



Cosimo Rossetti

Arranger, Composer, Director, Interpreter, Teacher

Italia, grottaglie (Ta)

About the artist

Cosimo Rossetti Guitar - Accordion

Born in Muensterlingen (Switzerland) in 1965, he devoted himself from early youth to study the accordion at the music school of Konstanz (Germany). He moved to Italy, he continued his studies at the Institute of Musical "Giovanni Paisiello" in Taranto, where he received his diploma in guitar and accordion after graduating from the Conservatory "Niccolò Piccinni" in Bari under the expert guidance of M° Francesco Palazzo.

Is very active as a composer by performing his songs in concerts in chamber.

Were also published several collections for guitar by Edition Carrara of Bergamo, and Publishing MusicAurea Savona.

He attended a seminar on "Baroque performance practice" with M° Gian Maria Bonino. And teaching guitar at the Music School Address Course to secondary schools "Francesco Giacomo Pignatelli" in Grottaglie (Taranto).

Associate: SIAE - IPI code of the artist : 00176621460

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

About the piece



Title: Un Tico para Elisa
Composer: Rossetti, Cosimo
Arranger: Rossetti, Cosimo
Copyright: Copyright © Cosimo Rossetti
Instrumentation: Flute, Clarinet, Guitar
Style: Modern classical

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Un Tico para Elisa

Partitura

Guitar and melodic instruments

Cosimo Rossetti

$\text{♩} = 104$

The musical score is arranged in three systems, each with three staves. The top staff in each system is for a melodic instrument (Flute or Clarinet), the middle staff is for another melodic instrument (Clarinet or Flute), and the bottom staff is for guitar (Chitarra). The key signature has one sharp (F#) and the time signature is 3/4. The tempo is marked as quarter note = 104. The score includes various musical notations such as slurs, accents, and fingering numbers. The guitar part features a rhythmic accompaniment with chords and single notes, often marked with 'p' for piano. The melodic parts feature eighth and sixteenth notes, often with slurs and accents.

System 1:

- melodic instrument (top):** Rests in the first two measures, then plays a melodic line starting in measure 3.
- melodic instrument (middle):** Rests in the first two measures, then plays a melodic line starting in measure 3.
- Chitarra (bottom):** Rests in the first two measures, then plays a rhythmic accompaniment starting in measure 3.

System 2:

- Fl. (top):** Rests in the first two measures, then plays a melodic line starting in measure 3.
- Cl. (middle):** Rests in the first two measures, then plays a melodic line starting in measure 3.
- Chit. (bottom):** Rests in the first two measures, then plays a rhythmic accompaniment starting in measure 3.

System 3:

- Fl. (top):** Rests in the first two measures, then plays a melodic line starting in measure 3.
- Cl. (middle):** Rests in the first two measures, then plays a melodic line starting in measure 3.
- Chit. (bottom):** Rests in the first two measures, then plays a rhythmic accompaniment starting in measure 3.

16

Fl.

Cl.

Chit.

21

Fl.

Cl.

Chit.

26

Fl.

Cl.

Chit.

Doppie note per fisarmonica (accordion)

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Un Tico para Elisa

This musical score is for the piece "Un Tico para Elisa" and is page 3 of the score. It features three staves: Flute (Fl.), Clarinet (Cl.), and Chitarra (Guitar). The score is divided into three systems, each starting with a measure number (31, 36, and 41). The Flute and Clarinet parts are written in treble clef with a key signature of one sharp (F#). The Chitarra part is written in treble clef with a key signature of one sharp (F#) and includes fingerings and strumming patterns. The word "accordion" is written below the Clarinet staff in the second system. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

46

Fl.

Cl.

46

Chit.

51

Fl.

Cl.

51

Chit.

56

Fl.

Cl.

56

Chit.

Un Tico para Elisa

The image displays a musical score for three instruments: Flute (Fl.), Clarinet (Cl.), and Chitarra (Chit.). The score is organized into three systems, each containing staves for the respective instruments. The first system covers measures 61 to 65, the second system covers measures 66 to 70, and the third system covers measures 71 to 75. The Flute part features melodic lines with various ornaments and articulations. The Clarinet part provides a harmonic accompaniment with similar rhythmic patterns. The Chitarra part consists of chords and arpeggiated figures, often marked with fingerings and dynamics. Specific performance instructions include 'CV' (Crescendo/Vivace), 'CIII' (Crescendo/Allegretto), and '8va' (Octave). A section labeled 'a)' is indicated at the end of the first system.

a)

This musical score is for the piece "Un Tico para Elisa" and is divided into three systems. Each system includes parts for Flute (Fl.), Clarinet (Cl.), and Chitarra (Guitar).
- **System 1 (Measures 76-81):** The Flute part features a melodic line with slurs and a dynamic marking of *8va* (octave) indicated by a dashed line. The Clarinet part provides a harmonic accompaniment. The Chitarra part includes chord diagrams for C V, C III, and C III, along with fingerings (3, 2, 3, 4, 3, 4) and a circled 'o' for a natural sign.

- **System 2 (Measures 82-84):** The Flute part continues with a melodic line. The Clarinet part has a long note with a slur. The Chitarra part features a rhythmic pattern with fingerings 1, 2, 4, 4, 2, 3, 1 and a circled 'o'.

- **System 3 (Measures 85-88):** The Flute part continues with a melodic line. The Clarinet part has a long note with a slur. The Chitarra part features a rhythmic pattern with fingerings 4, 1, 3, 2, 4, 3, 1 and circled 'o's.

Un Tico para Elisa

The musical score is arranged in three systems, each containing parts for Flute (Fl.), Clarinet (Cl.), and Chitarra (Chit.).

- System 1 (Measures 89-92):**
 - Fl.:** Measures 89-92. Measure 89 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. A slur covers measures 89-92.
 - Cl.:** Measures 89-92. Measure 89 starts with a treble clef and a common time signature. A slur covers measures 89-92.
 - Chit.:** Measures 89-92. Measure 89 starts with a treble clef and a key signature of one sharp (F#). Fingerings are indicated: 1, 2, 4, 4, 2, 3, 1.
- System 2 (Measures 93-95):**
 - Fl.:** Measures 93-95. Measure 93 starts with a treble clef and a key signature of one sharp (F#). A slur covers measures 93-95.
 - Cl.:** Measures 93-95. Measure 93 starts with a treble clef and a common time signature. A slur covers measures 93-95.
 - Chit.:** Measures 93-95. Measure 93 starts with a treble clef and a key signature of one sharp (F#). Fingerings are indicated: 4, 1, 3, 2.
- System 3 (Measures 96-99):**
 - Fl.:** Measures 96-99. Measure 96 starts with a treble clef and a key signature of one sharp (F#). First and second endings are marked with '1.' and '2.'.
 - Cl.:** Measures 96-99. Measure 96 starts with a treble clef and a common time signature. First and second endings are marked with '1.' and '2.'.
 - Chit.:** Measures 96-99. Measure 96 starts with a treble clef and a key signature of one sharp (F#). Fingerings are indicated: 4, 3, 1, 2, 1, 2. A final double bar line is present at the end of measure 99.