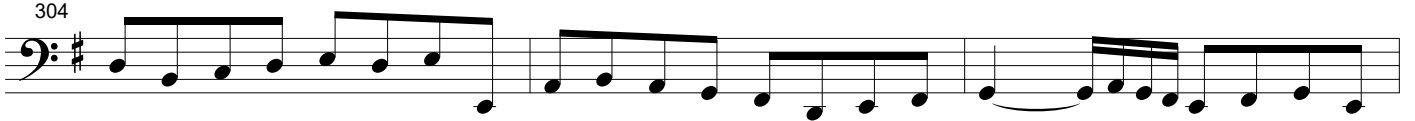
297



301



304



307



310



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8

No.8 Variation-6 ベツレヘムの馬小屋で(イエスの誕生)

315 Theme(1,1) in B Theme(0,0) in T,



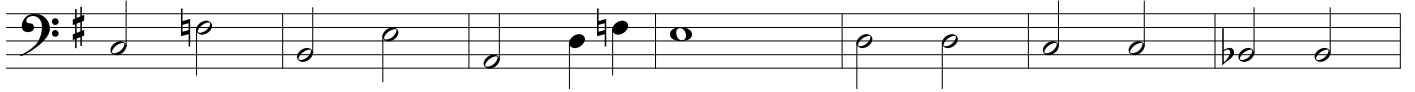
322



329



336



343

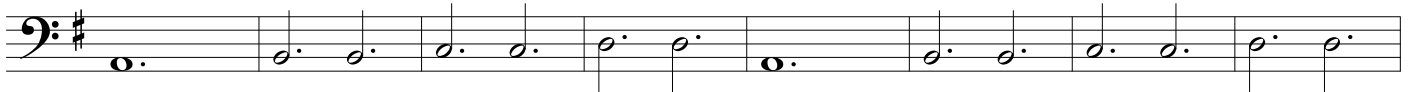


No.9 Variation-7 羊飼いのカノン

349 Theme(0,1) in B



357



365



No.10 Variation-8 羊飼いへの良き知らせ

373

Theme(0,1) in B



379



No.11 Variation-9 天使の讚美 (Gloria)

Theme(0,0) in S,A,T,B Theme(1,1) in B

385



390



394



399



403



406

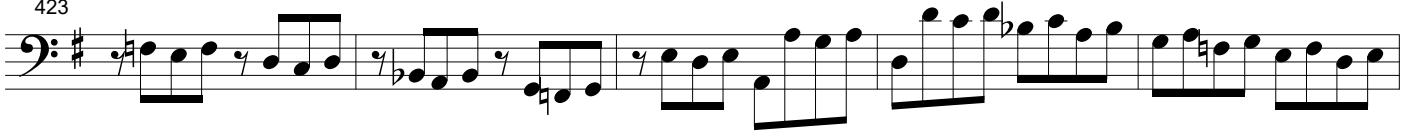


10

415



423



428



434



442



No.12 Variation-10 馬屋に急げ!

Theme(0,0) in S

449



453



457



No.13 Variation-11 みどり子イエスの子守歌

461

Theme(0,0) in S



466



472



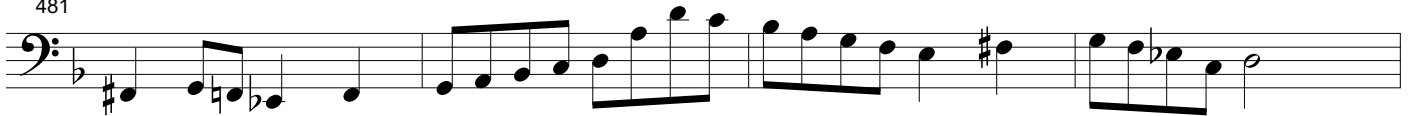
No.14 Variation-12 洗礼者ヨハネ

477

Theme(0,0) in T, S (Dorian mode)



481



485



No.15 Variation-13 鳩のように(イエスの洗礼)

489

Theme(0,0) in S



496



12 No.16 Variation-14 イエスの弟子

Theme(0,0) in S (Dorian mode)

