


1939

Violin Course: Grade 8, Studies

Sherwood Music School

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Sherwood Music School Courses

VIOLIN



STUDY 801

Paganini's "Twenty-four Caprices" loom large in the advanced literature of the violin. Ten of them have been carefully chosen for inclusion in the final Grade of this Course. Section (a) of this Study is Caprice No. 13, and section (b) is Caprice No. 20.

An outstanding feature of section (a) is the chromatic shifting combined with double stops, as in measures 1 and 2. In the second part of section (b) beginning with measure 25, make a clear distinction between the connected and the detached tones, and play the detached tones spiccato. (See Lesson 35, TECHNIC.)

PAGANINI

(a) Allegro

Measures 1-16: *dolce*, *f*, *p*, *f*, *Fine.*

Measures 17-23: *f*, *(D-G)*, *(D-G)*

dolce 26

(A - D) 29

32

35

(D-E) (D) (E-A) 39
D. C. senza replica

Allegretto PAGRINI 8
dolce

17

Fine. 24

[illegible]

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VIOLIN



STUDY 802

This Study is No. 9 of the famous "Twenty-four Caprices", by Paganini. Review Lesson 105, **TECHNIC**, which is directly related to this Study through the topic, "How to Produce Differences in Tone Color".

Freely translated, the Italian phrase, "*Sulla tastiera imitando il Flauto*", means "Play over (the broad end of) the fingerboard, in imitation of the flute". "*Imitando il Corno sulla D-G Corda*" means "imitate the horn on the D and G strings". Detailed instructions for producing these tone color effects are given in the Lesson referred to above.

The staccato tones in this Study should be played with bounding staccato stroke. (See Lesson 47, **TECHNIC**.)

Allegretto

PAGANINI

Sulla tastiera imitando il Flauto

Imitando il Corno sulla D-G Corda

sulla tastiera D-G

tastiera

This page of musical notation is for a piano piece, likely a technical exercise or a short composition. It consists of ten staves of music, all in treble clef and key of D major (indicated by two sharps). The notation is highly detailed, featuring complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings.

Key performance instructions and markings include:

- sulla tastiera**: This instruction appears at the beginning of the first staff and above the third staff, indicating that the music should be played on the keyboard.
- p dolce**: A dynamic marking of piano (p) and dolce (softly) is present at the start of the first staff.
- remain**: This instruction appears below the second staff and above the fifth staff, suggesting a sustained or repeated note.
- (D-G)**: A bracketed interval marking is placed above the second staff.
- tastiera**: This instruction appears above the third staff.
- f**: A dynamic marking of forte (f) is used throughout the piece, particularly in the later staves.
- tr**: Trill markings are used in several staves, indicating rapid alternations between notes.
- simile**: A marking indicating that the following passage should be played in a similar manner to the preceding one.

The notation includes various fingerings (e.g., 1, 2, 3, 4) and articulation marks (e.g., accents, slurs) to guide the performer. The overall style is characteristic of early 20th-century piano music, emphasizing technical precision and dynamic contrast.

First system of musical notation, four staves. The notation includes complex fingerings (e.g., 1 3 4, 2 4, 0 2 4, 1 3 1) and slurs. The key signature has three sharps (F#, C#, G#).

ossia:

Alternative notation for the previous section, showing a different fingering and phrasing.

Second system of musical notation, four staves. It includes dynamics like *p dolce* and *remain*, and articulations like *Sulla tastiera*. The notation features complex fingerings and slurs.

Third system of musical notation, four staves. It includes dynamics like *f* and *p*, and articulations like *(D - G)* and *tastiera*. The notation features complex fingerings and slurs.

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STUDY 803

In sections (a) and (b) of this Study, we have, respectively, Caprice No. 14 and Caprice No. 23, by Paganini.

Your chief problem in section (a) will, perhaps, be effectively tempered intonation. Refer to Lesson 121, **TECHNIC**, for guidance on this point.

Posato, the tempo indication for section (b), is a term not often met with; it means "quietly, steadily". "Coll'ottava", as in measure 5, means "with the octave", and the chromatic octave passages should be performed *glissando*. (See Lesson 72, **TECHNIC**.)

(a) Moderato PAGANINI

simile

The musical score for 'The Swan' is presented on a single grand staff. The melody is written in a treble clef with a key signature of two flats (B-flat and E-flat). The time signature is 4/4. The score includes various musical notations such as slurs, ties, and dynamic markings. The dynamics range from *p* (piano) to *ff* (fortissimo). The piece is marked with a tempo of 'Allegretto' and a character of 'Andante'. The score is divided into measures by vertical bar lines, and the final measure is marked with a double bar line and repeat dots.

(b) Posato

(G)

coll'ottava

coll'8

coll'8

coll'8

G

tr

Fine

Minore

f

18

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STUDY 804

This Study is No. 19 of Paganini's "Twenty-four Caprices". You may sometimes think that the famous Italian was indulging in a bit of sardonic humor, when he labeled these taxing works "Caprices"; but from all that we have learned of his genius, they may well have been the whimsical creatures of his musical fancy, easy for one with his prodigious technical power to perform.

