

This composition, like the *Colloquio con Andrés Segovia* which I wrote in 2002, originated in a suggestion by the guitarist Frédéric Zigante. It was he who suggested to me, in 2003, the composition of a solo guitar piece as an homage both to Mario Castelnuovo-Tedesco and Giacomo Puccini. Although the project of an homage to Puccini in the form of an instrumental piece soon showed itself to be impossible for me, I immediately liked the idea of writing a piece as a memorial to Castelnuovo-Tedesco, a master who, in the last two years of his life, had honoured me with his friendship, and whose music – guitar works included – I had always regarded as a model of stylistic clarity and of spontaneity. Already in 1981 I had begun the series of *Studi di virtuosità e di trascendenza* with a piece written as an homage to his benevolent figure, and thus I decided to compose the first movement of a Sonata by recalling again his poetic world, though with no intention of imitating his style. The cypresses evoked in my title are not cemetery trees. In the Etruscan tradition, the cypress celebrated life, and under its shadow festivals and dances joyfully took place. Above all, I thought of a picture which Castelnuovo-Tedesco had at home. It was a work by Giovanni Colacicchi (1900-1992), a friend of Mario. It was a serene picture, suggesting a profound and meditative atmosphere, a view of Pian dei Giullari, a village on the hills surrounding Florence.

The other two movements of this Sonata originated in my acquaintance with Neapolitan literature and art. The lyric *Nu pianefforte 'e notte* (*A Piano in The Night*) by Salvatore Di Giacomo, which tells of a lullaby resonating in a deserted lane at one o'clock in the night, inspired, with its metaphysical shiver, the second movement. The third movement evokes the visions of the painter Giuseppe Casciaro, famous for his pictures of the Mediterranean

coast, with its characteristic pine trees. Additionally, the origins of these two movements of the *Sonata Mediterranea* lie in the many discussions about Neapolitan poets, novelists, dramatists, musicians and painters which I have enjoyed, for several years, with the guitarist Oscar Bellomo, a deep connoisseur (despite his young age) and a true exponent of the culture of his home town of Naples. To these two friends, who stimulated my composition of this *Sonata Mediterranea*, I offer a dedication which I ideally extend to the masters whose works have influenced my composition and to the fearless virtuosi who will perform it.

Angelica Filadelfina

SONATA MEDITERRANEA

per chitarra

I - Cipressi

(Ricordo di Mario Castelnuovo-Tedesco)

ANGELO GILARDINO

(2004)

Allegretto brioso

The musical score is written for guitar in a single system with five staves. The key signature has one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegretto brioso'. The score includes various dynamics such as *mf*, *f*, and *mp*, and articulation marks like *l.v. sempre* and accents. Fingerings are indicated by numbers 1-4, and some notes are circled. The score is divided into measures, with measure numbers 4, 7, 9, 12, and 15 clearly marked. The notation includes chords, arpeggios, and melodic lines with slurs and ties.

37

mf *p* *mf*

41

p *mf* *mf*

44

f *mp* *mf* *mp* *mf*

47

f *mp*

49

p *mf*

53

mp

55

mp

57

mf *f*

60

ff *mp* *mf*

63

mp *mf* *mp*

67

p

69

mp

71

mf

73

CIV

p

76

mp

79

mf

82

mp

85

mf *mp*

88

mf *p* *mp* *p*

92

CV VIII

mf

95

mp

99

mf *mp*

102

mf *mp*

105

f *p*

126

Musical notation for measures 126-127. The system includes a treble clef, a key signature of one sharp (F#), and a common time signature. The music features a melodic line with triplets and sixteenth-note patterns, and a bass line with chords and single notes. Fingerings are indicated by circled numbers 1-5. Dynamics include *mf* and *mp*.

128

Musical notation for measures 128-129. The system includes a treble clef, a key signature of one sharp (F#), and a common time signature. The music features a melodic line with triplets and sixteenth-note patterns, and a bass line with chords and single notes. Fingerings are indicated by circled numbers 1-5. Dynamics include *mp*.

130

Musical notation for measures 130-131. The system includes a treble clef, a key signature of one sharp (F#), and a common time signature. The music features a melodic line with eighth-note patterns and a bass line with chords. Dynamics include *mf* and *f*.

133

Musical notation for measures 133-134. The system includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music features a melodic line with eighth-note patterns and a bass line with chords. Dynamics include *f* and *mf*.

136

Musical notation for measures 136-137. The system includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music features a melodic line with eighth-note patterns and a bass line with chords. Dynamics include *f* and *mf*.

138

Musical notation for measures 138-139. The system includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music features a melodic line with eighth-note patterns and a bass line with chords. Dynamics include *mp*.

