

# POPULAR CLASSICS OF THE GREAT COMPOSERS

Arranged for CLASSICAL GUITAR

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in this book  
See details inside.



by Jason Waldron

Volume 1

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# Popular Classics of the Great Composers

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## Foreword

There has always existed a need for a series of books to provide the classical guitarist with a repertoire, long been available to the pianist, of the music most loved by both player and listener alike.

The "Progressive Popular Classics" series fills this gap by presenting the music in a clear, concise form.

Teachers will benefit greatly by virtue of being able to substitute teaching pieces written by Carulli, Sor, Giuliani, Carcassi etc. by the well known music of Chopin, Strauss, Tchaikovsky etc. This will allow the student to develop quicker and happier, because each piece would be well known and therefore easier to grasp.

Another important benefit of this series is that the student will acquire an excellent general knowledge of music outside the normal guitar repertoire which will stand him/her in good stead for later study.

### TECHNICAL NOTE

1. Fingering is included for all pieces only once and not again for repeated passages.
2. Dynamics and tempo markings have been omitted to allow the player to use his/her own ideas based on the general "feel" of the music.

No. 1

# Theme from 9th Symphony

## Ludwig van Beethoven (1770-1827)

*moderato*

0 1 4  
0 3

0 3 0 2

2 p 3 p 3 p p 0 p 0 p 3 p

p p p p p p p p

p p p p p p p p

p p p p p p p p

No. 2

## Fantasie Impromptu

Frederic Chopin (1810-1849)

*moderato*

The music is arranged for solo piano and consists of eight staves of musical notation. The tempo is marked *moderato*. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. The subsequent staves follow a similar pattern, with some variations in key signature and time signature. The music features a variety of note values, including eighth and sixteenth notes, and rests. Fingerings are indicated above many of the notes.

No. 3

## Für Elise

Ludwig van Beethoven (1770-1827)

*Allegretto* m. 1

The musical score consists of five staves of music for a single instrument. The key signature is one sharp (F#). The time signature is common time (indicated by '4'). The tempo is Allegretto. The first staff begins with a sixteenth-note pattern: 0, #, 0, 1, 3. The second staff continues with a similar pattern: 0, #, 0, 1, 3. The third staff begins with a sixteenth-note pattern: 3, 0, 2, 1, 0. The fourth staff continues with a similar pattern: 0, #, 0, 1, 3. The fifth staff begins with a sixteenth-note pattern: 3, 0, 2, 1, 0. The music concludes with a repeat sign and two endings. Ending 1 ends with a forte dynamic (F) and a repeat sign. Ending 2 ends with a forte dynamic (F) and a repeat sign.

No. 4

# Violin Concerto Theme

Felix Mendelssohn (1809-1843)

*Allegretto*

The music is in 4/4 time, G major. The first staff begins with a dotted quarter note followed by an eighth note. The second staff starts with a half note. The third staff begins with a quarter note. The fourth staff starts with a half note. The fifth staff begins with a half note. Measure numbers are indicated above the notes in each staff.

No. 5

## Caro Nome

Giuseppe Verdi (1813-1901)

⑥ = F

*Allegretto moderato*

The musical score consists of four staves of music. The top staff is for the voice, starting with a dynamic '0'. The second staff is for the piano, featuring a bass line and chords. The third staff continues the piano's harmonic progression. The fourth staff returns to the vocal line, which concludes with a final dynamic '4'.



"Verdi"

# No. 6 Theme from New World Symphony

Antonin Dvorak (1841-1904)

*Largo*

B I ————— B I —————

B I ————— B I —————

B I —————

B I —————

B I —————

B I —————

# No. 7 Theme from Piano Concerto No. 1

Peter Ilyich Tchaikovsky (1840-1893)