Measures 1 to 26 make up the first division of this Caprice. The second division extends from measure 27 to measure 42. The third division is similar to the first, and runs from measure 43 to the end.

Study carefully the figure formed by measure 5 and the first note of measure 6. This little motive is tossed about continually in the first and third divisions. Play the long slur softly, with bounding staccato. (See Lesson 47, TECHNIC.) The two-note slur should be played loudly for contrast. Each of the two notes should be given an accent, but there must be a greater accent on the second note, to establish the measure pulsation.

The Italian phrase, "*f la prima volta, e p la seconda volta*", in measure 27, means "loudly the first time, and softly the second time".

Sheet music for Violin Study 804, Paganini's "Twenty-four Caprices" No. 19. The music is written in G major (one sharp) and 3/4 time. It is divided into three sections: Lento (measures 1-5), Allegro assai (measures 6-13), and a final section (measures 14-13). The tempo markings are Lento and Allegro assai. The composer is Paganini. The music features various dynamics (p, pp, f) and articulations (accents, slurs, staccato). Measure numbers 1, 5, 6, 10, and 13 are indicated at the end of their respective lines.

Musical score for guitar, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings (p, f). The piece is in G major and 2/4 time. The first staff starts with a treble clef and a key signature of one sharp (F#). The music is written in a single system, with measures numbered 17 through 39. The notation includes many triplets and sixteenth notes. The piece ends with a double bar line and repeat signs.

Musical staff 1: Treble clef, key signature of two flats (B-flat and E-flat). The staff contains a continuous eighth-note melody. A first ending bracket labeled '1' spans the final measures of this staff, which end at measure 40.

Musical staff 2: Continuation of the eighth-note melody. It includes a first ending bracket labeled '1' and ends at measure 42.

Musical staff 3: Features a series of chords, primarily triads, with a dynamic marking of *p* (piano). A first ending bracket labeled '2' is present. The staff concludes with a dynamic marking of *f* (forte) at measure 46.

Musical staff 4: Continues the chordal texture with various articulations. It includes dynamic markings of *p* and *f*. The staff ends at measure 50.

Musical staff 5: Contains more complex chordal figures and some melodic fragments. Dynamic markings of *p* and *f* are used. The staff ends at measure 54.

Musical staff 6: Continues the chordal progression. It includes dynamic markings of *p* and *f*. The staff ends at measure 58.

Musical staff 7: Features a mix of chords and some eighth-note passages. Dynamic markings of *p* and *f* are present. The staff ends at measure 62.

Musical staff 8: The final staff on the page, containing chords and melodic lines. It includes dynamic markings of *p* and *f*, and ends at measure 66.

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VIOLIN



STUDY 810

A sort of fanfare on the C major arpeggio, opens and closes this Study, which is Caprice No. 18, by Paganini.

The more difficult portion of the Study begins with the last half of measure 16. The quickest route to mastery of this part, lies along the line of isolating small divisions of it, and practicing these small divisions repeatedly. Take, for example, the phrase beginning with the last half of measure 16, and running through the first half of measure 18, and play it slowly and carefully, eight or ten times. You will be surprised to find how your skill grows with each repetition. Take, next, for the same kind of treatment, the phrase running from the last half of measure 18 through the first half of measure 20; and so on.

Watch the notation carefully throughout for indicated distinctions between connected and disconnected tones, to be made clear through your bowing.

PAGANINI

Corrente

(G)

1 3 4

f f f

8

(G)

Fine.

16

Allegro

p

spiccato

17

spiccato

19

21

cresc.

24

Handwritten musical notation on a single staff, starting with a treble clef and a key signature of one sharp (F#). The music begins with a *p* (piano) dynamic and includes a *cresc.* (crescendo) marking. The notation features complex rhythmic patterns with many beamed sixteenth and thirty-second notes. Fingering numbers (0-4) are written above the notes. The system ends with a measure number of 26.

Handwritten musical notation on a single staff, continuing the piece. It includes a *cresc.* marking and a *p* dynamic. The notation is dense with beamed notes and includes fingering numbers. The system ends with a measure number of 30.

Handwritten musical notation on a single staff, continuing the piece. It includes a *cresc.* marking and a *f* (forte) dynamic. The notation is dense with beamed notes and includes fingering numbers. The system ends with a measure number of 32.

Handwritten musical notation on a single staff, continuing the piece. It begins with a *p* dynamic. The notation is dense with beamed notes and includes fingering numbers. The system ends with a measure number of 34.

Handwritten musical notation on a single staff, continuing the piece. It includes a *cresc.* marking and a *f* dynamic. The notation is dense with beamed notes and includes fingering numbers. The system ends with a measure number of 38.

Handwritten musical notation on a single staff, continuing the piece. It includes a *cresc.* marking and a *p* dynamic. The notation is dense with beamed notes and includes fingering numbers. The system ends with a measure number of 39.

Handwritten musical notation on a single staff, continuing the piece. The notation is dense with beamed notes and includes fingering numbers. The system ends with a measure number of 41.

Handwritten musical notation on a single staff, continuing the piece. The notation is dense with beamed notes and includes fingering numbers. The system ends with a measure number of 43.

Handwritten musical notation on a single staff, continuing the piece. It begins with a *p* dynamic. The notation is dense with beamed notes and includes fingering numbers. The system ends with a measure number of 45.