501 12

517

521

No.17 Variation-15 カナの婚礼

Theme(0,0) in B Theme(1,1) in S

525

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537

543

549

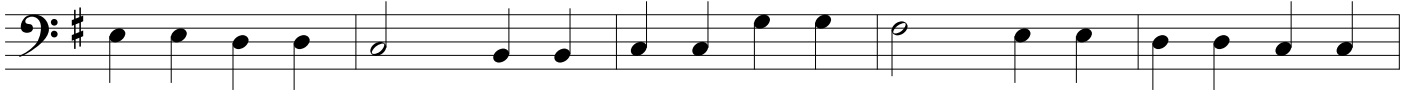
No.18 Variation-16 イェス山に登る

557

Theme(1,1) in B



562



567



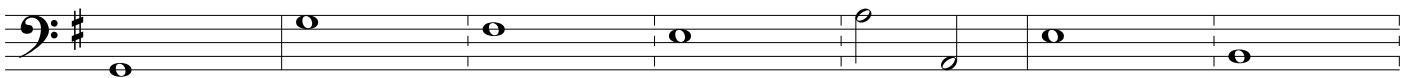
No.19 Variation-17 山上のイエスの言葉

573

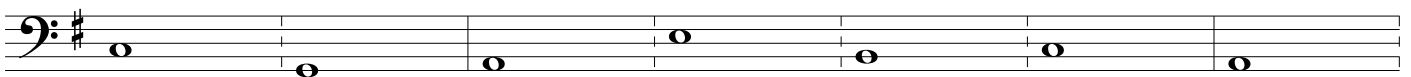
Theme(0,0) in A (Mixolydian mode)



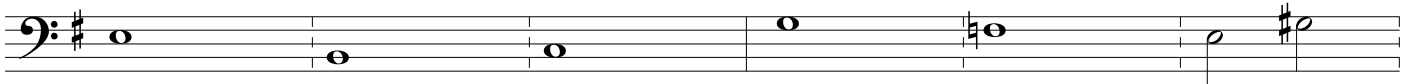
580



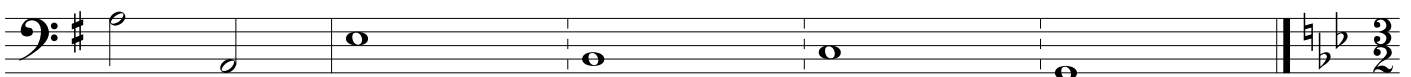
587



594



600



No.21 Variation-19 イェス湖上を歩く

637

Theme (1,1) in B, Theme (0,0) in T(Compressed, like fractal)

641

643

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649

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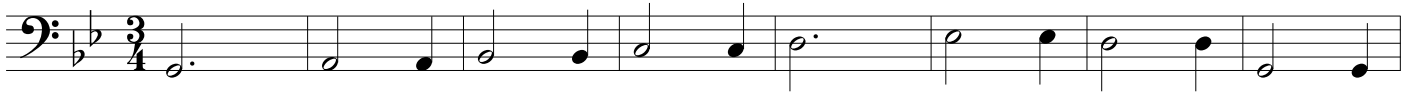
657