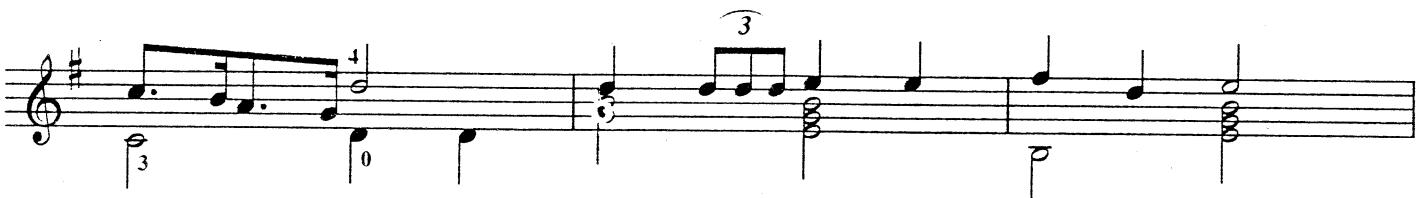
*Andante*

The sheet music for the Theme from Piano Concerto No. 1, No. 7, is presented in eight staves. The key signature changes from one staff to the next, starting with a single sharp (F#) and gradually adding more sharps. The time signature is 3/4 throughout. The notation uses a combination of circle, square, and triangle note heads, often with stems and numerical values (0, 1, 2, 3, 4) indicating pitch or rhythm. Measure numbers are placed above the staff in some measures. Dynamic markings include '3p.' and 'p'. The music begins with a forte dynamic and transitions through various harmonic progressions and melodic patterns.

No. 8

**March from Nutcracker Suite**

Peter Ilyich Tchaikovsky (1840-1893)

*Allegretto*

No. 9

## Theme from Surprise Symphony

Joseph Haydn (1732-1809)

*Andante*

The music is in 2/4 time, key of G major (two sharps). The notation uses a bass clef for the first staff and a treble clef for the second staff, followed by bass clefs for the remaining four staves. Measure numbers 1 through 12 are indicated above the staves. Various dynamics like forte (f), piano (p), and sforzando (sf) are marked. Fingerings such as 1, 2, 3, 4, 5, and 6 are shown above the notes. Articulation marks like dots and dashes are also present. The music includes several measures of sustained notes and rhythmic patterns.