Handwritten musical notation on a single staff, continuing the piece. It includes a *cresc.* marking and a *f* dynamic. The notation is dense with beamed notes and includes fingering numbers. The system ends with a measure number of 48.

f D.C. la Corrente.

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VIOLIN



STUDY 820

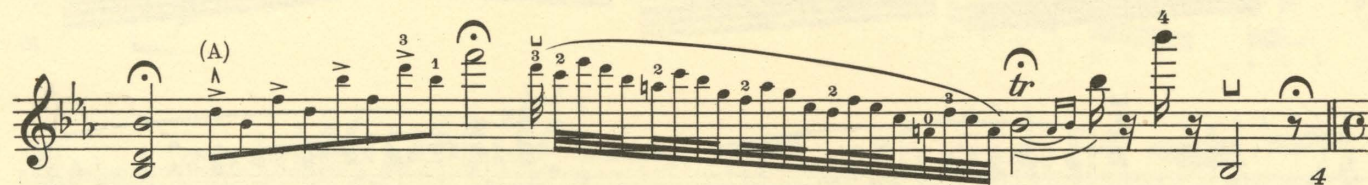
You will find that an effective interpretation of this Study (Caprice No. 17, by Paganini), depends to a large extent upon keeping strict time, and upon making your measure pulsations plain enough so that any listener would be aware of their regularity.

The long runs in thirty-second notes, make this essential. Unless these are fitted precisely into the metrical pattern, your performance will seem shapeless and ill-formed. Begin each such run with an accent, and give an accent to the note directly following the run, so as to mark off clearly its limits.

In the octave passages which begin with measure 23, you will find many examples of "fingered octaves", as discussed in Lesson 113, TECHNIC.

PAGANINI

Sostenuto



Andante



10

12

14

15

16

17

18

20

22
Fine.

(A)
(D)
(D)
(G)
24

26

28

30

33

34

36

D. C. sin' al Fine senza replica

Sherwood Music School Courses

VIOLIN



STUDY 851

A theme and eleven brilliant variations make up Caprice No. 24, by Paganini, reproduced in this Study.

A number of the outstanding technical features in the variations are listed below, with references to Lessons containing instructions on these phases of violin playing: you should review them.

Variation 1: Bounding staccato, Lesson 47, **TECHNIC.**

Variation 3: Octaves, Lesson 113, **TECHNIC.**

Variation 6: Tenths, Lesson 113, **TECHNIC.**

Variation 8: Tempered intonation, Lesson 121, **TECHNIC.**

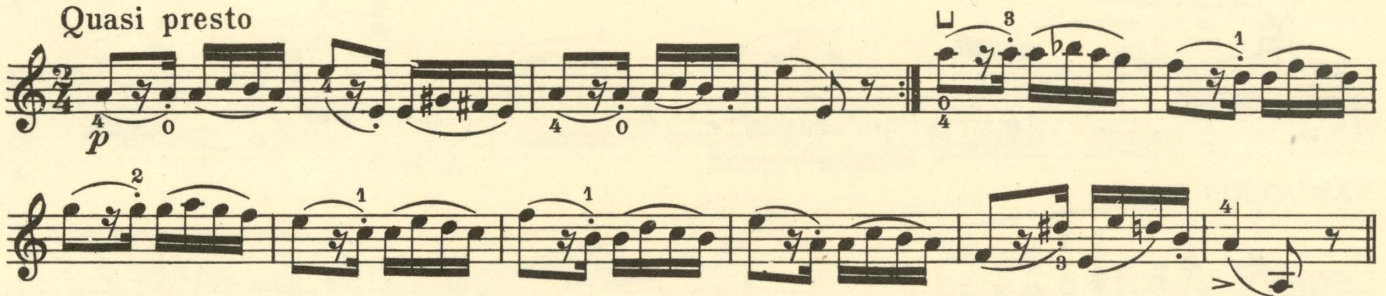
Variation 9: Left hand pizzicato, Lesson 73, **TECHNIC.**

