

BIBLIOTECA DEL CHITARRISTA

12 ALBUM

I. Serie

1.° ALBUM

1. PUENTE-ARNAO - **Strategia amorosa** - Marcia.
2. MOZZANI L. - **Feste Lariane** - Aria con variaz.
3. PUENTE-ARNAO - **In cerca dell'Ideale** - Valzer.
4. » » - **La prediletta** - Gavotta.
5. » » - **Grati ricordi** - Mazurka.
6. REDEGHIERI E. - **Une poignée de main** - Valzer.

2.° ALBUM

1. BISI R. - **Uocchie d'è Femmena** - Tarantella.
2. DE MARTINO U. - **Verso ignoti lidi** - Barcarola.
3. VISOTSKY - **Priaha** - Tema e variazioni.
4. GUTIÉRREZ PARADA - **Passo doppio**.
5. FERRARI A. - **Polka brillante**.
6. COREZZOLA V. - **Sorpresa** - Mazurka.

3.° ALBUM

1. COREZZOLA V. - **Arnaldo** - Minuetto.
2. DE MARTINO U. - **Lucevan le stelle** - Serenata.
3. PUENTE-ARNAO MAX - **Sonrisas** - Mazurka.
4. DRONGITIS S. - **Ultime lacrime** - Romanza.
5. SCHUMANN - **Il contadino allegro** - Tras. in Re mag. di A. Ferrari.
6. COREZZOLA V. - **Primi albori** - Polka.

4.° ALBUM

1. LEGNANI L. - **Tema e Variazioni**.
2. FERRER I. - **Ausencia** - Andante sentimentale.
3. PUENTE-ARNAO - **Melanconia de la Hermosa** (Framm della « Serenata a Venezia »).
4. CASANOVAS I. - **Colombina** - Polka.
5. KILKENER W. I. - **Andante e Valzer**.
6. COLETTA C. - **Napoli bella** - Marcia.

5.° ALBUM

1. GIULIANI M. - **Rondò Originale** (ad imitazione delle Campanie di Bologna).
2. MENDELSSOHN - **Aria di Primavera** - Trascrizione S. Drongitis.
3. CHASSAIN R. - **Le Prince Charmant** - Gavotta per 2 chitarre - Trascriz. di A. Ferrari.
4. FENOGLIO G. - **Tramonto** - Bozzetto.

6.° ALBUM

1. BEETHOVEN - **Celebre Melodia** - Trascrizione di C. W. Jansen.
2. TÀRREGA - **Minuetto originale**.
3. PUENTE-ARNAO - **Brisas Campestris** - Mazurka.
4. FERRARI - **Marcia Militare**.
5. CARCASSI M. - **Valzer facile**.

II. Serie

1.° ALBUM

1. LEGNANI - **Capriccio** - N. 4 Op. 20.
2. GENTILI L. - **Impromptu**.
3. COLETTA C. - **Rosa Andalusia** - Tango.
4. CARULLI - **Andante** - N. 2 Op. 21.
5. SALVATOR ROSA - **Fenesta che lucive** Celebre canzone napoletana.

2.° ALBUM

1. AUTORE IGNOTO - **Piccolo rondò**.
2. GENTILI L. - **Tempo di gavotta**.
3. FRATE CASSIO da VELLITRI - **Mazurka**.
4. CARULLI - **Andante doloroso e Scherzo**.
5. PUENTE-ARNAO - **Remembranzas** - Schot.

3.° ALBUM

1. PADOVETZ - **Piccola Polonese**.
2. CORDERO - **Ensueno** - Serenata.
3. DE ROGATIS T. - **Gavotta della Bambola**.
4. GUTIERREZ P. - **Viva Aragon** - Jota.
5. MAZZA C. - **Messina bella** - Tarantella.

4.° ALBUM

1. DE CALL - **Adagio della Sonata** - Op. 22.
2. MOLINO - **Piccola Gavotta**.
3. COLETTA C. - **Tersicore e Mercurio** - One Step.
4. SCHUMANN - **Canzonetta del Cacciatore** - Trascriz. di A. Ferrari.
5. COREZZOLA V. - **Benignità e perdono** - Valzer.

5.° ALBUM

1. GIULIANI - **Andantino grazioso** - Op. 30 N. 25.
2. COLETTA C. - **Le tre grazie** - Fox Trot.
3. GENTILI L. - **Reminiscenze** - Bozzetto.
4. TERZI G. A. - **Gagliarda del 1593**.
5. CARCASSI - **Divertimento** - Op. 16 N. 8 (Tamburo)

6.° ALBUM

1. CAROSIO ERM. - **Ghiribizzi** - Polka.
2. COLETTA C. - **Piccole mani** - Mazurka.
3. CUCINOTTI VADALÀ G. - **Contadinella** - Tarantella.
4. COREZZOLA V. - **Speme** - Gavotta.
5. MURTULA G. - **Amor mio!** - Piccolo valzer.

PREZZI:

Un Album (a scelta) L. 3 - Una serie completa L. 15 - Due serie complete L. 25

A. VIZZARI - Editore - MILANO

CAPRICCIO Op. 20. N° 4

PER CHITARRA

LUIGI LEGNANI

Allegretto

p

rall.:..... a tempo

cres.

f

p

Voco.

IMPROMPTU

CHITARRA

LISANELLA GENTILI

ALLEGRETTO

Un poco più lento

1° TEMPO

Moc

ROSA ANDALUSA

Chitarra

TANGO

Introd:

CARMELO COLETTA

Musical notation for the introduction, starting with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The piece begins with a forte (*ff*) dynamic and a *rit.* marking. The melody is characterized by rhythmic patterns of eighth and sixteenth notes, with some triplets. The introduction concludes with a piano (*p*) dynamic and a *rit.* marking.

