

Five Small Pieces for Guitar

(in memory of
Arnold Schoenberg)

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I

Boldly but not too much

Guitar

$\text{♩} = 65$

rit... a tempo

mp

3

a tempo

mf *mp* *mf*

6

mp *mf*

8

f rit...

9

a tempo slower

mp *p* *mp*

12

p

II

Slowly

Musical score for a piano piece, measures 15-37. The score is written in treble clef with a key signature of one sharp (F#). The tempo is marked "Slowly".

Measures 15-17: *mp* (mezzo-piano), *mf* (mezzo-forte). Time signature: 3/4.

Measures 18-22: *mp*, *mf*. Time signature: 3/4. Includes the instruction "gently" and a hairpin crescendo.

Measures 23-27: *mp*, *mf*. Time signature: 3/4.

Measures 28-32: *mp*, *mf*. Time signature: 3/4.

Measures 33-36: *mp*, *mf*. Time signature: 3/4. Includes the instruction "rit..." (ritardando) and "a tempo".

Measures 37-38: *p* (piano). Time signature: 3/4. Ends with a double bar line.

III (Gavotte)

Brightly

$\text{♩} = 75$

40 *mf*

43

46 *mp* pizz...

49 *mf* *f* *mf* norm

52 *mp* *mf*

55 *mp*

58

61

65 *pizz*

mf *norm* *mp*

IV

68 $\text{♩} = 72$

f *rit...* *a tempo* *mp*

72

rit... *a tempo* *sweetly* *mp*

76

mf *mf*

80

mf *mp* *rit...*

83 *slower*

p *mp*

V. (Gigue)

$\text{♩} = 55$

brightly but not too rushed

88 *mf*

91 *f* *mf*

94

100 *rit.* *a tempo* *mp*

106 *mf*

112

118 *rit...* *a tempo* *mp*

Detailed description: This is a musical score for a piece titled 'V. (Gigue)'. The tempo is marked as quarter note = 55. The score is in 3/8 time and consists of seven staves of music, numbered 88 to 118. The key signature has one sharp (F#). The first staff (88) starts with a mezzo-forte (*mf*) dynamic and includes the instruction 'brightly but not too rushed'. The second staff (91) features a fortissimo (*f*) dynamic followed by a mezzo-forte (*mf*) dynamic. The third staff (94) continues the melodic line. The fourth staff (100) includes a ritardando (*rit.*) marking followed by a return to the original tempo (*a tempo*) and a mezzo-piano (*mp*) dynamic. The fifth staff (106) returns to a mezzo-forte (*mf*) dynamic. The sixth staff (112) continues the piece. The seventh staff (118) concludes with a ritardando (*rit...*) marking, a return to the original tempo (*a tempo*), and a mezzo-piano (*mp*) dynamic. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

The image displays three systems of musical notation, likely for a piano or similar instrument. Each system consists of a treble clef staff and a bass clef staff. The first system, starting at measure 123, features a treble staff with a melodic line and a bass staff with a supporting line. Dynamics include *mf* and *mp*. The second system, starting at measure 129, continues the melodic and harmonic development, with dynamics ranging from *p* to *sfz*. The third system, starting at measure 134, concludes the passage with a final chord and a fermata. The notation includes various note values, rests, and articulation marks such as accents and slurs.

A NOTE regarding accidentals: I have tried to adhere to the tradition that accidentals hold until the close of a bar, but I might have missed a spot or two where an accidental should revert to the natural (especially across different voices). If you follow the dictum that accidentals apply only to the notes to which they are attached, you shouldn't go wrong.