

BIBLIOTECA DEL CHITARRISTA

DIVISI
IN
4 SERIE

24 ALBUM

DIVISI
IN
4 SERIE

CON SCELTE COMPOSIZIONI DI AUTORI ANTICHI E MODERNI

Prima Serie

1.° ALBUM

PUEENTE, Strategia amorosa, Marc.
MOZZANI, Feste Lariane, Aria con variazioni.
PUEENTE, In cerca dell'ideale, Valz. — La prediletta, Gavotta. — Grati ricordi, Mazurka.
REDEGHIERI, Une poignée de main.

2.° ALBUM

BISI, Uocchie d'è Femmena, Tarant.
DE MARTINO, Verso ignoti lidi.
VISOTSKY, Priaha, Tema e variaz.
GUTIERREZ, Passo doppio.
FERRARI A., Polka brillante.
COREZZOLA, Sorpresa, Mazurka.

3.° ALBUM

COREZZOLA, Arnaldo, Minuetto.
DE MARTINO, Lucevan le stelle.
PUEENTE-ARNAO, Sonrisas, Mazur.
DRONGITIS, Ultime lacrime, Rom.
SCHUMANN, Il contadino allegro.
COREZZOLA, Primi Albori, Polka.

4.° ALBUM

LEGNANI, Tema e Variazioni.
FERRER, Ausencia, Andante sentim.
PUEENTE-ARNAO, Melanconia de la Hermosa.
CASANOVAS, Colombina, Polka.
KITKENER W.I., Andante e Valzer.
COLETTA, Napoli bella, Marcia.

5.° ALBUM

GIULIANI M., Rondò Originale (ad imitaz. delle Campane di Bologna).
MENDELSSOHN, Aria di Primavera.
CHASSAIN R., Le Prince Charmant.
FENOGLIO G., Tra'nonto, Bozzetto.

6.° ALBUM

BEETHOVEN, Celebre Melodia, Trascrizione di C. W. Jansen.
TARREGA, Minuetto originale.
PUEENTE, Brisas Campestres, Mazur.
CARCASSI M., Valzer facile.
FERRARI, Marcia Militare.

EDIZIONI VARIE

	L. C.
ALBERT H. , Elegia	5,—
BACH-Mancinelli , Preludio	5,—
BACH-Mancinelli , Minuetto	3,—
BERSANO A. , Serenata Spagn.	5,—
CAROSIO Er. , Imitando l'Arpa. Pezzo da Concerto	6,—
COLETTA C. , Tra Scilla e Cariddi, Capriccio	5,—
— Maria, Gavotta	3,—
— Baciami!, Valzer lento	3,—
DE ROGATIS T. , Mormorio della Foresta, Preludio	4,—
FERRARI A. , La Calvaruso, Celebre Tarantella	3,—
GIULIANI , Sonatina in 3 t.	4,—
LEGNANI , 4 Lezioni (Op. Post.)	8,—
MURTULA G. , 12 Composizioni originali - Riunite	25,—
— Il Vecchio Pierrot, Strimpellata	5,—
— 3 Studi (N. 1: L'Arcolaio; N. 2: Il Vento; N. 3: ... la Pieggià)	8,—
— Ritratto di Nobile Signora	3,—
— Serenata Spagnuola	3,—

Seconda Serie

1.° ALBUM

LEGNANI, Capriccio, N. 4, Op. 20.
GENTILI L., Impromptu.
COLETTA, Rosa Andalus, Tango.
CARULLI, Andante, N. 2, Op. 21.
SALVATOR ROSA, Fenesta che luce.

2.° ALBUM

AUTORE IGNOTO, Piccolo Rondò.
GENTILI L., Tempo di Gavotta.
FRATE CASSIO da Velletri, Mazurka.
CARULLI, Andante dolor. e Scherzo.
PUEENTE-ARNAO, Remembranzas.

3.° ALBUM

PADOVETZ, Piccola Polonese.
CORDERO, Ensueno, Serenata.
DE ROGATIS T., Gavotta della Bambola.
GUTIERREZ P., Viva Aragon, Jota.
MAZZA C., Messina bella, Tarant.

4.° ALBUM

DE CALL, Adagio della Son., Op. 22.
MOLINO, Piccola Gavotta.
COLETTA C., Tercicore e Mercurio.
SCHUMANN, Canz. del Cacciatore.
COREZZOLA, Benignità e perdono.