TANGO

First system of musical notation for the tango section, starting with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The piece begins with a piano (*p*) dynamic. The melody is characterized by rhythmic patterns of eighth and sixteenth notes, with some triplets.

Second system of musical notation for the tango section, starting with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The piece begins with a piano (*p*) dynamic. The melody is characterized by rhythmic patterns of eighth and sixteenth notes, with some triplets. A *rall.* marking is present, followed by a *tempo* marking.

Third system of musical notation for the tango section, starting with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The piece begins with a piano (*p*) dynamic. The melody is characterized by rhythmic patterns of eighth and sixteenth notes, with some triplets. A *rall.* marking is present, followed by a *tempo* marking.

Fourth system of musical notation for the tango section, starting with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The piece begins with a mezzo-forte (*mf*) dynamic. The melody is characterized by rhythmic patterns of eighth and sixteenth notes, with some triplets.

Fifth system of musical notation for the tango section, starting with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The piece begins with a mezzo-forte (*mf*) dynamic. The melody is characterized by rhythmic patterns of eighth and sixteenth notes, with some triplets. A *non rall.* marking is present.

Sixth system of musical notation for the tango section, starting with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The piece begins with a mezzo-forte (*mf*) dynamic. The melody is characterized by rhythmic patterns of eighth and sixteenth notes, with some triplets. A *poco rall.* marking is present, followed by a *tempo* marking.

Seventh system of musical notation for the tango section, starting with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The piece begins with a mezzo-forte (*mf*) dynamic. The melody is characterized by rhythmic patterns of eighth and sixteenth notes, with some triplets.

poco

loco
eco

p

tempo
rall.....

f
rall.....
tempo

la 24 volta *pp*

mf *p*

mf

p *

I. II.
D. C. tutto
al *

Per finire

f *ff* deciso *ff*

GARULLI

MODERATO PER CHITARRA

Op. 21 N° 2.

Noce

The musical score is written for guitar and consists of ten staves. The key signature is one sharp (F#), and the time signature is 2/4. The piece is marked 'MODERATO'. The notation includes various guitar-specific techniques such as triplets, slurs, and dynamic markings. The first staff begins with a 'VII' fingering and a forte 'f' dynamic. The second staff is marked 'dolce' and includes a 'VII' fingering. The third staff features a 'VII' fingering and a mezzo-forte 'mf' dynamic. The fourth staff has a 'terzo dito fermo' instruction. The fifth staff includes a 'VII' fingering. The sixth staff has a 'V' fingering and a forte 'f' dynamic. The seventh staff has a 'VII' fingering and a piano 'p' dynamic. The eighth staff is marked 'rall.'. The ninth staff is marked 'a tempo'. The tenth staff is marked 'dolce' and includes a 'II' fingering. The piece concludes with a double bar line.

"Fenesta che lucivi e mò non luci.,

Canzone napoletana attribuita a Salvator Rosa (1615-1673)

CHITARRA

Rid. Cav. E. RUSPINI

Andantino melanconico

The musical score is written for guitar in 12/8 time. It begins with a piano (*p*) dynamic and a tempo marking of "Andantino melanconico". The score consists of eight staves of music. The first staff includes a key signature change to one sharp (F#) and contains several triplet markings (3, 2, 4, 2, 1, 3, 1). The second staff continues the melody with a repeat sign. The third staff features a slur over a group of notes. The fourth staff also has a slur. The fifth staff includes a slur and a dynamic marking of *con passione*. The sixth staff has a slur and a dynamic marking of *trattenendo*. The seventh staff has a slur and a dynamic marking of *a tempo*. The eighth staff has a slur and a dynamic marking of *con espressione*. The score concludes with a first ending (1.) and a second ending (2.) marked with a repeat sign and a final chord.

Doc

L. LEGNANI
Fantasia brillante
Op. 19
(Pezzo da Concerto)
L. 6

**BIBLIOTECA
DEL CHITARRISTA**

L. LEGNANI
Grande capriccio
Op. 34
(Pezzo da Concerto)
L. 6

CONTE M. SAVINI
**La Ronda
de los Serenos**
Fantasia Spagnola
L. 3

M. GIULIANI
Sonatina in 3 tempi
Op. 71 N. 1
L. 4

M. PUENTE ARNAO
Serenata a Venezia
Fantasia
(Pezzo da Concerto)
L. 10

B. DI PONIO
Tarantella
Op. 1
L. 3

D. AGUADO
Studio Tremolo
in La magg.
L. 2

A. FERRARI
La Calvaruso
Celebre Tarantella
L. 3

ALDO FERRARI
La Voluttà
Mazurka
L. 3

Teresa De Rogatis
**Mormorio
della Foresta**
Preludio
L. 3

C. COLETTA
Baciami!
Valzer lento
L. 3

L. MOZZANI
Feste Lariane
Tema con variazioni
L. 3

B. TERZI
Passa il Reggimento
Marcia
L. 4

C. COLETTA
Maria
Gavotta
L. 3

ERM. CAROSIO
Imitazione dell'Arpa
(Pezzo da Concerto)
L. 6

C. COLETTA
Mascherine Eleganti
Minuetto
L. 2

BEETHOVEN
**Al chiaro
di Luna**
Andante della Sonata N.
Trasc. di A. Vizzari
L. 4

EDIZIONI
A. VIZZARI
MILANO

P. TARAFFO
L'Onda
Valzer cantabile
L. 4