

alla memoria di un grande (Andrés Segovia) e al Suo diletto discepolo (Piero Bonaguri)

SEGOVIANA

Hommage d'antan

for Guitar

Fingering by Piero Bonaguri

DAVIDE ANZAGHI
(2012)

N.B. L'alterazione agisce solo sulla nota davanti alla quale è posta / The accidental applies only to the note it precedes

Liberamente ♩ = 52

7 *rit.* *accelerando molto* *f*

10 *Incalzante* ♩ = 82 *f*

13 *f*

16

19

CORPO E ANIMA

for Guitar

Fingering by Piero Bonaguri

ANDREA CAPPELLI
(2012)

p legato

mp

p

mp

p

mf

p

ff

fff

p

leggero accel.

a tempo

ff

③

rit.

a tempo

I

II

III

IV

VII

VIII

I

to Piero Bonaguri

RONDÒ DELLE QUARTE

for Guitar

Fingering by Piero Bonaguri

FABIO LUPPI
(2012)

$\text{♩} = 60-80$

mp

3

5

7

9

11

14

mf

f

BAGATELLE PER ANDRÉS SEGOVIA

for Guitar

Fingering by Piero Bonaguri

GIAN PAOLO LUPPI

(2013)

I.

Nervoso e con grande energia

The musical score is written for guitar in 3/8 time, D major. It consists of seven staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo and mood are indicated as 'Nervoso e con grande energia'. The score includes various dynamic markings: *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). There are also performance instructions such as 'esitando' (hesitatingly) and 'p' (piano). The score features complex fingering patterns, including triplets and sixteenth-note runs. The piece concludes with a final chord marked 'p' (piano).

FUGHETTA SULLE CORDE VUOTE

for Guitar

Fingering by Piero Bonaguri

MARCO REGHEZZA
(2011)

Deciso ♩ = 88

The musical score is written for guitar in 4/4 time, marked 'Deciso' with a tempo of 88 beats per minute. It consists of seven staves of music, each containing a line of notation with various dynamics and fingering instructions.

- Staff 1:** Starts with a *f* dynamic, followed by a *p* dynamic section, and ends with a *mf* dynamic.
- Staff 2:** Starts with a *f* dynamic, followed by a *mp* dynamic section, and ends with a *mf* dynamic.
- Staff 3:** Starts with a *mp* dynamic, followed by a *mf* dynamic section, and ends with a *f* dynamic.
- Staff 4:** Starts with a *mp* dynamic, followed by a *mf* dynamic section, and ends with a *mp* dynamic.
- Staff 5:** Starts with a *mf* dynamic, followed by a *f* dynamic section, and ends with a *mf* dynamic.
- Staff 6:** Starts with a *mp* dynamic, followed by a *f* dynamic section, and ends with a *mf* dynamic.
- Staff 7:** Starts with a *p* dynamic, followed by a *f* dynamic section, and ends with a *f* dynamic.

PRELUDIO CORALE

for Guitar

Fingering by Piero Bonaguri

ALESSANDRO SPAZZOLI
(2012)

Rubato (♩ = 96 ca.)
sussurrando

h.VII h.VII h.VII h.XII (4) h.VII h.XII (4) h.XII (5) h.VII (6) h.XII (4)

pp h.XII

Risoluto (♩ = 96)

f

più lento *a tempo*

subito p *f* *pp*

VII

Rubato

pp h.XII

molto espressivo

mp *f* IX

a Piero Bonaguri con amicizia

HOMENAJE A SEGOVIA

for Guitar

Fingering by Piero Bonaguri

ROBERTO TAGLIAMACCO
(2012)

Con fuoco ♩ = 82 *con poca regolarità di tempo*

5

10

15

20

27

32

mf *sf* *sf* *f* *p* *f* *p* *pp* *mp* *pp* *mp* *ff* *f* *mf*

a Piero Bonaguri

OMAGGIO A SEGOVIA

for Guitar

Fingering by Piero Bonaguri

PAOLO UGOLETTI
(2012)

1. Contrappunto

$\text{♩} = 76$

3

6

9

12

15

18

21

N.B. In alcuni passaggi la diteggiatura suggerisce prolungamenti (I mov.) o accorciamenti (II mov.) rispetto ai valori indicati / In some passages fingering suggests prolongation (I mov.) or shortening (II mov.) of the written values