

XXIV CAPRICES.

Explanation of the Signs.

P. RODE.

Erklärung der Zeichen.

▣ Down-Stroke.

▣ *Herunterstrich.*

$B\frac{1}{2}$ Lower Half of the Bow.

h.B.u. halber Bogen unten.

∨ Up-Stroke.

∨ *Aufstrich.*

M. Middle of the Bow.

M. Mitte des Bogens.

B. Whole Bow.

g.B. ganzer Bogen.

P. Point of the Bow.

Sp. an der Spitze des Bogens.

$\frac{1}{2}$ B. Half Bow.

h.B. halber Bogen.

N. Nut of the Bow.

Fr. am Frosch.

$\frac{1}{2}$ B. Upper Half of the Bow.

h.B.o. halber Bogen oben.

$\frac{1}{3}$ B. Upper Third of the Bow. *ob. Dr. oberes Drittheil.*

Various Manners of Execution.

Ausführungsarten.

Beginning with the lower note, with one trill.

Vom untern Ton anfangend mit einem Trillerschläge.

Quicker.

Schneller.

Beginning with the lower note, with two trills.

Vom untern Ton anfangend mit zwei Trillerschlägen.

a) **P.**
a.d. Sp.

b)

c)

d) *Mit zwei Trillerschlägen.*

e) *Vom obern Ton anfangend mit einem Trillerschläge.*

f) *Vom obern Ton anfangend mit zwei Trillerschlägen.*

g) *Mit zwei Trillerschlägen.*

Cantabile. (M.M. ♩ = 84.)

Nº 1. *mf* **B. g. B.**

on one string. sur une corde.

f

Moderato. (♩ = 120.)

P. *a.d. Sp.* *tr**

f *martelé.*

continued in the same manner. segue

*) Remark: $\frac{1}{1}$ ----- Signifies that the first finger is to remain upon the D and A strings as long as these dotted lines continue. This applies also to $\frac{2}{2}$ ----- etc. etc.

♩ Signifies that the note should be held down but not played.

*) Anm: $\frac{1}{1}$ ----- bedeutet, dass der erste Finger auf der D u. A Saite während der angedeuteten Punkte liegen bleibt; dasselbe gilt für $\frac{2}{2}$ ----- etc. etc.

♩ bedeutet, dass die Note stumm gegriffen, aber nicht mit angestrichen wird.

This page of musical notation is for guitar and consists of ten staves. The music is written in a single melodic line with a variety of trills (tr) and complex fingerings. Dynamics include *f* (forte), *p* (piano), *cresc.* (crescendo), and *2^e corde.* (second string). The notation includes numerous accidentals (sharps and naturals) and fingerings (1-4). Some measures feature triplets and sixteenth-note patterns. The piece concludes with a final trill and a natural sign.

Allegretto. (♩ = 100.)

Nº 2.

p $\frac{1}{3}$ B. *fp* ob. Dr. *fp* *f* *p* M. M. *cresc.* *fp* $\frac{1}{3}$ B. ob. Dr. *fp* *f* *segue* continued in the same manner. *p* *fp* *fp* *fp* *p* M. M. *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp* *fp*

fp *fp* *fp* *fp* *fp* *fp*

fp *fp* *fp* *fp* *p* *Sp.*

h.B.o. *cresc. segue.* *continued in the same manner.* *p* *Sp.*

(or: 4 1 4 1)
(od: - - - -)

f

p *Sp.* *ven.*

fp *fp* *fp* *fp* *p*

cresc.

fp

ob. Dr. *fp* *fp*

fp

This study should be played in the 2nd position. *Diese Etude muss in der 2ten Lage gespielt werden.*

Comodo. (♩=126.)

Nº 3. *g. B. p legato.*

$\frac{1}{2}$ B.
h. B.

g. B.

tr

$\frac{1}{2}$ B.
h. B.

f con forza.

B.
g. B.

V

Siciliano. (♩=104.)

Nº 4.

f *g. B.* *p* $\frac{1}{2}$ B. *h. B.* *fz* *p* *f* *fz* *p* *f* *p* *Sp.* *ten.* *attacca.*

Allegro. (♩=138.)

f $\frac{1}{2}$ B. *h. B. o.* *on one string. sur une corde.* *tr*

on one string.
sur une corde.

Moderato. (♩ = 104.)

Nº 5.

f $\frac{1}{2}$ B. *g.B.* *fz* *p* *f* *fz*

h. B. u. *Fr* *B.* *P.* *g.B.* *Sp.*

$\frac{1}{3}$ B. *p*

ob. Dr. *f*

p *f*

f *f* *fz*

f *tr* *f* *p*

f *p poco a poco cresc.* *f segue continued in the same manner.*

p *fp* *M.* *P.* *Sp.* *M.* *P.* *Sp.* *f*

