

# 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 Bogenunten.*

∨ 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.d. Sp.*

With two trills.

Beginning with the upper note, with one trill.

Beginning with the upper note, with two trills.

With two trills.

*Mit zwei Trillerschlägen.*

*Vom obern Ton anfangend mit einem Trillerschläge.*

*Vom obern Ton anfangend mit zwei Trillerschlägen.*

*Mit zwei Trillerschlägen.*

**Cantabile.** (M. M. ♩ = 84.)

**Moderato.** (♩ = 120.)

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 of music. The notation includes various trills (tr), fingerings (1-4), and dynamics (f, p, cresc.).

- Staff 1:** Starts with a trill (tr) and a forte (f) dynamic. It features several trills and a 4-fingered scale.
- Staff 2:** Continues with trills and a 4-fingered scale. Includes a 3-fingered trill.
- Staff 3:** Features a trill and a 4-fingered scale. Includes a 3-fingered trill.
- Staff 4:** Starts with a trill and a 4-fingered scale. Includes a 3-fingered trill. A dynamic of *f* is present.
- Staff 5:** Features a trill and a 4-fingered scale. Includes a 3-fingered trill. A dynamic of *f* is present.
- Staff 6:** Starts with a trill and a 4-fingered scale. Includes a 3-fingered trill. A dynamic of *f* is present.
- Staff 7:** Features a trill and a 4-fingered scale. Includes a 3-fingered trill. A dynamic of *f* is present.
- Staff 8:** Starts with a trill and a 4-fingered scale. Includes a 3-fingered trill. A dynamic of *f* is present.
- Staff 9:** Features a trill and a 4-fingered scale. Includes a 3-fingered trill. A dynamic of *f* is present.
- Staff 10:** Starts with a trill and a 4-fingered scale. Includes a 3-fingered trill. A dynamic of *f* is present.

Additional markings include "2<sup>e</sup> corde." (2nd string) and "cresc." (crescendo).

Allegretto. (♩. = 100.)

No. 2.

Musical score for No. 2, Allegretto. The score is written on a single treble clef staff in 6/8 time. It begins with a key signature of one sharp (F#) and a tempo of 100 beats per minute. The piece is marked *fp* (fortissimo piano) and includes various dynamics such as *p*, *f*, *fp*, *M.*, and *seguè*. The score features numerous slurs, accents, and articulation marks. Fingerings are indicated by numbers 1-4. There are several trills and grace notes. The piece concludes with a final *fp* marking.

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

*fp* *fp* *fp* *fp* P. *Sp.*

*cresc. segue.* *h. B. o.* (or: 4 1 4 1) (od: - - - -)

continued in the same manner.

*f*

*p* P. *Sp.*

*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.*

$\frac{1}{3}$  B.  
*ob. Dr.*

B.  
*g. B.*

*p*  $\frac{1}{1}$

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

B.  
*g. B.*

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

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

2 0 3 0 *f*  $\frac{1}{2}$  B.  
*h. B.* *f*

*f* *f* 2 1

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

Allegro. (♩=138.)

*f* *h.B.o.* *on one string. sur une corde.* *tr*

on one string.  
sur une corde.





B. g. B. P. Sp.

*f segue*  
continued in the same manner.