5.° ALBUM

GIULIANI, Andantino grazioso.
COLETTA C., Le tre grazie, Fox trot.
GENTILI L., Reminiscenze, Bozzetto.
TERZI G. A., Gagliarda del 1595.
CARCASSI, Divertimento, Op. 16 (Tamburo).

6.° ALBUM

CAROSIO Erm., Ghiribizzi, Polka.
COLETTA C., Piccole mani, Mazur.
CUCINOTTI, Contadinella, Tarant.
COREZZOLA V., Speme, Gavotta.
MURTULA G., Amor mio!, Valzer.

Terza Serie

1.° ALBUM

SCHUBERT, Andante con moto, Trascrizione di Margherita Mancinelli.
SERAFINO, Scherzo.
CARCASSI, Capriccio in La minore.
SCIACCA A., Aria di Danza.
PAGANINI C., Bononia docet, Maz.

2.° ALBUM

COLETTA C., Mimosa, Gavotta.
FRA CASSIO, Solitudine, Mazurca.
MURTULA G., Studio Lirico.
PIGNOCCHI E., Serenissima, Maz.

3.° ALBUM

GIULIANI, Sonata in Sol maggiore.
COLETTA C., Mascherine eleganti, Minuetto.
FRESCOBALDI D., Ricordo di Urbino, Mazurca.
SOR, Celebre Aria nell'opera « Flauto Magico » di Mozart. — Valzer facile.

4.° ALBUM

AGUADO, Studio in Mi minore.
CARCASSI, Preludio in La min.
FRA CASSIO, Valzer da concerto.
COLETTA C., Primavera, Gavotta.
AMOROSO F., Tercicore, Mazurca.

5.° ALBUM

GIULIANI, Studio in La minore.
SOR, Galop in Sol maggiore.
DI PONIO B., Campagnola (Op. 2).
COLETTA C., Chitarrata alla bella, Tango argentino.

6.° ALBUM

AGUADO, Minuetto.
FRA CASSIO, Preludio in Do min.
CARCASSI, Marcia Militare.
COLETTA C., Amor trionfa, Marcia Two step.

Quarta Serie

1.° ALBUM

GIULIANI, Andantino.
BARBETTA J. (1569), Pavana VII, detta « La Todeschina ».
DI PONIO B., Tarantella (Op. 1).
SAVINI A., La Ronda de los Serenos, Fant. Spagnuola.

2.° ALBUM

GIULIANI, Studio (Op. 48, N. 3).
SOR, Piccolo pezzo fac. in Sol.
DI PONIO B., Ninna Nanna.
COLETTA C., Onde Armoniose, Valzer.

3.° ALBUM

SOR, Studio fac. in Sol maggiore.
GIULIANI, Studio in Mi maggiore.
FERRARI A., La Voluttà, Mazurca.
FRA CASSIO, Piccola Elegia.
COLETTA C., Serenata al mio cuore, Tango.

4.° ALBUM

BRAHMS, Ninna Nanna (Op. 49, N. 1), Trascriz. A. Praga.
COLETTA C., Poesia lunare, Nott.
HAENDEL, Celebre Aria nell'opera « Alcina ».
TERZI B., Berceuse (pezzo facile).

5.° ALBUM

FRA CASSIO, Tempo di Mazurca.
GIULIANI, Studio in La minore.
NAPOLITANO A., Nell'attesa, Valz.
COLETTA C., Cupido si trastulla, Fox trot.
ALZEDO, Inno Nazionale del Perù, Trascriz. Puente Arnao.

6.° ALBUM

Padre MARTINI, Celebre Gavotta, Trascr. M. Giordano.
COLETTA C., Bolero in Mi.
PUEENTE A., Pensamiento Amistos, Valzer facile.
PUCCI D., Sogno d'amore, Polca.

Continuazione EDIZIONI VARIE

	L. C.
REGONDI , Studio N. 1	3,—
TARAFFO , L'Onda, Valzer	4,—
TERZI B. , N. 7 Pezzi originali e N. 3 Trascriz. brani celebri - Riuniti	35,—

PREZZO DEI SUDETTI ALBUM

1 Album	(a scelta)
1 Serie completa	>
2 > complete	>
3 > complete	>
4 > complete	>

A. VIZZARI
EDITORE
LIRE 15
AUMENTO COMPRESO
MILANO

AUMENTO 20%

Edizioni A. VIZZARI - Milano

In vendita presso;

PRIMA RACCOLTA di pezzi favoriti.