141

Musical notation for measures 141-142. The system includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music features a melodic line with eighth-note patterns and a bass line with chords. Dynamics include *mp*.

144

Musical notation for measures 144-146. The piece is in 2/4 time with a key signature of one sharp (F#). The notation includes a treble clef, a common time signature, and a 2/4 time signature. The music features a melodic line in the treble clef and a bass line in the bass clef. A dynamic marking of *mf* is present.

147

Musical notation for measures 147-149. The notation includes a treble clef, a common time signature, and a 2/4 time signature. The music features a melodic line in the treble clef and a bass line in the bass clef. A dynamic marking of *f* is present.

150

Musical notation for measures 150-152. The notation includes a treble clef, a 2/4 time signature, and a 2/4 time signature. The music features a melodic line in the treble clef and a bass line in the bass clef. Fingerings are indicated with circled numbers 1-4. A dynamic marking of *mf* is present.

153

Musical notation for measures 153-155. The notation includes a treble clef, a 2/4 time signature, and a 2/4 time signature. The music features a melodic line in the treble clef and a bass line in the bass clef. Fingerings are indicated with circled numbers 1-4. A dynamic marking of *mf* is present.

156

Musical notation for measures 156-158. The notation includes a treble clef, a 2/4 time signature, and a 2/4 time signature. The music features a melodic line in the treble clef and a bass line in the bass clef. Fingerings are indicated with circled numbers 1-4. A dynamic marking of *ff* is present.

159

Musical notation for measures 159-161. The notation includes a treble clef, a 2/4 time signature, and a 2/4 time signature. The music features a melodic line in the treble clef and a bass line in the bass clef. Fingerings are indicated with circled numbers 1-4. A dynamic marking of *mp* is present.

162

Musical notation for measures 162-164. The notation includes a treble clef, a common time signature, and a 2/4 time signature. The music features a melodic line in the treble clef and a bass line in the bass clef. A dynamic marking of *pp* is present.

II - Ninna nanna

(Ricordo di Salvatore Di Giacomo)

Ma solitario e lento
more 'o mutivo antico;
se fa cchiù cupo 'o vico
dint' a ll'oscurità.

Adagio incantato

The musical score is written for guitar in a single system with five staves. The key signature has one sharp (F#), and the time signature is 3/4. The piece is marked 'Adagio incantato'. The score includes various musical notations such as fingerings (circled numbers 1-4), dynamics (pp, mp, mf, p, f), and articulation (accents, slurs). The piece is divided into measures, with measure numbers 5, 8, 11, 14, and 17 indicated at the beginning of their respective staves. The dynamics range from pianissimo (pp) to fortissimo (f). The score features complex rhythmic patterns, including triplets and sixteenth notes, and uses a variety of fingerings to navigate the fretboard. The overall mood is slow and evocative, as suggested by the title and the tempo marking.

20 CV

f *p* *mp*

23

mf

26

f *mf* *mp* *mf*

29

mp

32 CVI

p *pp*

35

mf *mp*

38

② ④ ③ ② ① ② ③ ⑤ ③ ②

pp

⑥

41

① ④ ③ ① ② ③ ① ②

mf *p*

⑥

44

③ ① ③ ②

mp *mf* *mp* < *mf* *pp*

47

mp *mf* *mp*

50

mf *p* *mp*

53

④ ⑤ ⑤ ① ② ① ② ① ②

ppp

III - Pini sul mare

(Ricordo di Giuseppe Casciari)

Allegro rutilante

mp *l.v. sempre* mf mp

4 mf mp

7 XII mf mp

10 f

13 mp p

16 mp p

The score is written for a single melodic line on a treble clef staff. It begins with a 3/4 time signature and a key signature of one sharp (F#). The tempo is marked 'Allegro rutilante'. The piece is divided into six systems of music. The first system (measures 1-3) starts with a mezzo-piano (mp) dynamic and includes a 'l.v. sempre' instruction. The second system (measures 4-6) features mezzo-forte (mf) and mezzo-piano (mp) dynamics. The third system (measures 7-9) includes a Roman numeral XII and mezzo-forte (mf) and mezzo-piano (mp) dynamics. The fourth system (measures 10-12) is marked forte (f). The fifth system (measures 13-15) starts with mezzo-piano (mp) and ends with piano (p). The sixth system (measures 16-18) starts with mezzo-piano (mp) and ends with piano (p). The score is heavily annotated with fingerings (1-4), slurs, and accents. A 'l.v. sempre' instruction is placed under the first system. A Roman numeral XII is placed under the third system. The piece concludes with a piano (p) dynamic.