Variation 10: The higher Positions, Lesson 61, **TECHNIC.**

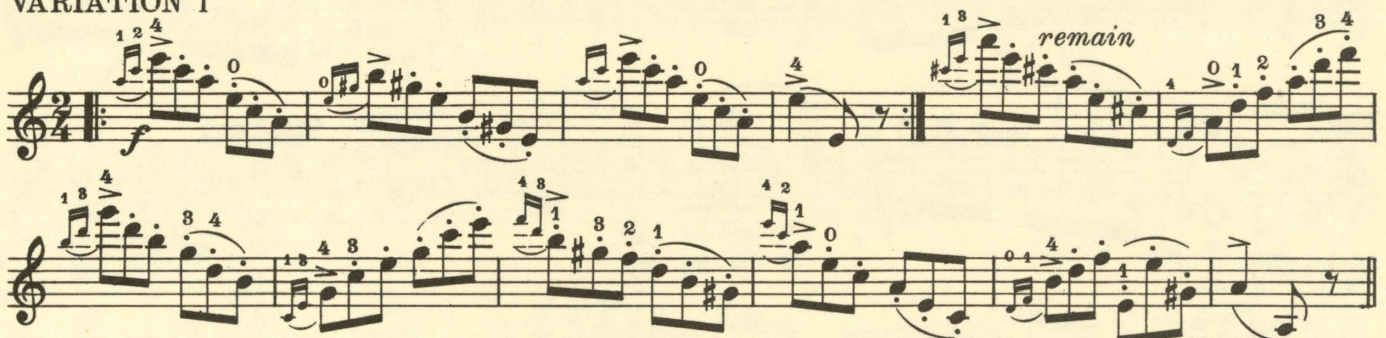
THEME

Quasi presto

PAGANINI



VARIATION 1



VARIATION 2

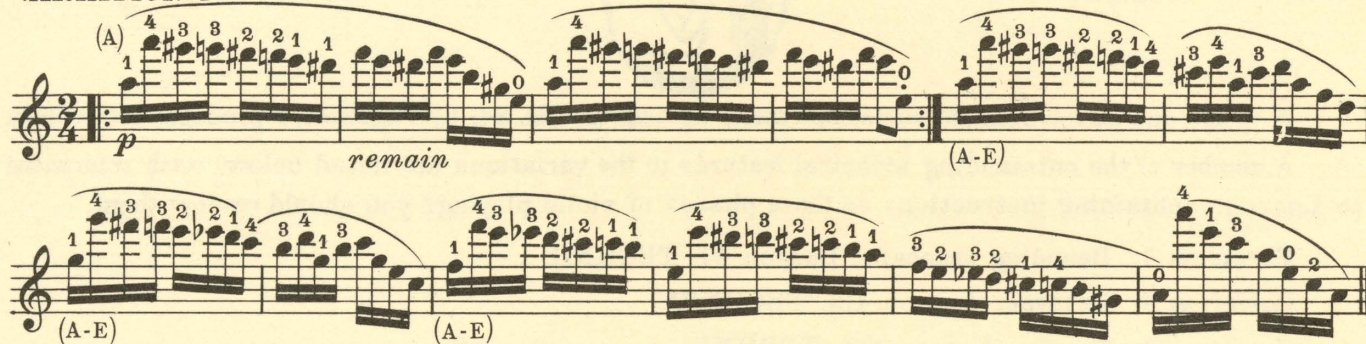


VARIATION 3

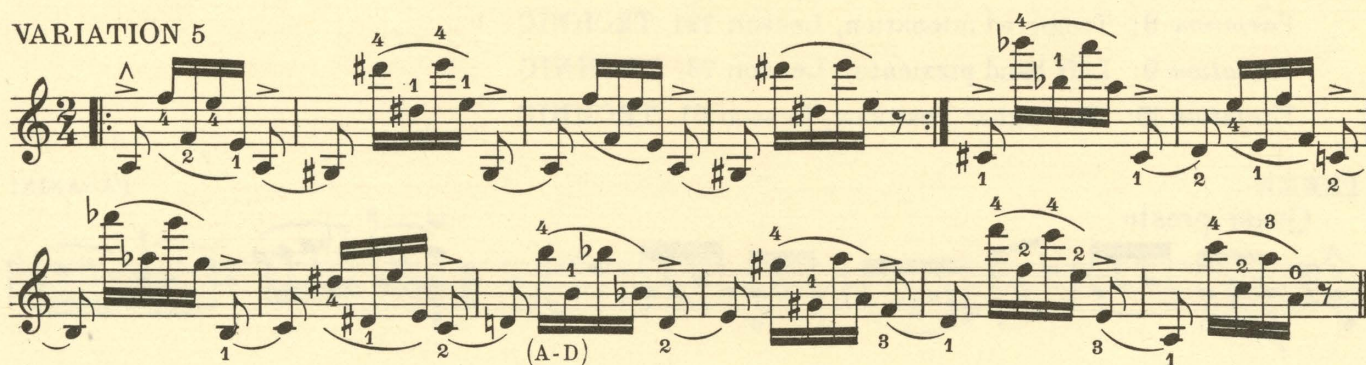
(D-G)



VARIATION 4



VARIATION 5



VARIATION 6



VARIATION 7



VARIATION 8

simile

VARIATION 9

simile

VAR. 10

2da volta (A)

VARIATION 11

FINALE

f *p* *f* *ff*

Sherwood Music School Courses

VIOLIN



STUDY 852

This Study is Caprice No. 1, by Paganini. Its chief technical feature consists of bouncing arpeggios. Review Lesson 46, **TECHNIC**, which gives detailed instructions on the use of this stroke.

Andante

PAGANINI

This page contains ten staves of musical notation for a violin solo. The key signature is G major (one sharp). The notation includes various musical symbols such as treble clefs, notes, rests, and dynamic markings like *p* and *simile*. Fingerings are indicated by numbers 1-4 above notes. The music is written in a single system across ten staves.

This page contains ten staves of musical notation for a guitar piece. The key signature is G major (one sharp). The notation includes various guitar-specific techniques such as triplets, slurs, and fingering numbers. The piece concludes with a 'cresc.' (crescendo) marking and a final chord.