## No. 10

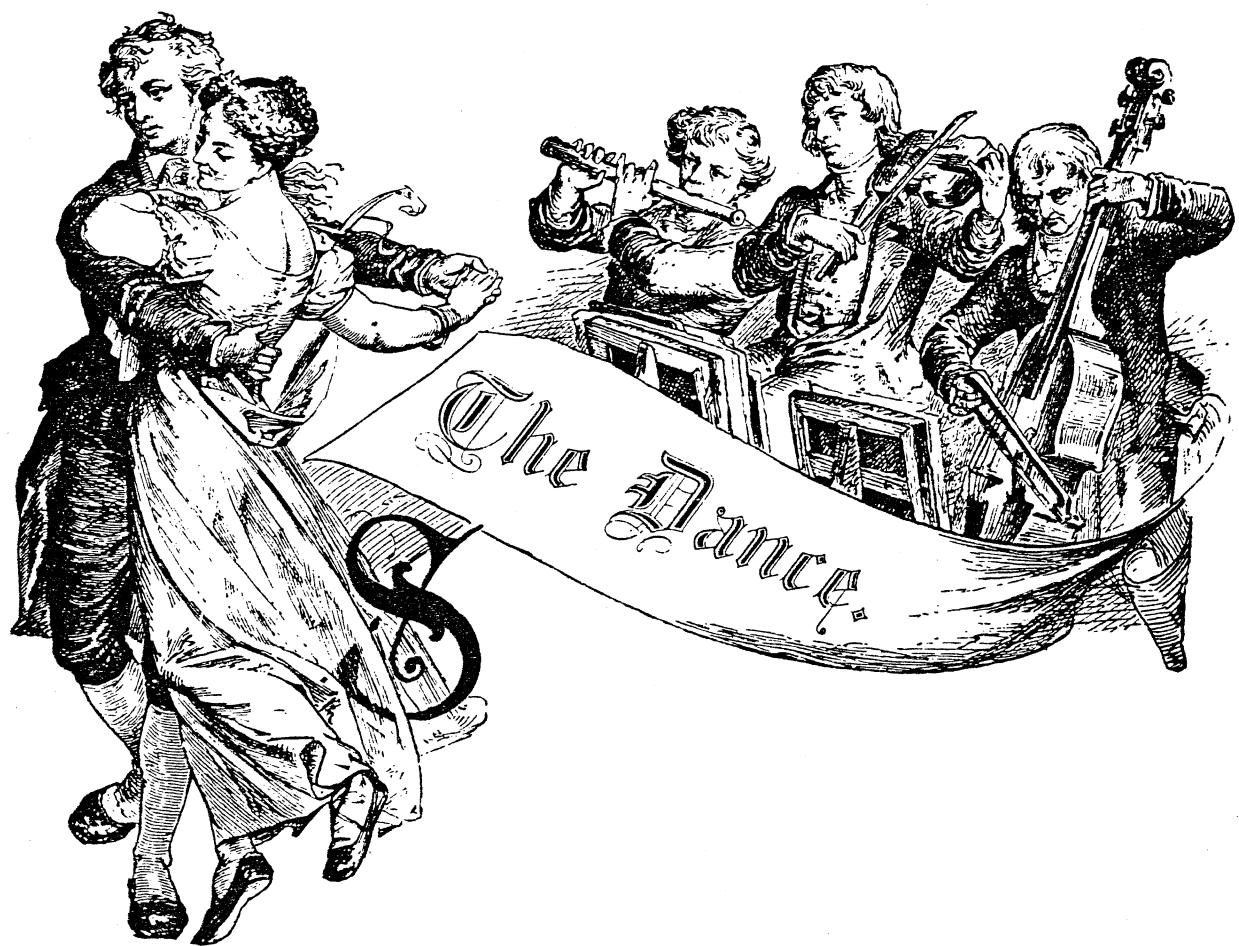
## Waltz

Johannes Brahms (1833-1897)

*Moderato*

Musical score for 'Waltz' (No. 10) by Johannes Brahms. The score is in 3/4 time and G major (two sharps). It consists of ten staves of musical notation for a single instrument. The first staff begins with a dotted half note followed by eighth notes. The second staff continues with eighth notes. The third staff begins with a sixteenth note followed by eighth notes. The fourth staff begins with a sixteenth note followed by eighth notes. The fifth staff begins with a sixteenth note followed by eighth notes. The sixth staff begins with a sixteenth note followed by eighth notes. The seventh staff begins with a sixteenth note followed by eighth notes. The eighth staff begins with a sixteenth note followed by eighth notes. The ninth staff begins with a sixteenth note followed by eighth notes. The tenth staff concludes with a sixteenth note followed by eighth notes.

Four staves of musical notation in G major, 2/4 time. The notation consists of eighth and sixteenth notes, with various dynamics and rests. The first three staves begin with a forte dynamic (F), while the fourth staff begins with a piano dynamic (P).



No. 11

## Golden Wattle Waltz

John Waldron (b. 1910)

*Moderato*

The sheet music consists of ten staves of musical notation, likely for a solo instrument such as mandolin or guitar. The notation includes standard staff notation with a treble clef and a key signature of two sharps. Fingerings are indicated by numbers above or below the notes, and dynamic markings like 'p' (piano), 'f' (forte), and 'mf' (mezzo-forte) are used. The music is divided into measures by vertical bar lines. The first staff begins with a measure of eighth notes followed by a sixteenth-note pattern. The second staff starts with a measure of eighth notes followed by a sixteenth-note pattern. The third staff starts with a measure of eighth notes followed by a sixteenth-note pattern. The fourth staff starts with a measure of eighth notes followed by a sixteenth-note pattern. The fifth staff starts with a measure of eighth notes followed by a sixteenth-note pattern. The sixth staff starts with a measure of eighth notes followed by a sixteenth-note pattern. The seventh staff starts with a measure of eighth notes followed by a sixteenth-note pattern. The eighth staff starts with a measure of eighth notes followed by a sixteenth-note pattern. The ninth staff starts with a measure of eighth notes followed by a sixteenth-note pattern. The tenth staff starts with a measure of eighth notes followed by a sixteenth-note pattern.

## No. 12

## Aria from La Traviata

Giuseppe Verdi (1813-1901)

*Allegretto*

*B I*

*B II*

*B I*

*B III*

*B I*

*1.*

*2.*

*B I*

*1.*

*2.*

No. 13

# Jesu Joy of Man's Desire

Johann Sebastian Bach (1685-1750)

*Moderato*

The sheet music contains eight staves of guitar tablature. The first staff begins with a bass clef, while the subsequent staves begin with a treble clef. The music is in common time (indicated by '4'). Fingerings are indicated above the notes, and dynamic markings like '3' and '2' are placed above certain groups of notes. The tablature shows six strings (low E at the bottom) and six frets (low E at the bottom).

No. 14

## Over the Waves

Juventino Rosas (1868-1894)

*Allegretto*

Sheet music for "Over the Waves" by Juventino Rosas, No. 14. The music is in 3/4 time, treble clef, and consists of ten staves of musical notation. The notation includes various note heads, stems, and rests, with some notes having numerical or letter-like markings below them. The first staff begins with a quarter note '0'. The second staff begins with a quarter note '3'. The third staff begins with a quarter note '3'. The fourth staff begins with a half note 'P.'. The fifth staff begins with a half note 'P.'. The sixth staff begins with a half note 'P.'. The seventh staff begins with a half note 'P.'. The eighth staff begins with a half note 'P.'. The ninth staff begins with a half note 'P.'. The tenth staff begins with a half note 'P.'.