Contiene:

- COLETTA C.**, Damine incipriate, Gavotta intermezzo.
- FRA CASSIO**, Tre Coserelle.
- FORNERIS F.**, Plenilunio, Aria con Variazione a tremolo.
- MURTULA G.**, Il raccontino della Nonna - Tempo di Minuetto.
- FORTEA D.**, Studio poetico (Dialogato).
- TARRAGO'**, Canzone Pop. Asturiana.
- COLETTA C.**, Allegro Fante, Marcia.

In fascioletto di 16 pagine
Prezzo netto L. 8,—

ANDANTINO

PER CHITARRA

MATTEO CARCASSI

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. It includes dynamic markings of *pf*, *f*, and *p*, along with fingering numbers (1-4) and accents. The second staff continues the melody with *mf* and *pf* dynamics. The third staff concludes with a *Fine* marking. The fourth staff is labeled *il basso marcato* and features a bass clef. The fifth staff continues the bass line. The sixth staff begins with a *p* dynamic. The seventh staff includes a *mf* dynamic. The eighth staff features a *f* dynamic. The ninth staff includes *p*, *dim.*, and *rall.* markings. The final staff concludes with a *pp* dynamic and a *D.C. al Fine* instruction.

PAVANA VII, DETTA LA TODESCHINA

(1569)

JULIO CESARE BARBETTA
Liutista Padovano

CHITARRA

MOVIMENTO LENTO

mf

The musical score consists of ten staves of music. The first staff begins with the tempo marking 'MOVIMENTO LENTO' and the dynamic marking '*mf*'. The music is written in G major (one sharp) and 3/4 time. The score is heavily annotated with guitar-specific instructions, including fingering numbers (1, 2, 3, 4, 0) and circled numbers (3, 4, 5, 6) indicating specific fret positions or techniques. Roman numerals IV and II are used to denote chord positions. The piece features several slurs and triplets. The dynamic marking 'dim.' appears in the seventh staff, and 'rall. e dim. sempre' is written in the ninth staff. The score concludes with a final chord in the tenth staff.

All' egregio Cav. ALESSANDRO VIZZARI

TARANTELLA

PER CHITARRA

BENEDETTO DI PONIO
(op. 1)

1 4 3 1 4 2 1 3 1

1 2 1 3 1

1 4 3

p

p

sulla quinta e terza corda.....
1 in 1 4

cresc. *sempre cresc.*

sf *p* *cresc.* *sf*

rall. *a tempo.* *Vtasto*

VII tasto

VII

First system of musical notation, consisting of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, and the lower staff contains a bass line with chords and eighth notes. Dynamic markings include *sf* (sforzando) and accents.

Second system of musical notation, including first and second endings. The first ending is marked with a '1.' and the second with a '2.'. The notation continues with complex rhythmic patterns and dynamic markings.

Third system of musical notation, continuing the melodic and bass lines with various rhythmic values and dynamic markings.

Fourth system of musical notation, beginning with the section labeled *Brillante*. The tempo and character change, indicated by the marking. The notation features more active rhythmic patterns.

Fifth system of musical notation, continuing the *Brillante* section with intricate rhythmic figures and dynamic markings.

Sixth system of musical notation, featuring a *cresc.* (crescendo) marking. The dynamics increase throughout the system.

Seventh system of musical notation, including first and second endings and a *CODA* section. The first ending is marked with a '1.' and the second with a '2.'. The *CODA* section consists of a few chords.

Eighth system of musical notation, concluding the piece. It features a *ff* (fortissimo) marking and ends with a final chord. The page number VII is visible at the bottom right.

LA RONDA DE LOS SERENOS

FANTASIA ESPANOLA PARA GUITARRA (4)

Conte M. SAVINI

MOD.^{to}

ff *p* *ff* *ff* *p* *p* *cresc.* *p* *con grazia* *p* *poco rall.* *p* *p*

(4) Lo stesso pezzo esiste Istrumentato per Orchestra mandolinistica.

Proprietà dell'Editore A. VIZZARI - Milano. (4929)

Tutti i diritti di esecuzione, riproduzione e trascrizione sono riservati.

This page of musical notation contains ten staves of music. The key signature is two sharps (F# and C#), and the time signature is 3/4. The piece begins with a *p* dynamic and includes several *f* and *ff* passages. The first staff is marked *pesanti* and features triplet markings. The second staff includes *ff* and *p* dynamics. The third staff is marked *con agilità ed eleganza* and includes first and second endings. The fourth staff also features first and second endings. The fifth staff includes first and second endings and a *f* dynamic. The sixth staff includes first and second endings and a *ff* dynamic. The seventh staff is marked *1^o TEMPO* and includes a *p* dynamic. The eighth staff includes a *p* dynamic. The ninth staff includes a *p* dynamic. The tenth staff includes a *ppp* dynamic and is marked *rall.* and *perdendosi*. The notation includes various note values, rests, and articulation marks such as accents and slurs.