Staff 1: *simile*

Staff 2: *simile*

Staff 3: *simile*

Staff 4: *simile*

Staff 5: *simile*

Staff 6: *simile*

Staff 7: *simile*

Staff 8: *simile*

Staff 9: *cresc.*

Staff 10: *f*

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VIOLIN



STUDY 853

This Study is an Etude by Wieniawski, which he entitled, "The Cadenza". After thirty-four measures of thematic material, the composer begins upon the fanciful elaboration which forms the cadenza proper. Beginning with measure 36, much of the original thematic material is repeated.

Relative time values are indicated in the cadenza, but there is no metrical pattern and there are no measure bars. Just as the composer gave free rein to his creative imagination, so may you turn loose your interpretative fancy in devising a rendition which appeals to you as being most effective. A review of the topic, "Tempo Rubato", in Lesson 137, INTERPRETATION, will give you much that will be applicable to this Study.

WIENIAWSKI

Largo

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remain

(D) (A) remain remain

dimin. Largo *p* 36 *cresc.* *mf* *cresc.* 43

f *dim.* (D) 51

p *mf* *dim.* *p* 64

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VIOLIN



STUDY 854

Franz Joseph Haydn (see Lesson 74, HISTORY), composed a hymn which became the national anthem of his native Austria, and which is widely used in hymnals all over the world. This Study presents a set of variations written by Wieniawski upon this melody.

The theme is announced in double stops and chords. The first variation is made up largely from arpeggios, for which you will make use of the flying staccato and bouncing arpeggio strokes. (See Lessons 46 and 47, TECHNIC.)

The second variation is built upon both single and double harmonics. (Review the series of Lessons on this subject, beginning with Lesson 73, TECHNIC.)

In the final variation, the theme is carried in left hand pizzicato against rapid, bowed arpeggios. (See Lesson 73, TECHNIC.)

THÈME
Andante

WIENIAWSKI

VARIATION 1

p

8.

8.

1 8. 2

8.

8.

più lento

8-

8-

8-

VARIATION 3
Poco piu lento

Bow

Left hand
pizzicato

This page contains six systems of musical notation for guitar. Each system is written for a treble and bass staff. The key signature is G major (one sharp) and the time signature is 4/4. The notation includes various guitar-specific techniques and markings:

- System 1:** Features a series of ascending and descending runs with fingerings (1-4) and slurs. An accent (^) is placed over a triplet of eighth notes.
- System 2:** Continues the melodic lines with complex fingerings and slurs. Another triplet is present.
- System 3:** Includes a trill (tr) in the bass staff and a slur over a descending run in the treble.
- System 4:** Contains a chord diagram for G major and a trill in the bass staff. A slur covers a descending run in the treble.
- System 5:** Features a trill in the bass staff and a slur over a descending run in the treble.
- System 6:** Continues the melodic lines with complex fingerings and slurs.

This page of musical notation is for a guitar piece, featuring six systems of two staves each. The notation is written in treble and bass clefs with a key signature of one sharp (F#). The piece is characterized by complex fingerings, slurs, and various musical symbols.

The first system shows a melodic line in the treble staff with a slur over a series of eighth notes, followed by a series of sixteenth notes. The bass staff has a single note with a finger number 0. The second system continues the melodic line with a slur and a series of sixteenth notes. The bass staff has a single note with a finger number 1. The third system features a melodic line with a slur and a series of sixteenth notes. The bass staff has a single note with a finger number 1. The fourth system shows a melodic line with a slur and a series of sixteenth notes. The bass staff has a single note with a finger number 1. The fifth system features a melodic line with a slur and a series of sixteenth notes. The bass staff has a single note with a finger number 1. The sixth system shows a melodic line with a slur and a series of sixteenth notes. The bass staff has a single note with a finger number 1.

Key features of the notation include:

- Slurs and ties connecting notes across measures.
- Finger numbers (1, 2, 3, 4, 0) indicating specific frets and fingers.
- Accents (^) placed above notes.
- A trill (tr) indicated in the fifth system.
- A dynamic marking (D) in the fifth system.

This page contains six systems of musical notation for guitar, written in D major (two sharps: F# and C#). The notation is complex, featuring many beamed notes, slurs, and dynamic markings. Fingerings are indicated by numbers 1-4. Specific techniques like trills (tr) and triplets (3) are marked. The systems are labeled with (A) and (D) at the beginning of some phrases.

System 1: Treble staff starts with a triplet of eighth notes (F#, A, C#) marked (A). Bass staff has a whole note D.

System 2: Treble staff has a triplet of eighth notes (F#, A, C#) marked (D). Bass staff has a whole note D.

System 3: Treble staff has a trill (tr) on F# marked with a square box. Bass staff has a whole note D.

System 4: Treble staff has a trill (tr) on F# marked with a square box. Bass staff has a whole note D.

System 5: Treble staff has a trill (tr) on F# marked with a square box. Bass staff has a whole note D.

System 6: Treble staff has a trill (tr) on F# marked with a square box. Bass staff has a whole note D.