33

Musical notation for measures 33-34. The piece is in 3/4 time with a key signature of one sharp (F#). Measure 33 contains a sequence of notes with fingerings 1, 3, 4, 3, 2, 0, 1, 3, 4, 3. Measure 34 contains notes with fingerings 4, 0, 1, 0. A dynamic marking *p* is present at the end of measure 34.

35

Musical notation for measures 35-36. Measure 35 contains notes with fingerings 1, 2. Measure 36 contains notes with fingerings 4, 0, 2, 2, 3. A dynamic marking *p* is present at the end of measure 36.

37

Musical notation for measures 37-38. Measure 37 contains notes with fingerings 4, 3, 1, 4, 3, 3, 0. Measure 38 contains notes with fingerings 3, 2. A dynamic marking *p* is present at the end of measure 38.

39

Musical notation for measures 39-40. Measure 39 contains notes with fingerings 4, 3, 3, 3, 3. Measure 40 contains notes with fingerings 1, 3, 3. A dynamic marking *p* is present at the end of measure 40.

41

Musical notation for measures 41-42. Measure 41 contains notes with fingerings 3, 2, 3, 4, 2, 0, 2. Measure 42 contains notes with fingerings 0, 2, 4, 4. A dynamic marking *p* is present at the end of measure 42.

43

Musical notation for measures 43-44. Measure 43 contains notes with fingerings 2, 1, 2, 4, 3, 1, 1, 4, 5. Measure 44 contains notes with fingerings 0, 4. A dynamic marking *mp* is present at the end of measure 44.

63 *f* *rall.* *p*

Un poco meno mosso

65 *p* *mp*

68 *p* *mp*

71 *mp* *p*

74 *p* *mf*

77 *p*

81

mp *p* *mp* *f*

84

mp

87

pp lontano

90

mp *pp*

93

p *mp* *p*

96

mp

98

mf

① ② ③ ④ ⑤

101

p *mf* *p* *mf*

104

f

Allegro rutilante

107

accel. *l.v. sempre*

p *mp* *mf*

⑤

110

mp *mf*

113

mp *mf*

116

mp *f*

119

mp

122

p *mp* *p*

126

mf *p*

129

mp l.v. sempre *uguale, con bravura*

132

134

Musical notation for measure 134, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation is divided into two systems. The first system contains four measures with notes G4, A4, B4, and C5, each with a sharp sign above it. The second system contains four measures with notes D5, E5, F#5, and G5, each with a sharp sign above it. The bottom staff shows bass clef notes: G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, 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E-113, D-113, C-113, B-114, A-114, G-114, F#-114, E-114, D-114, C-114, B-115, A-115, G-115, F#-115, E-115, D-115, C-115, B-116, A-116, G-116, F#-116, E-116, D-116, C-116, B-117, A-117, G-117, F#-117, E-117, D-117, C-117, B-118, A-118, G-118, F#-118, E-118, D-118, C-118, B-119, A-119, G-119, F#-119, E-119, D-119, C-119, B-120, A-120, G-120, F#-120, E-120, D-120, C-120, B-121, A-121, G-121, F#-121, E-121, D-121, C-121, B-122, A-122, G-122, F#-122, E-122, D-122, C-122, B-123, A-123, G-123, F#-123, E-123, D-123, C-123, B-124, A-124, G-124, F#-124, E-124, D-124, C-124, B-125, A-125, G-125, F#-125, E-125, D-125, C-125, B-126, A-126, G-126, F#-126, E-126, D-126, C-126, B-127, A-127, G-127, F#-127, E-127, D-127, C-127, B-128, A-128, G-128, F#-128, E-128, D-128, C-128, B-129, A-129, G-129, F#-129, E-129, D-129, C-129, B-130, A-130, G-130, F#-130, E-130, D-130, C-130, B-131, A-131, G-131, F#-131, E-131, D-131, C-131, B-132, A-132, G-132, F#-132, E-132, D-132, C-132, B-133, A-133, G-133, F#-133, 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E-293, D-293, C-293, B-294, A-294, G-294, F#-294, E-294, D-294, C-294, B-295, A-295, G-295, F#-295, E-295, D-295, C-295, B-296, A-296, G-296, F#-296, E-296, D-296, C-296, B-297, A-297, G-297, F#-297, E-297, D-297, C-297, B-298, A-298, G-298, F#-298, E-298, D-298, C-298, B-299, A-299, G-299, F#-299, E-299, D-299, C-299, B-300, A-300, G-300, F#-300, E-300, D-3

146

Musical notation for measures 146-147. The key signature has one sharp (F#). Measure 146 is in 4/4 time, and measure 147 is in 3/4 time. The notation includes a treble clef, a key signature of one sharp, and a 4-measure rest in measure 146. The melody consists of quarter and eighth notes, with some beamed eighth notes. There are dynamic markings *p* and *mp* below the staff.