16

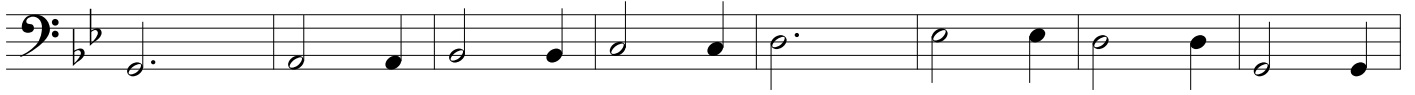
No.22 Variation-20 ラザロの死と甦り

661

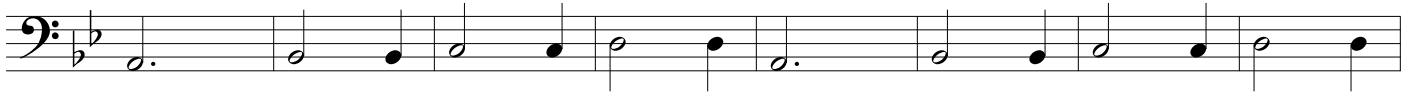
Theme(0,1) in B



669



677



685



No.23 Variation-21 イェスにすぎる2人のカノン

693

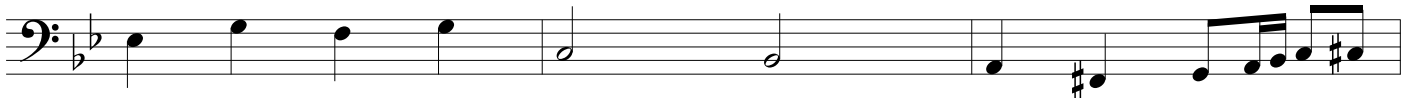
Theme(0,0) in S/A Canon



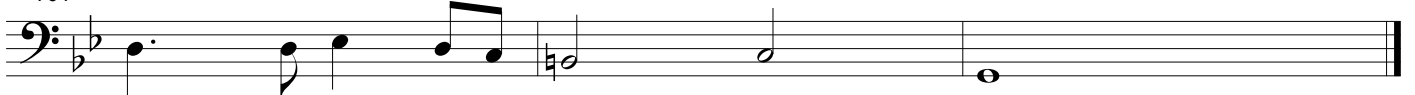
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701



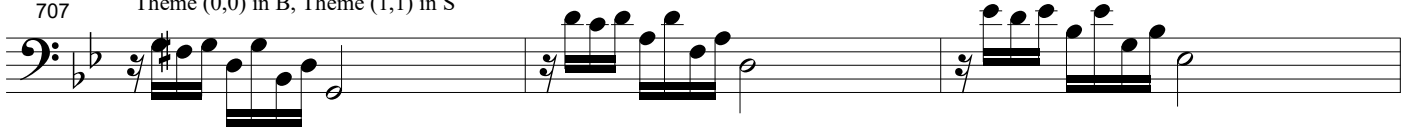
704



No.24 Variation-22 エルサレムに向かうPrelude

707

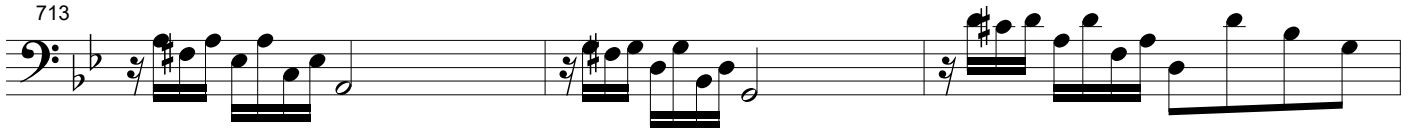
Theme (0,0) in B, Theme (1,1) in S



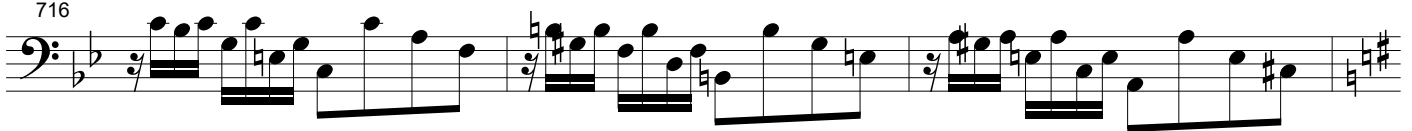
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713



716



719



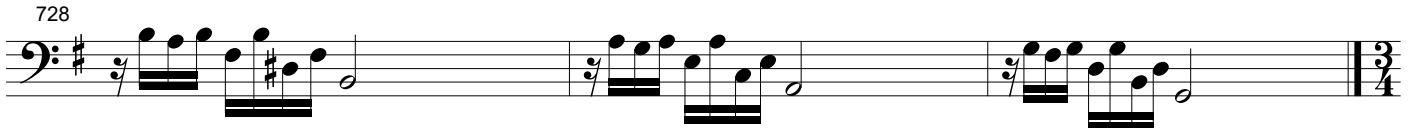
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725