This page contains six systems of musical notation for guitar. Each system is composed of a treble and bass staff. The key signature is G major (one sharp). The notation includes various guitar-specific elements:

- Natural Harmonics:** Indicated by an 'L' and a bracket above the treble staff in the first system of each system.
- Fret Numbers:** Numbers 0, 1, 2, 3, and 4 are placed below the staff lines to indicate specific frets.
- Fingerings:** Numbers 1, 2, 3, and 4 are placed above the notes to indicate which finger should be used.
- Beaming:** Notes are frequently beamed together in groups of four, representing sixteenth or thirty-second notes.
- Accents:** An accent (^) is placed above certain notes in the second, third, and fifth systems.
- Conclusion:** The piece ends with a double bar line and a final chord in the bass staff.

Sherwood Music School Courses

VIOLIN



STUDY 860

Henrich Ernst composed a series of concert variations upon an Irish melody, "The Last Rose of Summer", which ranks among the most brilliant items of the literature of the violin. Veritably, "every trick in the bag" is needed for the performance of this work.

The Introduction, Theme, and Variation 1 are included in this Study, and Study 870 comprises Variations 2 and 3, and the Finale. For the sake of unity, this annotation covers both Studies, and should be referred to in connection with both of them.

You will not find, in these Studies, any technical problems with which you have not dealt before, but you will find it helpful to make a review of certain Lessons which give detailed instructions on technical features outstanding at certain points in these Studies, as listed below.

Introduction, Theme, and Variation 1: Left hand pizzicato, Lesson 73, **TECHNIC**; and Tempered Intonation, Lesson 121, **TECHNIC**.

Variation 2: Bouncing arpeggios, Lesson 46, **TECHNIC**.

Variation 3 and Finale: Tenths, Lesson 113, **TECHNIC**; and Harmonics, Lesson 73, **TECHNIC**, with the series of Lessons following on the same subject.

Beyond suggesting this review, it is urged that you "make haste slowly", in your practice of these Studies. Take them up in small parts, and bring each part up to a satisfactory standard of performance before taking up another. In this way, you will have the best opportunity to bring your skill to bear upon the problems encountered.

Inasmuch as this is one of the most difficult of all works for the violin, the comparative perfection of your ultimate interpretation of it will be a measure of your artistic stature.

INTRODUCTION

Moderato

ff p f ff p

p ff

p ff

p p cresc.

a piacere riten.

p riten. f cresc.

ff ff

THEME

Andante non troppo

The musical score is written for a violin in 3/4 time, key of D major. It consists of seven staves of music. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Fingerings are indicated by numbers 1-4 above or below notes. Bowing techniques like *arco* and *pizz.* are specified. The piece begins with a forte (*f*) dynamic and a tempo marking of *Andante non troppo*. The score includes several measures of sixteenth and thirty-second notes, often beamed together. There are also measures with longer note values and rests. The piece concludes with a *gliss.* (glissando) marking and a *dim. e rit.* (diminuendo and ritardando) instruction.

arco
espress.
pizz.
arco
pizz.
arco
pizz. dim
arco
a tempo
arco
cresc.
gliss.
dim. e rit.

VARIATION 1

The musical score for Variation 1 consists of ten staves of music, primarily in treble clef with a key signature of one sharp (F#). The notation includes various musical elements such as notes, rests, slurs, and fingerings.

- Staff 1:** Starts with a *p dolce* dynamic. Features a series of chords and single notes with fingerings like 0, 1 3, 2 3, 2 4, 4, 2 4, 0 2, 2, 1 1 1, 2, and 4. There are also slurs and a *fz* marking at the end.
- Staff 2:** Continues the melodic line with slurs and fingerings. Includes a *fz* marking.
- Staff 3:** Features a *f* dynamic and a *cresc.* (crescendo) marking. Includes slurs and fingerings.
- Staff 4:** Starts with a *p* dynamic and a *cresc.* marking. Includes slurs and fingerings.
- Staff 5:** Features a *f* dynamic and a *ritard dim.* (ritardando, decrescendo) marking. Includes slurs and fingerings.
- Staff 6:** Starts with a *p* dynamic. Includes slurs and fingerings.
- Staff 7:** Continues the melodic line with slurs and fingerings.
- Staff 8:** Features a *dim.* (diminuendo) marking. Includes slurs and fingerings.
- Staff 9:** Features a *riten. cresc.* (ritardando, crescendo) marking. Includes slurs and fingerings.
- Staff 10:** Ends with a *ff* (fortissimo) dynamic and a *a tempo* marking. Includes slurs and fingerings.