148

Musical notation for measures 148-149. Measure 148 is in 3/4 time, and measure 149 is in 3/4 time. The notation includes a treble clef, a key signature of one sharp, and a 4-measure rest in measure 148. The melody consists of quarter and eighth notes, with some beamed eighth notes. There are dynamic markings *p* and *mp* below the staff.

150

Musical notation for measures 150-151. Measure 150 is in 3/4 time, and measure 151 is in 3/4 time. The notation includes a treble clef, a key signature of one sharp, and a 4-measure rest in measure 150. The melody consists of quarter and eighth notes, with some beamed eighth notes. There are dynamic markings *p* and *mp* below the staff.

152

Musical notation for measures 152-153. Measure 152 is in 3/4 time, and measure 153 is in 3/4 time. The notation includes a treble clef, a key signature of one sharp, and a 4-measure rest in measure 152. The melody consists of quarter and eighth notes, with some beamed eighth notes. There are dynamic markings *mf* and *mp* below the staff.

155

Musical notation for measures 155-156. Measure 155 is in 3/4 time, and measure 156 is in 3/4 time. The notation includes a treble clef, a key signature of one sharp, and a 4-measure rest in measure 155. The melody consists of quarter and eighth notes, with some beamed eighth notes. There are dynamic markings *mp* and *mf* below the staff.

158

Musical notation for measures 158-159. Measure 158 is in 3/4 time, and measure 159 is in 3/4 time. The notation includes a treble clef, a key signature of one sharp, and a 4-measure rest in measure 158. The melody consists of quarter and eighth notes, with some beamed eighth notes. There are dynamic markings *mf* and *mp* below the staff.

161

Musical notation for measures 161-162. Measure 161 is in 3/4 time, and measure 162 is in 3/4 time. The notation includes a treble clef, a key signature of one sharp, and a 4-measure rest in measure 161. The melody consists of quarter and eighth notes, with some beamed eighth notes. There are dynamic markings *f* and *mf* below the staff.

164

f

168

p *f*

171

rall.

p *mp uguale, con bravura* CII

173

1 0 2 3 0

175

③ ② ③ ①

177

①

179

②

181

Musical notation for measures 181-182. Measure 181 has a treble clef and a 7/8 time signature. It contains a sequence of notes with a sharp sign. Measure 182 contains a sequence of notes with fingerings 3, 2, 1, 2, 1, 2. A circled '2' is above the second measure.

183

Musical notation for measures 183-184. Measure 183 has a treble clef and a 7/8 time signature. It contains notes with fingerings 1, 0, 2, 4, 0, 2. A circled '3' is above the first measure, and a circled '2' is above the sixth measure. Measure 184 contains notes with fingerings 3, 4, 2, 0, 4, 1, 0, 3, 4, 0, 3. A circled '4' is above the first measure, a circled '3' is above the second, and a circled '4' is above the third.

185

Musical notation for measures 185-188. Measure 185 has a treble clef and a 7/8 time signature. It contains notes with fingerings 3, 2, 1, 4, 0, 3, 0, 3. A circled '2' is above the first measure, and a circled '1' is above the second. Measures 186-188 contain notes with various fingerings and accents. A circled '4' is above the first measure of 186, a circled '3' is above the first of 187, and a circled '4' is above the first of 188. Dynamics include 'f' and 'ff'.

189

Musical notation for measures 189-191. Measure 189 has a treble clef and a 7/8 time signature. It contains notes with various fingerings and accents. A circled '3' is above the first measure of 190, a circled '4' is above the second, a circled '5' is above the third, and a circled '4' is above the fourth. A circled '3' is above the first measure of 191. Dynamics include 'mp'.

192

Musical notation for measures 192-194. Measure 192 has a treble clef and a 7/8 time signature. It contains notes with fingerings 3, 1, 0, 3, 4, 0, 1, 0, 4. A circled '1' is above the first measure, and a circled '4' is above the sixth. Measures 193-194 contain notes with various fingerings. A circled '2' is below the first measure of 193, a circled '3' is below the second, a circled '4' is below the third, and a circled '5' is below the fourth.

195

Musical notation for measures 195-198. Measure 195 has a treble clef and a 4/4 time signature. It contains notes with fingerings 4, 1, 3, 0, 1, 0, 2, 3, 0, 2, 2. A circled '4' is below the first measure. Measures 196-198 contain notes with various fingerings and accents. Dynamics include 'ff', 'sfz', 'v', and 'sfz'.