728



18

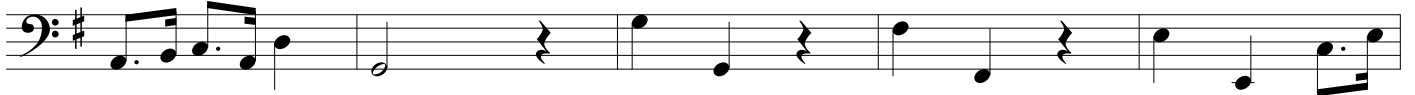
No.25 Variation-23 ダビデの子、ホサナ

731

Theme(0,0) in B,S



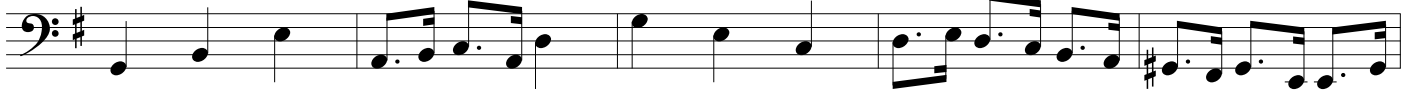
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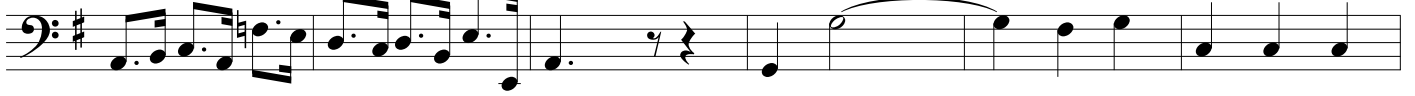
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747



752



758



No.26 Variation-24 ユダの裏切り

763

Theme(1,0) in S, Theme(0,0) in B



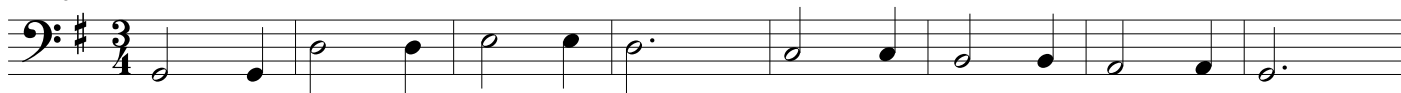
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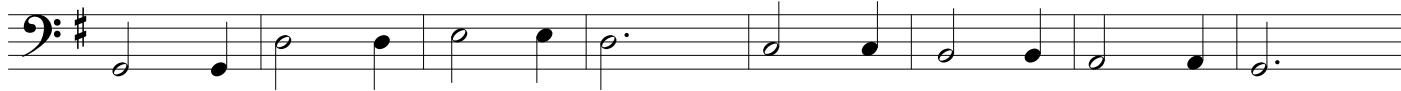
No.27 Variation-25 ゲッセマネの祈り

775

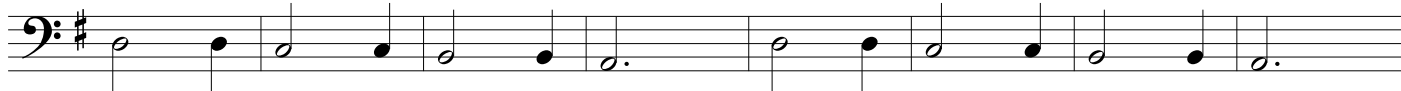
Theme(1,0) in B



783



791



799



No.28 Variation-26 イエス捕われる

807

Theme(0,0) in S



810



813



816



20

No.29 Variation-27 大祭司の前で

819

Theme (0,1) in B, S



823



829



832



835



837



No.30 Variation-28 ペトロに迫る人々のカノン

839

Theme(0,0) in S/A Canon



846



No.31 Variation-29 ペト□の改悛

Theme(0,0) in T

852



856



860



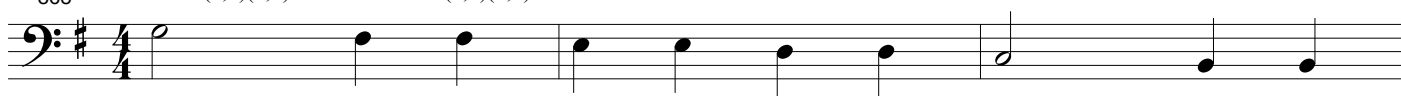
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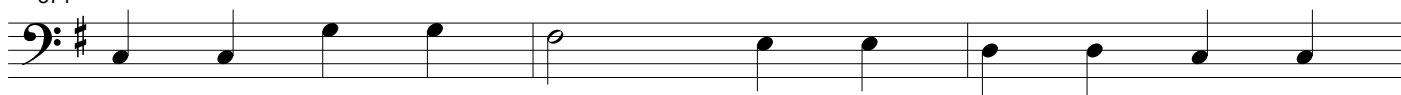
No.32 Variation-30 シンメトリーなアリア(言葉と音楽の回文)