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VIOLIN



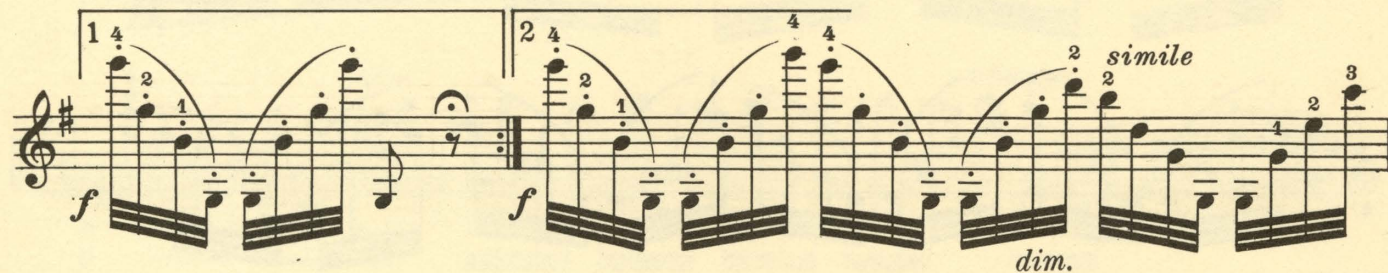
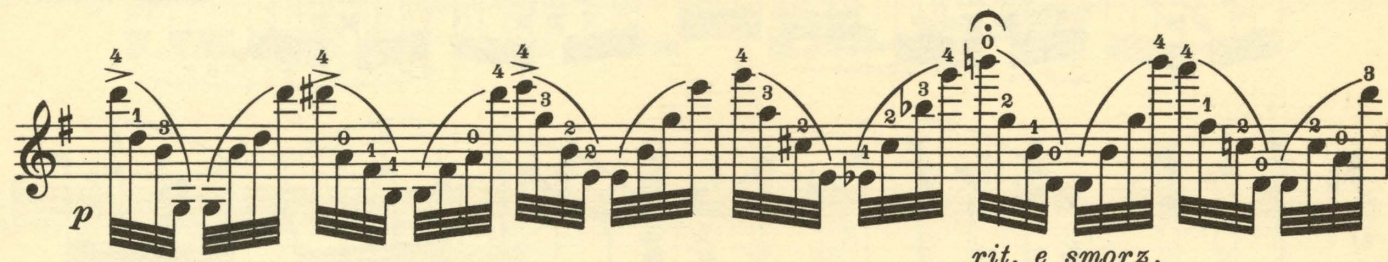
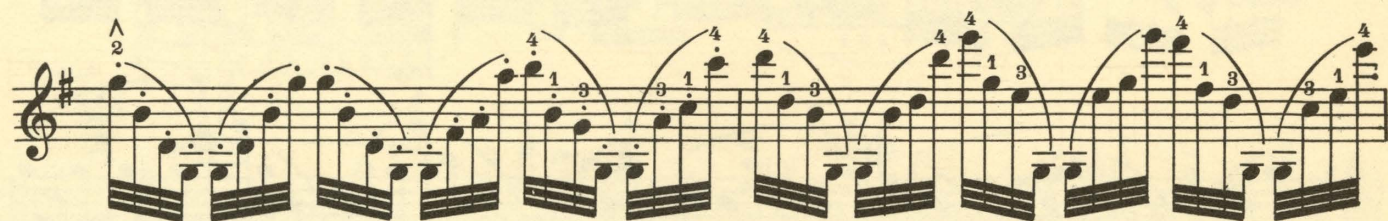
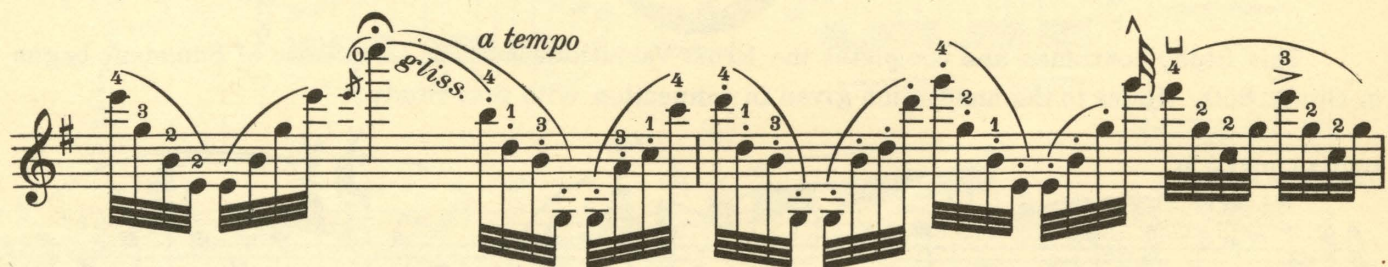
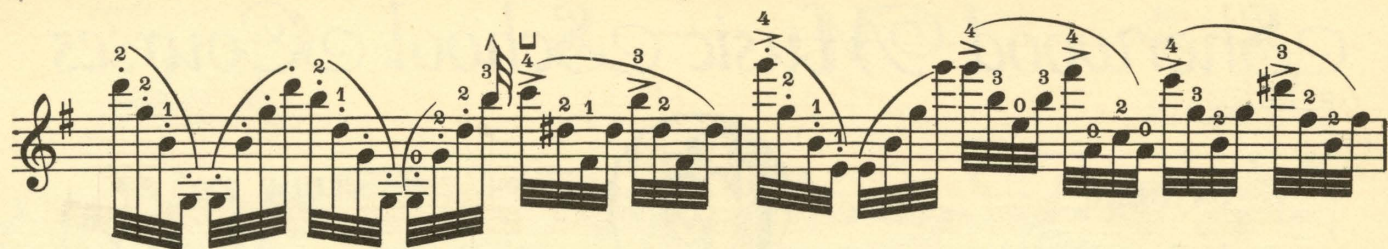
STUDY 870

