

BARTOLOMEO BORTOLAZZI



*Sonatina*

*for guitar solo*

GFA PUBLICATION FACSIMILE SERIES F-6

*Mocci*

# BARTOLOMEO BORTOLAZZI

## *Sonatina*

for guitar solo

(c. 1803)

with an introduction by Brian Jeffery

This two-movement *Sonatina* for guitar solo by Bartolomeo Bortolazzi comes from his *Periodical Amusements*, which was a serial publication issued in London. The issue in which this *Sonatina* is found is no.22, and dates from about 1803; the copy used for this facsimile is in my own collection.

A relatively slight but charming work, which guitarists of moderate ability will have no problems in playing, it is interesting in several ways. First, its composer was quite celebrated in his own time. His method for guitar published in Vienna, according to Prat's *Diccionario*, went through eight editions, and it seems that he played a not insignificant role in the guitar world during the period around 1800.

The date is also interesting: that in London, as early as the very first years of the 19th century, a publication as ambitious and extensive as the *Periodical Amusements* should have appeared. Little or no account has been taken of it in the standard histories of the guitar, which as is well known have generally left unexplored and undescribed the great number of guitar publications from this era. I hope it may serve as a foretaste for publications of this music which may appear in the next few years.

Tecla editions is publishing, late in 1983, the *Sei Canzonette Italiane* of G.G. Ferrari, a collection of six fine Italian songs with guitar or keyboard accompaniment.\* They were published in Vienna in about 1802, which is exactly the time when Bortolazzi was enjoying great success there, and in my introduction I have suggested that the guitar accompaniments to the Ferrari songs may in fact be Bortolazzi's work.

It will be noticed that in this *Sonatina* the sixth string is not extensively used: just the occasional bass note and one bass run. Also the music does not venture above the fifth fret on the top string. These features are characteristic of much guitar music of this period, including the Ferrari accompaniments.

In the *Allegro Moderato*, line 9, bars 3 and 5, the dots appear to be misprints and should be deleted.

Suggestions and submissions for next year's GFA Annual Facsimile are invited from members of the GFA, and should be sent to Brian Jeffery, 46 Parliament Hill, London N.W.3, England.

Brian Jeffery  
London, 1983

\* Obtainable from Tecla's U.S. distributor, Editions Orphée, P.O. Box 364, Prudential Center, Boston, MA 02199.



# SONATINA

For the Spanish Guitar .

Allegro  
Moderato

The musical score consists of ten staves of music. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp (F#). It starts with a dynamic marking of *f* (forte) and a *p* (piano) marking. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several accents and repeat signs throughout the piece. The music is written in a style typical of early 20th-century guitar music, with a focus on melodic lines and harmonic accompaniment.



Allegretto



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1. Miguel Llobet, *Four Short Pieces* (Romanza, El Testament d'Amelia, Preludio in D, Prelude Original), edited by Ronald Purcell. \$4.00. GFA members for 1978 received this facsimile free of charge.
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