

a Piero Bonaguri, amico e interprete diletto

# KITARAMA II

for Guitar

Fingering by Piero Bonaguri

DAVIDE ANZAGHI  
(2009)

- The accidental applies only to the note it precedes
- The notation used for Crotal and Guitar ignores the fact that both of them are transposing instruments

Elegiaco (♩ = 60)

CROTAL\* *mp* GUITAR *pp* *p* vibr. molto

\* Struck the Crotal, hung on the music stand, with a triangle beater

8 *pp* (eco) *pp* *p* vibr. molto

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# KITARAMA IV

for Guitar

Fingering by Piero Bonaguri

DAVIDE ANZAGHI  
(2009)

- The accidental applies only to the note it precedes

Moto perpetuo (♩ = 72)

*mf*

# DAS KLINGENDE LIED III

for Guitar

(inspired by Emilio Corti's *Space model 2*)

Fingering by Piero Bonaguri

UMBERTO BOMBARDELLI  
(2010)

- The accidentals apply for the whole bar in the conventional way

Quasi una Passacaglia (♩ = 60)

Musical notation for the first system of 'Quasi una Passacaglia'. It consists of two staves. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a sequence of notes with various dynamics: *ff*, *mp*, and *f poss.*. Above the staff, there are fingering instructions: 'C.I' with a bracket over the first two notes, '1)' below the first note, and 'h.8va' above a note with a circled '3'. The second staff continues the piece with dynamics *p*, *f*, and *mp*. It features a circled '5' above a note and a circled '4' above another note. Below the staff, there are numbers '4' and '0' under specific notes.

- 1) Repeat the sounds in the order given as fast as possible

Musical notation for the second system of 'Quasi una Passacaglia'. It starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first staff contains a dense tremolo pattern with dynamics *f* and *fff*. Above the staff, there are instructions: 'C.I' with a bracket, 'rasg.' (rasgueado), and 'rit. molto' (ritardando molto). The second staff begins with a circled '5' above the first note, followed by 'a tempo' and 'Poco più lento' (♩ = 52). It features triplets of notes with dynamics *mp* and *pp*. Fingering numbers '2', '1', and '3' are shown below the notes.

- 2) Tremolo with fingers on the sound board

# FORME IN MOVIMENTO II

for Guitar

(inspired by Marco Baj's *Otani Tomoemon IV*)

Fingering by Piero Bonaguri

PIERALBERTO CATTANEO  
(2010)

Musical notation for the first system of 'Forme in Movimento II'. It consists of two staves. The first staff starts with a treble clef, a key signature of two sharps (F# and C#), and a 3/8 time signature. It contains a sequence of notes with dynamics *p* and *fff*. Above the staff, there are fingering instructions: 'C.I' with a bracket, 'h.8va' above a note, and 'h.8va-----' above another note. The second staff continues the piece with dynamics *p* and *fff*. It features a circled '4' above a note and a circled '3' above another note. Below the staff, there are numbers '0', '3', '2', '4', '0', '3', '1', '4', '2', '0', '3', '0', '5', '0', '3' under specific notes.

per Piero Bonaguri

# LACHRIMAE

for Guitar

(after Virgilio, *Eneide*, Book I, Line 462)

Fingering by Piero Bonaguri

CARLO FORLIVESI

(2008-10)

- Harmonics always clear and piercing. When they come in a chord, they should always match the non-harmonics in intensity
- Vibrato always as apparent as possible, but only when marked

Adagissimo misurato (♩ = c. 50)

G.P.  
immobile, reflective    vibr. molto

⑥ = C#

*f*    *ppp*    *mp*    *f* *espressivo*    *mf*    *f*

*sunt*

# VICTIMAE

for Guitar

Fingering by Piero Bonaguri

GIAN PAOLO LUPPI

(2010)

Andante religioso (♩ = c. 60, very freely)

*f*    *pp*    *pp*

# ROUNDANCE

for Guitar

Fingering by Piero Bonaguri

MARCO REGHEZZA  
(2010)

**A** Giocando (♩ = 96)

Coup ----- l.h. only ----- pizz. -----

In tempo!!

**B** *a tempo*

norm. C.I. 0 1 4 1

fingerboard

8 C.II tamb. norm. sound hole

f p mf f