

Wilhelm Peterson-Berger^(1867 - 1942)

(To the Roses)
Till rosorna

No. 4 ur Frösöblomster, bok 1, op 16 (1896)

Arranged for guitar

by

Lars-Anders Carlsson

Originally in **A** flat

Moderato. (*poco rubato*)

The musical score is written for guitar in G major (one sharp) and 4/4 time. It consists of eight systems of music, each with a treble clef staff and a bass clef staff. The piece begins with a piano (*p*) dynamic and features a melodic line with lyrics 'i a m a m i' in the first system. The second system includes an 'ossia' section and a dynamic change to mezzo-forte (*mf*). The third system reaches a forte (*f*) dynamic. The fourth system shows two first endings (1. and 2.) and a dynamic change to mezzo-piano (*mp*). The fifth system returns to forte (*f*) dynamics. The sixth system continues with forte dynamics. The seventh system features a dynamic change to piano (*p*) with a crescendo (*cresc.*). The eighth system concludes with the lyrics 'ac - ce - le - ran - do' and a dynamic of piano (*p*). The score includes various guitar techniques such as strumming (str.), fingerings (1-4), and articulation marks like accents and slurs. Roman numerals VI and II are used to indicate chord positions. Measure numbers 4, 7, 10, 12, 15, and 18 are marked at the beginning of their respective systems.

Tempo I.

21 Musical notation for measures 21-24. Measure 21 starts with a treble clef, key signature of three sharps (F#, C#, G#), and a common time signature. It features a complex melodic line with many accidentals and fingerings (1-4). Dynamics include *f*, *ritard.*, and *fp*. There are also articulation marks like slurs and accents.

24 Musical notation for measures 24-27. Measure 24 continues the melodic line. Dynamics include *poco rit.* and *mf*. There are also articulation marks like slurs and accents.

27 Musical notation for measures 27-30. Measure 27 continues the melodic line. Dynamics include *mf*. There are also articulation marks like slurs and accents.

30 Musical notation for measures 30-33. Measure 30 continues the melodic line. Dynamics include *f* and *mf*. There are also articulation marks like slurs and accents.

33 Musical notation for measures 33-36. Measure 33 continues the melodic line. Dynamics include *p*, *f*, and *p*. There are also articulation marks like slurs and accents.

36 Musical notation for measures 36-39. Measure 36 continues the melodic line. Dynamics include *f* and *p*. There are also articulation marks like slurs and accents.

39 Musical notation for measures 39-42. Measure 39 continues the melodic line. Dynamics include *cresc.*, *p*, and *dim.*. There are also articulation marks like slurs and accents.

42 Musical notation for measures 42-45. Measure 42 continues the melodic line. Dynamics include *p*, *ritard.*, *morendo*, and *ppp*. There are also articulation marks like slurs and accents.