12 Composizioni originali per Chitarra di G. Murtula

(Tutti i diritti riservati)

N.1-TARANTELLA

Allegro vivace

Musical score for N.1-TARANTELLA, Allegro vivace. The score is written on a single staff in 6/8 time. It begins with a piano (p) dynamic and a 7-measure rest. The piece features a mix of eighth and sixteenth notes, with some chords. Dynamics range from p to f. The piece concludes with a L. 4 marking.

N.2-DANZA

Allegro (alla Mazurka)

Musical score for N.2-DANZA, Allegro (alla Mazurka). The score is written on a single staff in 3/4 time. It starts with a piano (p) dynamic. The melody is characterized by dotted rhythms and chords. Dynamics range from p to f. The piece concludes with a L. 3 marking.

N.3-VALZER LENTO

tranquillo

Musical score for N.3-VALZER LENTO, tranquillo. The score is written on a single staff in 3/4 time. It includes an introduction (Intr.) with a 7-measure rest. The piece is marked with 'rit.' and 'ritard.' and concludes with a 'Valzer' section. Dynamics range from p to f. The piece concludes with a L. 3 marking.

N.4-GAVOTTA

Allegretto

Musical score for N.4-GAVOTTA, Allegretto. The score is written on a single staff in 3/4 time. It begins with a 'p con grazia' dynamic. The piece features a mix of eighth and sixteenth notes with chords. Dynamics range from p to f. The piece concludes with a L. 3 marking.

N.5-PRELUDDIO

Andantino

Musical score for N.5-PRELUDDIO, Andantino. The score is written on a single staff in 12/8 time. It begins with a 'pp' dynamic. The piece consists of a continuous eighth-note pattern. Dynamics range from pp to p. The piece concludes with a L. 3 marking.

N.6-IMPROVVISO

eseguire con la mano sinistra martellando bene le corde.....

Allegro

Musical score for N.6-IMPROVVISO, Allegro. The score is written on a single staff in 6/8 time. It begins with a 6-measure rest marked 'XII'. The piece features a mix of eighth and sixteenth notes. Dynamics range from p to f. The piece concludes with a L. 5 marking.

N.7-POLACCA

risoluto

Musical score for N.7-POLACCA, risoluto. The score is written on a single staff in 3/4 time. It includes a section marked 'allarg.' and 'Armonici'. Dynamics range from p to f. The piece concludes with a L. 3 marking.

N.8-INTERMEZZO

And^{no}

Musical score for N.8-INTERMEZZO, And^{no}. The score is written on a single staff in 3/4 time. It features a mix of eighth and sixteenth notes with chords. Dynamics range from p to f. The piece concludes with a L. 3 marking.

N.9-CHITARRATA

Allegro vivace

Musical score for N.9-CHITARRATA, Allegro vivace. The score is written on a single staff in 2/4 time. It features a mix of eighth and sixteenth notes with chords. Dynamics range from p to f. The piece concludes with a L. 3 marking.

N.10-MINUETTO

IV

Musical score for N.10-MINUETTO. The score is written on a single staff in 3/4 time. It begins with a 'p' dynamic and a 'rall.' marking. The piece features a mix of eighth and sixteenth notes with chords. Dynamics range from p to f. The piece concludes with a L. 3 marking.

N.11-STUDIO

Vivace assai

Musical score for N.11-STUDIO, Vivace assai. The score is written on a single staff in 2/4 time. It begins with a 'f pesante' dynamic. The piece features a mix of eighth and sixteenth notes with chords. Dynamics range from f to p. The piece concludes with a L. 4 marking.

N.12-PICCOLA SERENATA

Allegretto sentimentale

Musical score for N.12-PICCOLA SERENATA, Allegretto sentimentale. The score is written on a single staff in 3/4 time. It begins with an 'acc.' marking and a 'p' dynamic. The piece features a mix of eighth and sixteenth notes with chords. Dynamics range from p to f. The piece concludes with a L. 3 marking.

Le suddette "12 Composizioni", riunite in ricco fascicolo col ritratto dell'Autore L.25 (nette)