Sheet music for a guitar or similar instrument, featuring six staves of music. The music is in common time (indicated by 'C') and consists of measures in various positions (0, 1, 2, 3, 4) and rhythms (eighth and sixteenth notes). The key signature is one sharp (F#). The first staff begins with a dynamic of  $\frac{3}{8} p.$ . The second staff begins with a dynamic of  $\frac{2}{8} p.$ . The third staff begins with a dynamic of  $\frac{0}{8}$ . The fourth staff begins with a dynamic of  $\frac{3}{8} p.$ . The fifth staff begins with a dynamic of  $\frac{0}{8}$ . The sixth staff begins with a dynamic of  $\frac{2}{8} p.$ .

The music includes several performance instructions:

- $\frac{1}{2} B II$  (indicated above the second staff)
- A measure in the first staff has a bracket under it with the number 4.
- A measure in the second staff has a bracket under it with the number 4.
- A measure in the third staff has a bracket under it with the number 4.
- A measure in the fourth staff has a bracket under it with the number 4.
- A measure in the fifth staff has a bracket under it with the number 4.
- A measure in the sixth staff has a bracket under it with the number 4.
- A measure in the sixth staff has a bracket under it with the number 1.
- A measure in the sixth staff has a bracket under it with the number 2.

No. 15

## Poet and Peasant

Franz von Suppe (1819-1895)

⑥=F

*Allegretto*

The music is composed for two voices, with one voice on a treble staff and another on a bass staff below it. The notation uses a unique system of numbers (0, 1, 2, 3, 4) above the notes to indicate pitch, likely corresponding to a specific tuning or finger placement on a keyboard instrument. The music is divided into measures by vertical bar lines, and the overall style is characteristic of 19th-century piano music.

B I —————— B III ——————

4. 3. 1. 3. 0. 3. 0. 3. 0.

B I ——————

B III ——————

No. 16

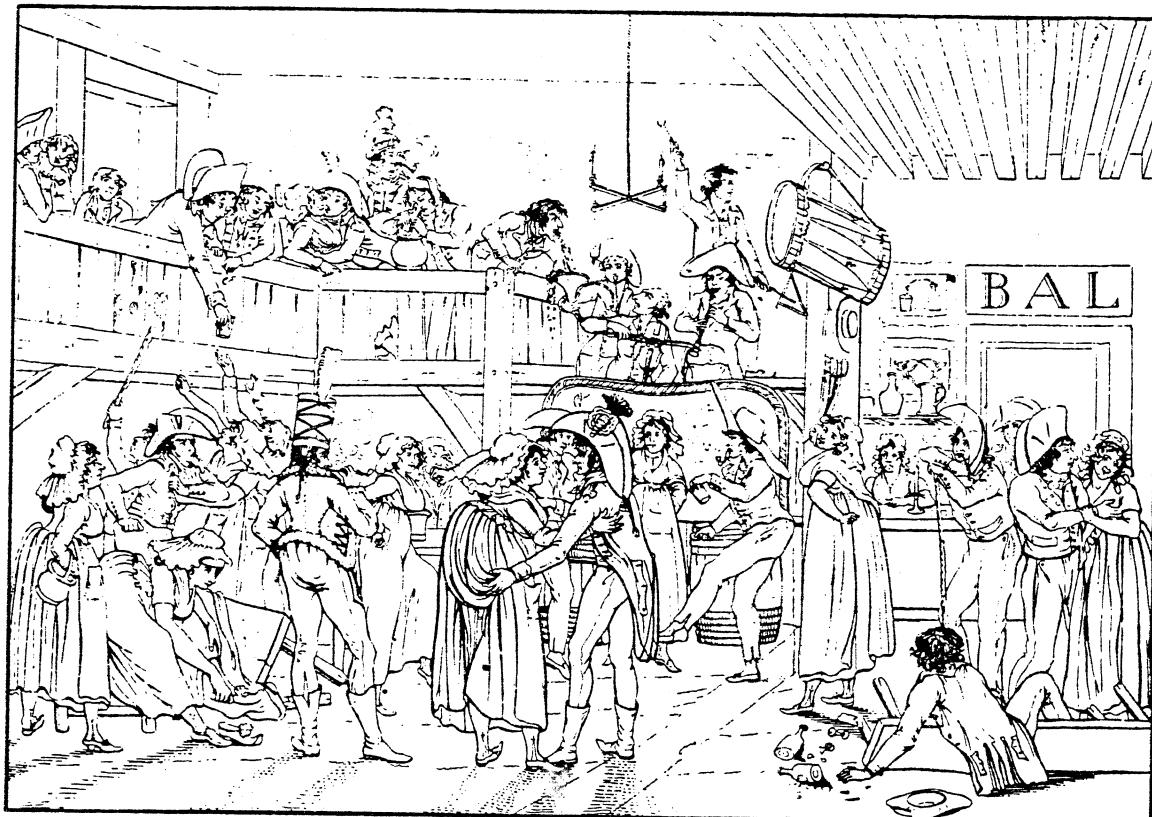
## Symphony No. 40

Wolfgang Amadeus Mozart (1756-1791)