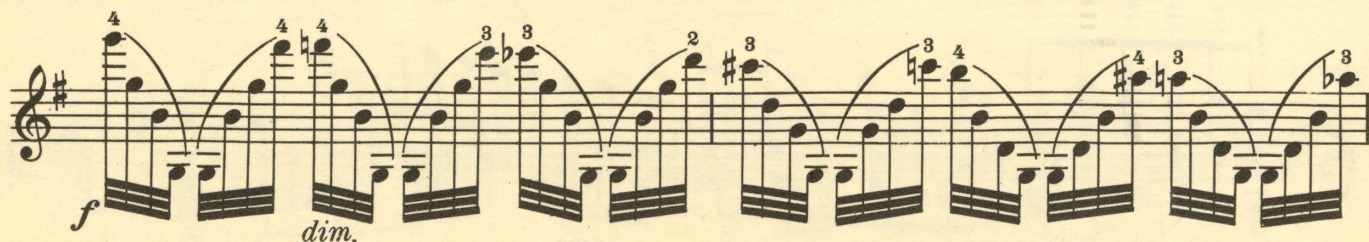
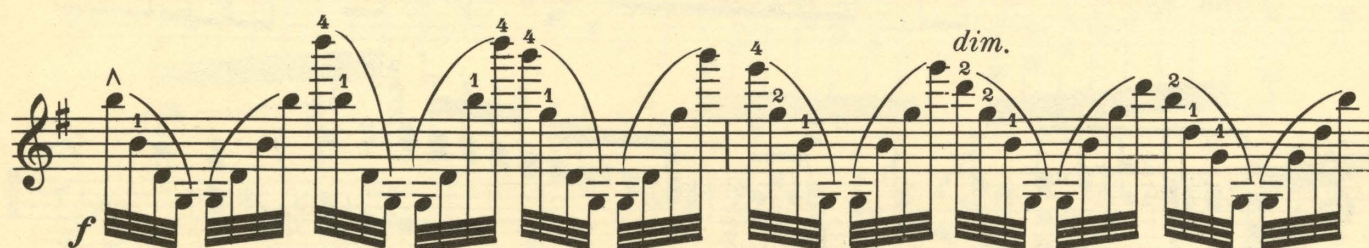
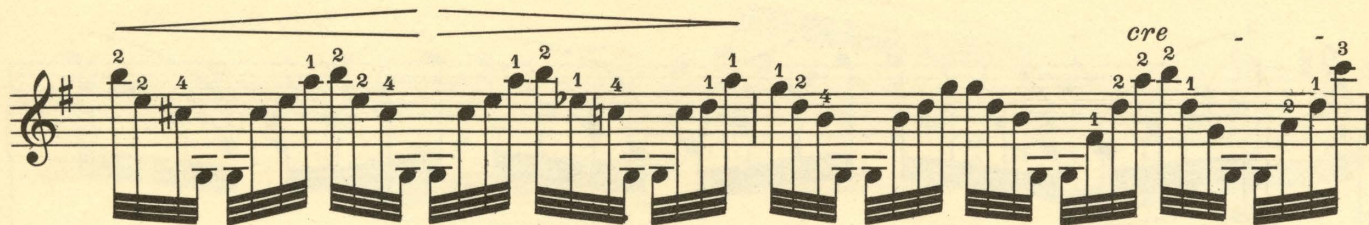
This Study continues and completes the Ernst Variations on "The Last Rose of Summer", begun in Study 860. (Refer to the annotation given in connection with that Study.)

VARIATION 2

[illegible]

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2

p

dim.

pizz.

pp molto rit.

VARIATION 3

f LHB

simile

cresc.

ff

mf

f poco riten.

mf

simile

cresc.

molto riten.

a tempo

cresc.

f

Poco piu vivo

The musical score is written for guitar in G major (one sharp) and 3/4 time. It consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo marking "Poco piu vivo" is placed above the first staff. The music features a variety of guitar techniques, including natural harmonics (marked with a cross and a number), tenor positions (marked "ten."), and a ritardando section (marked "riten."). The score concludes with the instruction "a tempo" and "D.S. al Fine".

harm. ten. ten. riten. a tempo

D.S. al Fine

facile

Tranquillo

harm.

(G)

facile

facile

facile

facile

facile

(A)

This image shows a page of musical notation for guitar, likely from a classical or contemporary repertoire. The notation is written on a single system of five staves. The key signature is one sharp (F#), and the time signature is 4/4. The music is characterized by complex fingerings, often indicated by numbers 1-4 above the notes. Dynamics include 'riten.' (ritardando), 'prestissimo', 'pizz.' (pizzicato), 'ff' (fortissimo), and 'p' (piano). Articulation marks such as 'facile' and 'harmonics' are present. The notation includes various musical symbols like slurs, ties, and accidentals. The page is numbered '4' in the top right corner.

facile



facile



1 4 4 3 8 1 2

pizz.

(G)

1 4 4 3 2 1 3

facile

2 1 2 4 4 3 2

pizz.

facile

0 1 2 3 4 4 3 3 2 1 2 1

pizz.

arco

facile

(G) 1 2 3 4 4 3 3 2 1 2 1

(D)

ff

riten.

a tempo

(A) 2 3 2 1 2 1 2 1 2 3

accelerando

riten. molto

ff