Theme(0,0)(0,1) in S and Theme(1,1)(1,0) in B

868



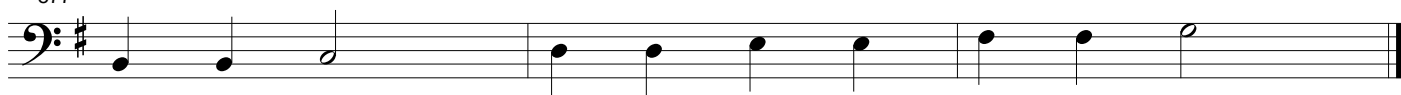
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874



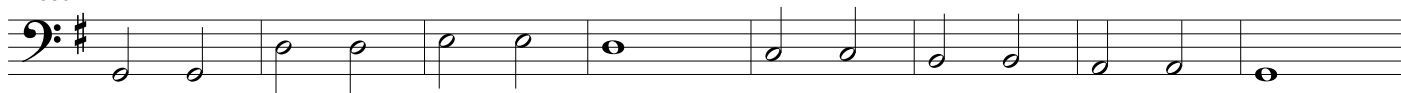
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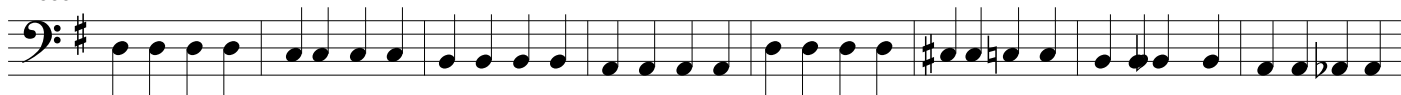
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No.33 Variation-31 法廷

880 Theme(0,0) in B



888



896

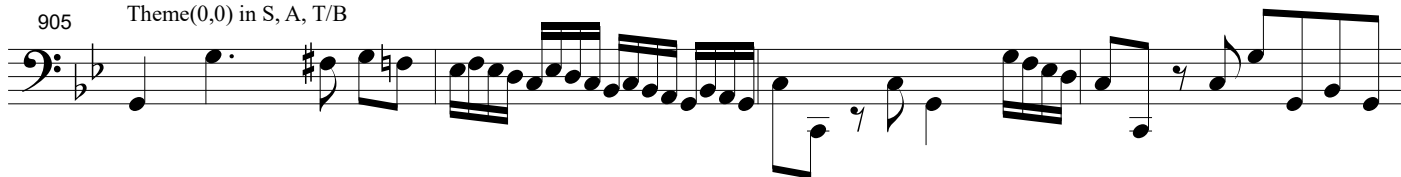


901



No.34 Variation-32 猛る群衆のカノン

905 Theme(0,0) in S, A, T/B



909



913



917



No.35 Variation-33 兵士らイエスをなぶり

Theme(0,0) in S, A, T, B and Tonality change

921

923

925

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930

932

934

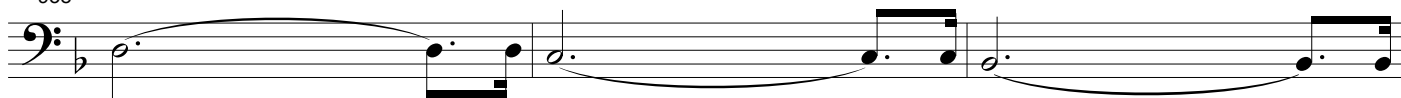
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24