*Andante*

The musical score for Symphony No. 40, Movement 16, Andante, consists of eight staves of music for a string quartet. The key signature is one sharp (F#). The time signature is common time (4/4). The music includes various dynamic markings like p, f, and dynamics with circled numbers (e.g., 1, 2, 3, 4). The score ends with a repeat sign and the instruction '½ B IV'.

Sheet music for a six-string guitar (Guitarra) in common time, key of G major (two sharps). The music consists of four staves, each with six horizontal lines. The first three staves contain rhythmic notation with vertical stems and numbers indicating fingerings (e.g., 0, 1, 2, 3, 4) and dynamic markings like  $p$  (piano) and  $f$  (forte). The fourth staff shows chords:  $\text{C}$ ,  $\text{G}$ ,  $\text{D}$ ,  $\text{A}$ ,  $\text{E}$ , and  $\text{B}$ . The final measure ends with a fermata over a  $\text{G}$  chord.



No. 17

**Pizzicato Polka**

Johann Strauss (1825-1899)

*Andante*

The music is in 4/4 time and consists of eight staves of musical notation for a string instrument like the cello. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests. Fingerings are indicated above the notes, and dynamic markings like 'p' (piano) and 'f' (forte) are present. The key signature changes from one staff to another, including C major, G major, and D major.

Music score for a piece titled "D.C al Fine". The score consists of four staves of music, each with a treble clef and a key signature of one flat. The first staff concludes with a "Fine" instruction. The subsequent staves are labeled "B I" and feature a "D.C." (Da Capo) instruction above them. The music includes various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings like  $\text{p}$  (piano) and  $\text{f}$  (forte). The score ends with a "D.C al Fine" instruction.



No. 18

## Sleeping Beauty Waltz

Peter Ilyitch Tchaikovsky (1840-1893)

*Allegro moderato*

The music is in 3/4 time. The first staff begins with a dynamic of  $3P.$ . The second staff begins with  $2P.$ . The third staff begins with  $P$ . The fourth staff begins with  $0$ . The fifth staff begins with  $2P$ . The sixth staff begins with  $1P$ . The seventh staff begins with  $2P$ . The eighth staff begins with  $P$ .

The key signature changes throughout the piece. The first staff has no key signature. The second staff has one sharp. The third staff has two sharps. The fourth staff has one sharp. The fifth staff has three sharps. The sixth staff has one sharp. The seventh staff has two sharps. The eighth staff has three sharps.

Fingerings are indicated above the notes: 0, 1, 2, 3, 4. Bowing is indicated with vertical strokes:  $3P.$ ,  $2P.$ ,  $P$ ,  $0$ ,  $2P$ ,  $1P$ ,  $2P$ ,  $P$ .

A section of the music is labeled  $\frac{1}{2}B\ III$ .



*Fine*

*D.C. al Fine*

## No. 19

## Pizzicati from Sylvia

Leo Delibes (1836-1891)

*Andante*

Sheet music for pizzicato cello part, No. 19, Pizzicati from Sylvia by Leo Delibes. The music is in 4/4 time, treble clef, and consists of eight staves of musical notation. The first staff starts with a dynamic of 3p. The second staff begins with a dynamic of 0p. The third staff begins with a dynamic of 1p. The fourth staff begins with a dynamic of 0p. The fifth staff begins with a dynamic of 1p. The sixth staff begins with a dynamic of 0p. The seventh staff begins with a dynamic of 1p. The eighth staff begins with a dynamic of 0p. The music features various pizzicato strokes indicated by vertical dashes below the notes, and slurs connecting groups of notes. Fingerings are marked above some notes, such as '4' and '3'. Measure numbers are present at the beginning of each staff.

Musical score consisting of three staves of music. The first two staves are in G clef, and the third staff begins with a sharp sign, indicating a key signature change. Dynamics include  $\text{f}$ ,  $\text{p}$ ,  $\text{ff}$ ,  $\text{p}$ , and  $\text{f}$ . Measure numbers 1 through 10 are indicated above the first staff. A bracket labeled  $\frac{1}{2}\text{B V}$  spans the end of the third staff.



