

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. d. Sp.



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.)



*) 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), ornaments, and technical markings such as *f*, *cresc.*, and *p*. Fingerings are indicated by numbers 1-4, and some passages are marked with *2^e corde.* (second string). The music features complex rhythmic patterns and dynamic contrasts. The first staff begins with a trill and a forte (*f*) dynamic. The second staff includes a trill with a 3rd finger and a 4th finger. The third staff has a trill with a 3rd finger and a 4th finger. The fourth staff has a trill with a 4th finger and a 3rd finger. The fifth staff has a trill with a 1st finger and a 3rd finger. The sixth staff has a trill with a 2nd finger and a 3rd finger. The seventh staff has a trill with a 2nd finger and a 3rd finger, and a trill with a 4th finger and a 3rd finger. The eighth staff has a trill with a 1st finger and a 2nd finger, and a trill with a 1st finger and a 2nd finger. The ninth staff has a trill with a 1st finger and a 2nd finger, and a trill with a 1st finger and a 2nd finger. The tenth staff has a trill with a 4th finger and a 0th finger, and a trill with a 0th finger and a 2nd finger.

Allegretto. (♩. = 100.)

Nº 2.

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

fp *f* *p* M. M. *cresc.*

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

fp *f* *segue*
continued in the same manner.

p *fp* *fp*

p M. M. *fp* *fp*

fp M. M. *fp* *fp*

fp *fp* *fp*

fp *fp* *fp*

fp *fp*

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

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

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

continued in the same manner.

f

p *P. Sp.*

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

cresc.

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.

1

1

1/3 B. ob. Dr.

B. g. B.

p

1/2 B. h. B.

B. g. B.

f

1/2 B. h. B.

f

f

B. g. B.

1/2 B. h. B.

f

f

2

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.* *h.B.o.* *p* *fz* *f* *p* *Sp.* *ten.* *attacca.*

Allegro. (♩=138.)

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

on one string.
sur une corde.

Moderato. (♩ = 104.)

Nº 5.

V *f* $\frac{1}{2}$ **B.** *g. B.* *fz* *Sp.* *B.* *g. B.* *P.* *Sp.* *fz*

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

$\frac{1}{3}$ **B.** *ob. Dr.* *f* *M.* *P.* *Sp.* *f*

p *M.* *P.* *Sp.*

f *f* *fz*

f *tr*

f *tr*

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

p *f* *Sp.*

f *M.* *P.* *Sp.*

B.
g. B.
P.
Sp.

f segue continued in the same manner.

1 1

f

1

This staff begins with a treble clef and a key signature of two sharps (F# and C#). The music starts with a forte (*f*) dynamic and includes fingerings 1 and 1. A first ending bracket is shown above the staff.

f *f*

4 1 1 1

1

f

Staff 2 continues the piece with dynamics *f* and *f*. It features fingerings 4, 1, 1, and 1, and a first ending bracket.

f

0 4

f

4

Staff 3 contains a forte (*f*) dynamic and fingerings 0 and 4.

f

tr

2

2

2

0 2

p

Staff 4 includes a forte (*f*) dynamic, a trill (*tr*) marking, and fingerings 2, 2, 2, 0, and 2. It ends with a piano (*p*) dynamic.

p

2

0 2

0 2

0 0

Staff 5 starts with a piano (*p*) dynamic and fingerings 2, 0, 2, 0, and 0.

1/2 B.
h. B. u. 1

p

f

B. g. B. *fz* P. *Sp.*

p

3

2

4

Staff 6 features a key change to B-flat (1/2 B.) and dynamics *p*, *f*, *fz*, *p*, and *Sp.* It includes fingerings 3 and 2.

f

fz

fz

fz

Staff 7 maintains the *fz* dynamic and includes fingerings 1 and 3.

f

1 1

1 1

1 1

1/3 B.
ob. Dr.

3

6

6

Staff 8 features a key change to B-flat (1/3 B.) and dynamics *f*. It includes fingerings 1, 1, 1, 1, 3, 6, and 6.

f

f

3 B.
ob. Dr.

3^e et 4^e corde.

2

2

2

Staff 9 includes a key change to B-flat (3 B.), dynamics *f*, and the instruction "3^e et 4^e corde." It features fingerings 2, 2, and 2.

f

1/2 B. h. B. ob.

f

Staff 10 has a key change to B-flat (1/2 B. h. B. ob.) and a forte (*f*) dynamic.

f

3^e corde.

1/3 B. ob. Dr.

0

0

0

2

Staff 11 includes dynamics *f*, the instruction "3^e corde.", a key change to B-flat (1/3 B. ob. Dr.), and fingerings 0, 0, 0, and 2.

f

3^e corde.

0

0

1

0

Staff 12 features dynamics *f*, the instruction "3^e corde.", and fingerings 0, 0, 1, and 0.

2^e corde.

f

Staff 13 includes the instruction "2^e corde." and a forte (*f*) dynamic.