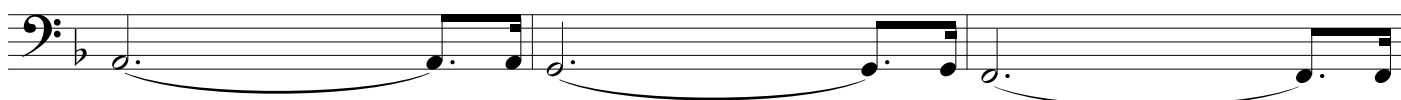
No.36 Variation-34 十字架へのプレリュード

938

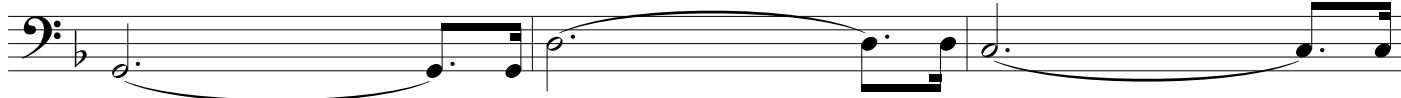
Theme(1,1) in B



941



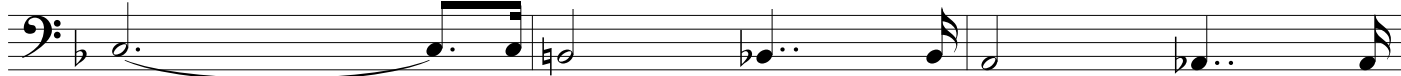
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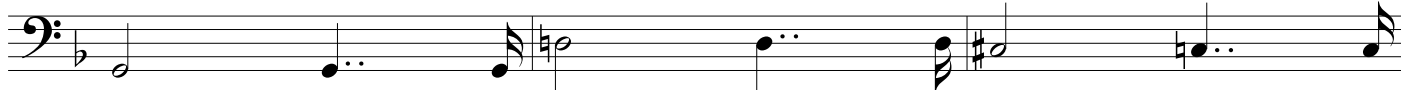
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950



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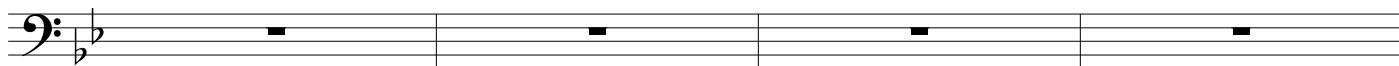


959



No.37 Variation-35 十字架のフーガ

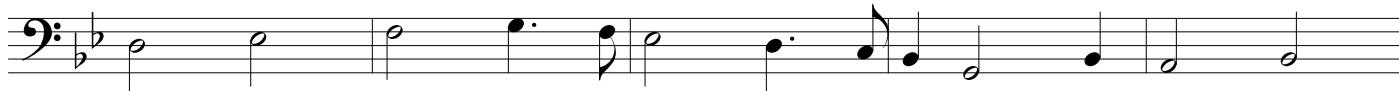
962 Theme(1,0) (0,0) in S,A,T,B (1,1)(0,1) in B



966



971



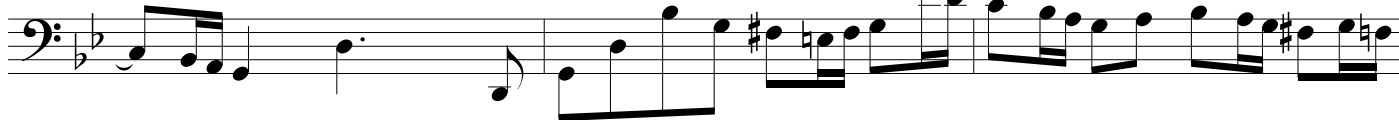
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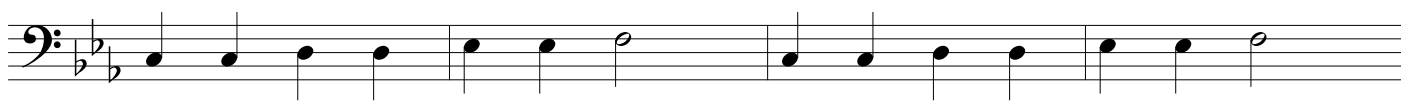
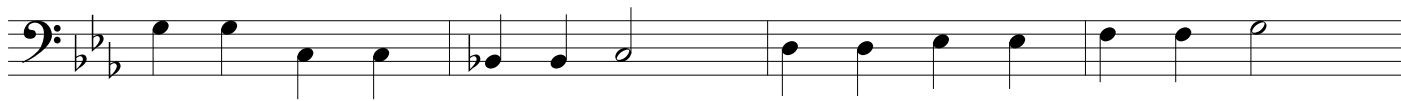
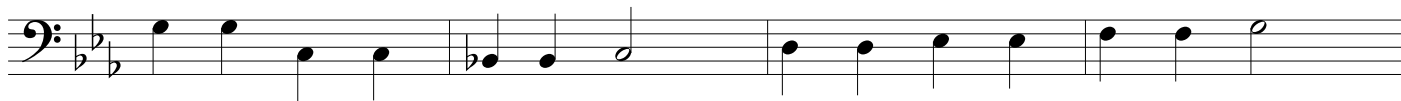
26

998

Musical score for bass clef, 998 measures. The score is written in a single system with eight staves. The key signature is one flat (B-flat), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes accidentals (sharps and flats) and dynamic markings (accents and slurs). The score concludes with a double bar line and a key signature change to two flats (B-flat and E-flat).