No. 20

## Roses from the South - Waltz

Johann Strauss (1825-1899)

*Andantino*

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

B VII

B VII

Sheet music for a string instrument, page 33, featuring six staves of musical notation. The music is in common time and G major.

**Staff 1:** Measures 1-5. Fingerings: 0, 2, 3; 4, 0; 4, 0; 4, 0; 4, 0. Dynamic:  $\text{p} \cdot$ . Measure 5 ends with a repeat sign.

**Staff 2:** Measures 6-10. Fingerings: 2, 0; 4, 3; 3, 0; 0, 2; 0, 2; 0, 2. Dynamic:  $\text{p} \cdot$ .

**Staff 3:** Measures 11-15. Fingerings: 0, 0; 4, 3; 3, 0; 1, 0; 1, 0; 0, 2; 2, 0. Dynamic:  $\text{p} \cdot$ .

**Staff 4:** Measures 16-20. Fingerings: 2, 3; 3, 0; 0, 2; 2, 0; 0, 2; 3, 0; 0, 2. Dynamic:  $\text{p} \cdot$ .

**Staff 5:** Measures 21-25. Fingerings: 0, 1; 3, 0; 0, 2; 1, 0; 0, 2; 3, 0; 0, 2. Dynamic:  $\text{p} \cdot$ .

**Staff 6:** Measures 26-30. Fingerings: 0, 1; 3, 0; 0, 2; 1, 0; 0, 2; 3, 0; 0, 2. Dynamic:  $\text{p} \cdot$ .

**Labels:**

- $\frac{1}{2}\text{B II}$  —  $\frac{1}{2}\text{B III}$  (above Staff 3)
- $\frac{1}{2}\text{B II}$  —  $\frac{1}{2}\text{B III}$  (above Staff 5)
- B III — B IV (above Staff 5)
- $\frac{1}{2}\text{B VII}$  —  $\frac{1}{2}\text{B V}$  (above Staff 6)

No. 21

## Theme from Caprice 24

Niccolo Paganini (1782-1840)

*Allegro*

The musical score for 'Theme from Caprice 24' by Niccolo Paganini is presented in five staves. Each staff uses a treble clef and a 4/4 time signature. The first four staves begin with a dynamic of  $\overline{\text{P}}$ . The fifth staff begins with a dynamic of  $\overline{\text{F}}$ . The music consists of six measures per staff, with the final measure of the fifth staff ending with a double bar line.



"Paganini"

No. 22

## Songs My Mother Taught Me

Antonin Dvorak (1841-1904)

