

Tiziano Bedetti

INTERLUDI ELEGIACI

per chitarra



BÈRBEN

Edizioni musicali - Ancona, Italia

Allegretto $\text{♩} = 112 \text{ c.a.}$

II.

① = MI $\frac{1}{2}$ C.III. 4

$\frac{1}{2}$ C.III. 4

1 4 3 3 1 2

5 2 1 2 1

9 mp C.U C.U 1-1 4 4

13 p

17 mf C.IX. 1 3 4 1 3

21 mp

25 mf C.III. C.II. 1 1 2

29 mp cresc... C.VI. C.VIII. 1 3 2 4

0 3 — 3 1 0 3 2 4 2 1 0

25 *cresc...*

4-4-4-4- 4 p m

1-1-1-1- *ff*

28

31 p m

34 *mf*

37

41 *mp* *cresc...* *molto*

2 3 4 ④

45 *p* *accel.*

48 *dim...* *rit.* *cresc...* *sfz* *p* *i m a* *l.v.*

XIX. Arm. VIII.

IV.

Adagio $\text{♩} = 66\text{c.a.}$

© = RE

C.III.

$\frac{1}{2}$ C.III.

mp

1 3 4 4 2 2 0 3 1 4 3 3 1 1 4 4 1 2 1 2-2-

3 3 1 1 4 4 1 2 1 2-2-

7 1 3 3 (b) 2 4 2 4 1 3 (b) (b)

9 *mp*

11 0 3 $\frac{1}{2}$ C.III. 4 0 1 3 2 4 2 0 2 4-

C.III. $1/2$ 4-4 1 2 1 4 - 4 2 1 4 - 4

14 3 3 4 1 4 3 0 3 2-2 3 3 4

C.III. 4 4 3 4 1 4 3 3 4 1 4 3

16 *p, dolce* *cresc...*

C.III.

C.IV. 2-2-2-2 3-3-1 3

C.U 1 4-4

18 *p sub.* *p sub.*

C.U 1 4-4

C.I. 4 3

20 *mf*

Tempo I.

XII.

22 *sfz* *pp*

24

26 *rall.* Arm. VIII

* = suonare la nota con il barré alzato ma pigiando la prima corda

Andante

Arm. VIII.

V.

♩ = 76 c.a.
⊙ = RE

1 *mp; liberamente* *espr.*

3 *p* XII.

5 *mp* III.

7 *mp* III.

10 *mf* III.

13 *f* X.

16 *mf* V.

20 *mf cresc...* III.

mp cantando il basso

23

1/2 C.V.

26 *p*

29

32 *p*

34 *p*

36

38 *più f*

41 *molto rall.*

10 0 XII. 0 3 4 VII. XII.

VI.

Divace

♩ = 120 c.a.

⊙ = MI

1 *mp*

3

5

7

9 *p cresc...*

11 *p*

13

C.III. ---

C.I. 3 2 *

C.III. -4

1/2 C.V.

1/2 CU.

* alzare il barré senza staccare il si bem. dalla quinta corda

3 1 3

15 *f*

0 3 1 3 - 3 2 3 -

17

3 1 3 - 3 1 2 4 C.VIII.

19 *mf*

0 0 0 1 3 2 3 4

1 3 4 4 4 3 ① ② 1/2 CU. rit. 4 4 -4

21 *f*

0 1 3 4 4 4 -4

C.VI. C.VIII. 3 4 4 4 1/2 C.V

23 *mp, calmandosi*

4 2 -2 1 2 ② 2 4 2 -2 1 2 1 3 rall. ③

Meno mosso $\text{♩} = 90$

25 *sfz* *mp* *p* *p*

1 3 0 p i p i p i p

0 2 4 1 3

27 *cresc...*

29

C.I.

31

C.I.

33

C.VI. ②

p

Tempo I.

35

cresc...

f

37

39

41

43

Musical staff 43: Treble clef, starting with a half note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Bass clef has a half note G3.

45

Musical staff 45: Treble clef, eighth notes G4, A4, B4, C5, B4, A4, G4. Bass clef has a half note G3. Fingerings: 1 2 4, 1, 1 4 2 4 -4.

47

Musical staff 47: Treble clef, eighth notes G4, A4, B4, C5, B4, A4, G4. Bass clef has a half note G3. Fingerings: 1 3 1 4, 1, 1. Dynamics: mp.

49

Musical staff 49: Treble clef, eighth notes G4, A4, B4, C5, B4, A4, G4. Bass clef has a half note G3. Fingerings: 2 4 3 1, 3 1 4 3 4 -4 3 4 0 2, 4 2 4 4 1-. C.III.

51

Musical staff 51: Treble clef, eighth notes G4, A4, B4, C5, B4, A4, G4. Bass clef has a half note G3. Fingerings: 1 3 1 3, 1 3 1 3, 1 0 1. Dynamics: ff. Lyrics: a m i.

53

Musical staff 53: Treble clef, eighth notes G4, A4, B4, C5, B4, A4, G4. Bass clef has a half note G3. Fingerings: 3 1 3, 3 1 3, 1 0 1, 0 2 0, 4 2 4. Dynamics: rit.

55

Musical staff 55: Treble clef, eighth notes G4, A4, B4, C5, B4, A4, G4. Bass clef has a half note G3. Fingerings: 4 0 4-. Dynamics: ff, m, sfz. C. II.

* piccolo barré con il 4° dito

Adria, Febbraio 1994
Durata totale: 14' c.a.