



Tony Wilkinson

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Bagatelles (Arranged for Spanish Guitar)

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-tonywilkinson.htm>

About the piece



Title: Bagatelles [Arranged for Spanish Guitar]
Composer: Carusi, Samuel
Copyright: Creative Commons Licence 3.0
Publisher: Wilkinson, Tony
Instrumentation: Guitar solo (standard notation)
Style: Romantic
Comment: Typeset score.

Tony Wilkinson on [free-scores.com](https://www.free-scores.com)



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Guitar Solo.

Samuel Carusi

c.19th



Bagatelles
Arranged for the
Spanish Guitar



Bagatelles

Arranged for the Spanish Guitar

Samuel Carusi
1837

1. Fiorilla

Gratiosa

Guitar

p

5

f

9

f

14

18

p

23

27

f

32

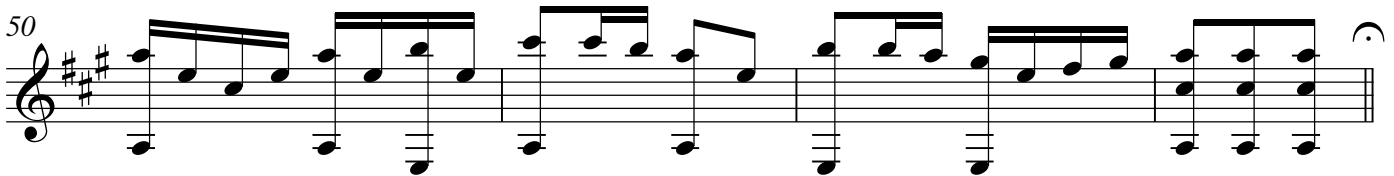
2. Bettina

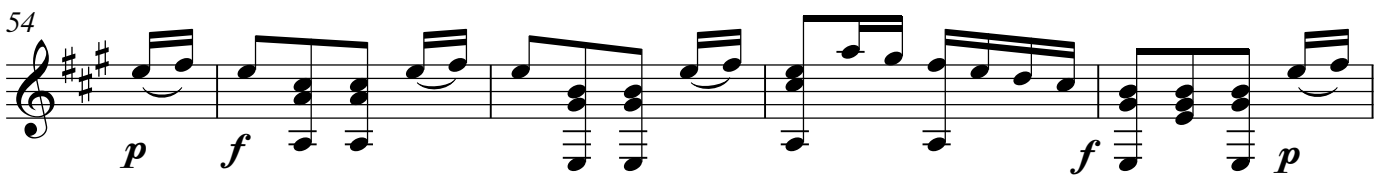
Allegretto con gratia

36 

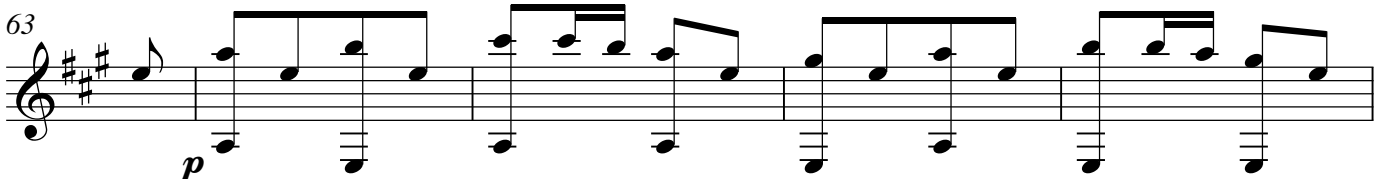
41 

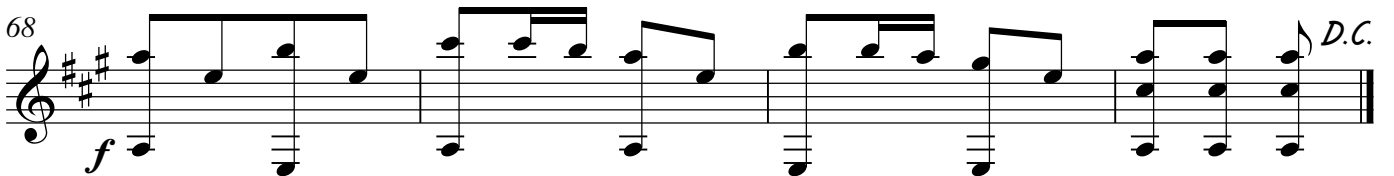
45 

50 

54 

59 

63 

68 

3. Caterinella

Allegretto scherzando

72 *f*

77

81 *p*

86

90 *p*

95 *f*

99 *p* *f* *p*

104 *D.C.*

4. La Biondina

108 *Allegro*

Musical notation for measures 108-112. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The music features a melody in the right hand and a bass line in the left hand. A dynamic marking of *f* (forte) is present at the beginning of measure 108.

113

Musical notation for measures 113-116. The notation continues with the same melodic and bass line patterns.

117

Musical notation for measures 117-121. Dynamic markings of *f* (forte) and *p* (piano) are used. The piece concludes with a double bar line and repeat signs.

122

Musical notation for measures 122-125. The notation continues with the same melodic and bass line patterns.

126

Musical notation for measures 126-130. Dynamic markings of *p* (piano) and *f* (forte) are used.

131

Musical notation for measures 131-134. Dynamic markings of *p* (piano) and *f* (forte) are used. The piece concludes with a double bar line and repeat signs.

135

Musical notation for measures 135-139. The notation continues with the same melodic and bass line patterns.

140

Musical notation for measures 140-143. Dynamic markings of *p* (piano) and *f* (forte) are used. The piece concludes with a double bar line and repeat signs.