*Andante*

$\frac{1}{2} B\ I$

No. 23

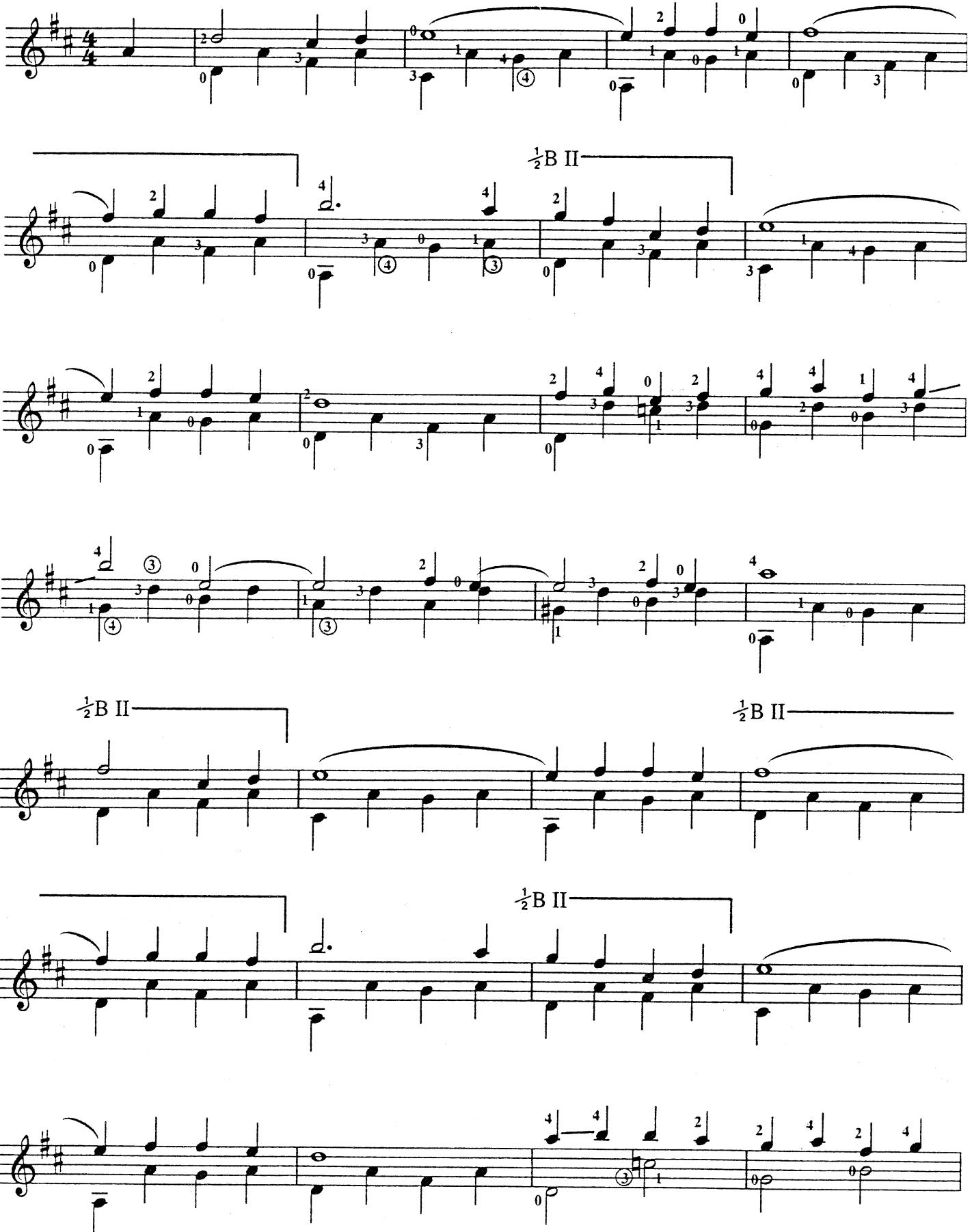
## Tristesse

## **Frederic Chopin (1810-1849)**

*Andantino*

*Andantino*

$$\frac{1}{2}B\pi$$



$\frac{1}{2}B\ II$

Sheet music for a guitar or lute, featuring five staves of musical notation with tablature numbers above the notes. The music is in common time, G major, and includes a section labeled "1/2B II" with a bracket.



## No. 24

## Liebestraum

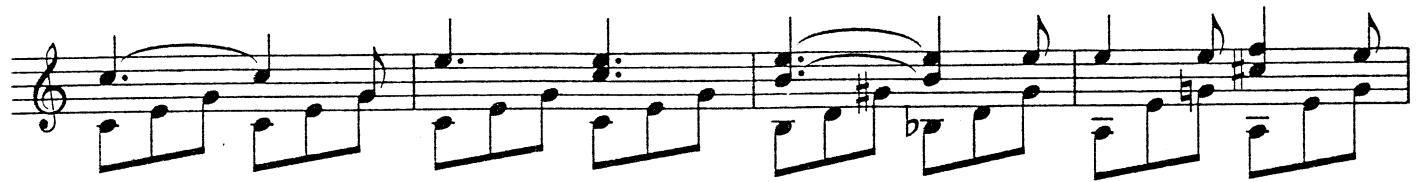
Franz Liszt (1811-1886)

*Moderato*

*Moderato*

1 2 3 4 5 6 7 8 9 10

$\frac{1}{2} B\ I$  ——————  
 $\frac{1}{2} B\ I$  ——————  $\frac{1}{2} B\ I$  ——————  $B\ I$  ——————



$\frac{1}{2}$ B III

B I



## No. 25

## Traumerei

Robert Schumann (1810-1856)

*Lento*

B I

B I

B I

B I

B I

B I

No. 26

## Solveigs' Song

Edvard Grieg (1843-1907)

*Andantino*

The music consists of six staves of tablature notation, each with a corresponding staff above it showing the note heads. The first four staves are in common time (4/4), while the last two are in 2/4 time. The key signature changes from C major (no sharps or flats) to G major (one sharp). The tablature shows fingerings (e.g., 0, 1, 2, 3, 4) and dynamic markings like  $\circlearrowleft$  and  $\circlearrowright$ . The music is divided into measures by vertical bar lines.

No. 27

## Spring Song

Felix Mendelssohn (1809-1847)

*Allegretto*

The musical score consists of ten staves of music for a string instrument. The notation includes various note heads, stems, and rests, with some notes having numerical or circled numbers above them. Fingerings are indicated by numbers (1, 2, 3, 4, 5) placed near the notes. Measure lines are present at the beginning of each staff. The music is in common time and consists of eighth and sixteenth note patterns.

