



Giuseppe Torrasi

Arranger, Composer, Interpreter, Teacher

Italia, Catania

About the artist

Giuseppe Torrasi

Was born in Catania, and is a self-taught classical guitarist. In 1986 he graduated in the conservatory Tito Schipa in Lecce.

He attended several postgraduate studies with world-famous teachers such as A. Diaz, R. Chiesa ed A. Minella.

Since 1983 he is a good assistant of the E.A.R- Massimo Bellini Theatre in Catania giving substantial contributions for the realization of operas, ballets and symphonic concerts, one of many is Bozzetto Siciliano, theatrical production of the composer Sylvano Bussotti performed in 1990 on first worldwide release. He's been engaged several times as mandolin player (e.g. in the W. A. Mozart's opera "Don Giovanni"), as banjo professor (in some G. Gershwin's works) and, recently, also as bouzouki and charango soloist (e.g. M. Theodorakis' Zorba il Greco ballet and Ariel Ramirez's Misa Criolla)

He has appeared on live television and participated to radio programmes performing live, and in 1986 he was awarded the special "Show Prize". He writes lots of transcriptions and arrangements for the classical guitar.

In 1999 he released a solo CD (Dalla Sicilia al Sud-America...) in which there can be found personal guitar re-examinations of renowned tunes during an imaginary trip through different po... (more online)

Qualification: Diploma in Classical Guitar

Personal web: <http://guitarfreescores.com>

About the piece

Title:	Six Variations op. 118
Composer:	Giuliani, Mauro
Licence:	Domaine Public
Instrumentation:	Guitar solo (standard notation)
Style:	Classical

Giuseppe Torrasi on [free-scores.com](http://www.free-scores.com)

<http://www.free-scores.com/Download-PDF-Sheet-Music-giuseppe-torrasi.htm>

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Sei
VARIAZIONI

per

Chitarra

composte da

Mauro Giuliani

Op. 118.

Proprietà degli Editori

N^o 1648

VIENNA,

Pr. 30 kr. Cont. M.

presso A. DIABELLI et COMP:

Graben N^o 1733.

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Guitar No. 18.

CHITARRA.

ANDANTINO

Maestoso.

THEMA

VAR:1.

Diet C. N.º 1648.



C H I T A R R A .

The image displays a musical score for guitar, consisting of ten staves of notation. The first three staves represent the main piece, which includes several triplet markings (indicated by the number '3' above the notes). The fourth staff is labeled 'VAR:' and begins with a treble clef and a 2/4 time signature. The remaining six staves continue the musical composition with various rhythmic patterns and chordal textures. The notation includes eighth and sixteenth notes, rests, and dynamic markings such as 'f' (forte) and 'p' (piano).

C H I T A R R A .

Musical score for guitar, consisting of two variations. The first variation, labeled "VAR:3.", is written in treble clef with a 7/4 time signature and spans the first seven staves. The second variation, labeled "VAR:4.", is written in treble clef with a common time signature and spans the last two staves. The notation includes various rhythmic values, accidentals, and articulation marks.

C H I T A R R A .

The main musical score consists of four staves of music. The first staff is in treble clef, and the second is in bass clef. The music is written in a key with one sharp (F#) and a 3/4 time signature. It features a complex, rhythmic melody with many sixteenth and thirty-second notes, and a bass line with chords and single notes.

Minore. Andante sostenuto.

The variation section is labeled 'VAR:5' and consists of four staves of music. It is written in a key with one sharp and a 3/4 time signature. The music is characterized by a slower tempo and a more melodic, sustained style. It includes many chords and some arpeggiated figures. The final staff ends with the instruction 'armonici al 12 tasto' and a final chord with fingerings 3, 2, 4.

C H I T A R R A .

1ma

2da

Allegretto.

VAR: 6.

CHITARRA.

The musical score consists of ten staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several instances of triplets and sixteenth-note patterns. The key signature has one sharp (F#), and the time signature is 3/4. The music is written in a style characteristic of 19th-century guitar music. In the third staff, there are two dynamic markings: 'Pma' (piano) and 'Qda' (quasi da), both enclosed in curved lines above the notes. The piece concludes with a double bar line and a fermata over the final chord.