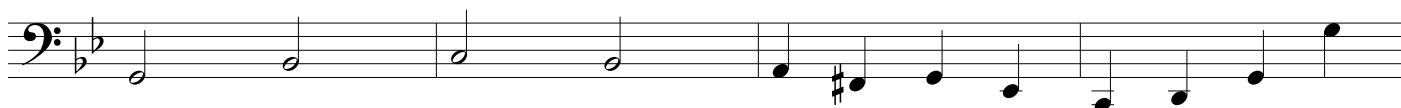
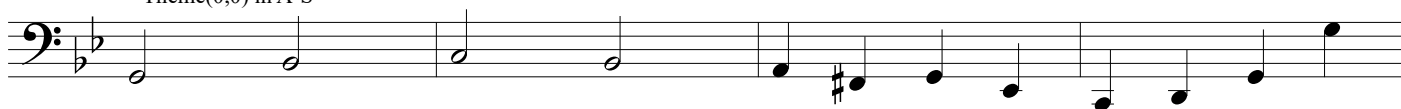
No.38 Variation-36 イエスの死

Theme(1,0) in B (Phrygian mode)



No.39 Variation-37 神の子羊(Agnus Dei)

Theme(0,0) in A-S



28

No.40 Variation-38 イエスの墓で

Theme(0,0) in T

The musical score consists of eight staves of music in bass clef with a key signature of one sharp (F#). The piece is titled 'No.40 Variation-38 イエスの墓で' (At the Tomb of Jesus) and is identified as 'Theme(0,0) in T'. The score is characterized by frequent changes in time signature, including 2/4, 3/4, 5/4, 7/4, 11/4, and 3/2. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The piece concludes with a double bar line in 4/4 time.

No.41 Variation-39 復活のプレリュード(Prelude)

Theme(1,0) in B

Musical notation for No.41 Variation-39, Theme(1,0) in B. The score consists of two staves of music in bass clef, 4/4 time, with a key signature of one sharp (B major). The melody is simple and melodic, featuring quarter and eighth notes.

No.42 Variation-40 復活のフーガ

Theme(0,0)(1,0) in S,A,T,B Theme(0,1) in B Theme(1,1)

Musical notation for No.42 Variation-40, Theme(0,0)(1,0) in S,A,T,B Theme(0,1) in B Theme(1,1). The score consists of seven staves of music in bass clef, 4/4 time, with a key signature of one sharp (B major). The notation includes various rhythmic patterns such as eighth notes, sixteenth notes, and triplets, with some notes marked with '7' indicating a triplet of seven notes.

30

The image displays a musical score for a bass clef instrument in the key of D major. The score consists of eight staves of music. The first staff begins with a quarter rest, followed by a series of eighth and sixteenth notes, including a triplet. The second staff features a steady eighth-note pattern. The third staff continues with eighth notes and includes a triplet. The fourth staff has a quarter rest followed by eighth notes and a sixteenth-note triplet. The fifth staff starts with a quarter note, followed by a half note, and then a sixteenth-note triplet. The sixth staff begins with a half note, followed by eighth notes and a sixteenth-note triplet. The seventh staff starts with a quarter rest, followed by eighth notes and a sixteenth-note triplet. The eighth staff begins with eighth notes, followed by a quarter rest and a final sixteenth-note triplet.

A single-staff musical score in bass clef with a key signature of one sharp (F#). The score consists of nine measures of music. The first measure is a whole rest. The second measure contains a quarter note G4. The third measure contains a quarter note A4. The fourth measure contains a quarter note B4. The fifth measure contains a quarter note C5. The sixth measure contains a quarter note D5. The seventh measure contains a quarter note E5. The eighth measure contains a quarter note F#5. The ninth measure contains a quarter note G5. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

32

No.43 Theme 再び星を見上げて

Theme(0,0) in S Theme(1,1) in B

The musical score consists of four staves of music, all in bass clef and G major (one sharp). The first staff begins with a bass clef and a sharp sign. The melody starts on G4, moving through A4, B4, and C5, then descending through B4, A4, G4, F4, E4, D4, C4, and B3. The second staff continues the melody with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, and B3. The third staff features a more complex rhythmic pattern with eighth and sixteenth notes, including a sharp sign on the second staff. The fourth staff concludes the piece with a final half note G4 and a fermata over it.