No. 28

## Theme from 1st Symphony

Johannes Brahms (1833-1897)

*Maestoso*

The music is in 4/4 time, key of G major (two sharps). The tempo is *Maestoso*. The piece is divided into sections labeled B II and  $\frac{1}{2}$ B II.

- B II:** The first section starts with a quarter note followed by eighth-note pairs. The second section starts with a half note.
- $\frac{1}{2}$ B II:** The first section starts with a quarter note. The second section starts with a half note.

Fingerings are indicated above the notes, such as 1, 2, 3, 4, 0, etc., and dynamic markings like  $\circ$ ,  $\text{---}$ , and  $\text{--}$ .

No. 29

## Serenade

⑥=D

Franz Schubert (1797-1828)

*Moderato*

## No. 30

## Raindrop Prelude

Frederic Chopin (1810-1849)

(6) = D

*Andantino*

$\frac{1}{2}$ B II

$\frac{1}{2}$ B II

$\frac{1}{2}$ B II

B II

$\frac{1}{2}$ B II

$\frac{1}{2}$ B II ——————

$\frac{1}{2}$ B II ——————

4 2 1 0 3  
0 2 1 3 1

1 2 0 3 1

1 2 0 3 1



"Chopin"

## No. 31

## Bridal March

Richard Wagner (1813-1883)

*Maestoso*

$\frac{1}{2}$ B I —

$\frac{1}{2}$ B II —

$\frac{1}{2}$ B II

$\frac{1}{2}$ B I

$\frac{1}{2}$ B I

$\frac{1}{2}$ B III

# No. 32 Theme from Pathetique Symphony

(6)=D

Peter Ilyich Tchaikovsky (1840-1893)

*Andantino*

Sheet music for the Theme from Pathetique Symphony by Peter Ilyich Tchaikovsky. The music is in 4/4 time, key signature of D major (two sharps). The tempo is *Andantino*. The score consists of ten staves of music, each with a treble clef and a sharp sign indicating the key signature. The first staff begins with a sixteenth-note pattern. Subsequent staves introduce harmonic changes, indicated by Roman numerals above the staff:  $\frac{1}{2}$ B V,  $\frac{1}{2}$ B IV,  $\frac{1}{2}$ B II,  $\frac{1}{2}$ B I,  $\frac{1}{2}$ B II,  $\frac{1}{2}$ B I,  $\frac{1}{2}$ B II,  $\frac{1}{2}$ B IV,  $\frac{1}{2}$ B V, and finally  $\frac{1}{2}$ B II. The music concludes with a final cadence.

No. 33

# Dance of the Little Swans

(from Swan Lake)

(6)=D

Peter Ilyich Tchaikovsky (1840-1893)

*Allegro moderato*

1/2B III

1/2B V

3

No. 34

## Theme from Piano Concerto

Edvard Grieg (1843-1907)

*Allegretto*

\* 8

\* 8 ..... optional to play an octave higher. - fingering is for higher octave.

No. 35

## Bolero

Maurice Ravel (1875-1937)

⑤ = G

*Moderato*

The music is in 3/4 time, key of G major (indicated by ⑤ = G). The tempo is *Moderato*. The score consists of eight staves of music for a single instrument, likely a guitar or piano. The music features continuous eighth-note patterns with various rhythmic patterns and grace notes. The first staff includes fingerings (1, 2, 3, 4) and dynamic markings (pp, p). The subsequent staves show more complex patterns with grace notes and slurs.

Sheet music for a solo instrument, likely flute or recorder, featuring six staves of musical notation. The music is in common time and G major.

The notation includes various note heads, stems, and rests, with some notes having numerical or letter-like markings above them. Measures are separated by vertical bar lines.

Staff 1: Single note, then 16th-note pattern (1 3 2 4). Measure ends with a fermata over the next measure.

Staff 2: 16th-note pattern (1 3 2 4).

Staff 3: Single note, then 16th-note pattern (1 3 2 4). Measure ends with a fermata over the next measure.

Staff 4: 16th-note pattern (1 3 2 4).

Staff 5: Single note, then 16th-note pattern (1 3 2 4). Measure ends with a fermata over the next measure.

Staff 6: 16th-note pattern (1 3 2 4).

Musical score for a solo instrument, likely a woodwind, featuring four staves of music. The music is in common time (indicated by 'C') and consists of measures 1 through 4. Measure 1 starts with a single note followed by a sixteenth-note pattern. Measures 2 and 3 show eighth-note patterns. Measure 4 begins with a sixteenth-note pattern and ends with a melodic line. The score includes dynamic markings like 'f' (fortissimo) and 'p' (pianissimo). Measure 4 concludes with a repeat sign and the section label '½B III'.

