



Rossetti Cosimo

Arranger, Composer, Director, Interpreter, Teacher

Italia

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).

Personal web: <http://www.cosimorossetti.com>

About the piece



Title:	3 Romantic pieces
Composer:	Cosimo, Rossetti
Arranger:	Cosimo, Rossetti
Licence:	Public domain
Instrumentation:	Guitar solo (standard notation)
Style:	Classical

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Cosimo Rossetti

3 Pezzi Romantici

per chitarra

Gabbiano

♩=138

The musical score consists of six staves of guitar notation. Each staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked as ♩=138. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, often beamed together. Fret numbers (0, 1, 2, 3, 4) are indicated below the notes. The score is divided into measures by vertical bar lines, with repeat signs at the beginning of the first and second staves. The piece concludes with a double bar line and repeat dots.

rit. *Fine*

$\text{♩} = 138$

accel. *D.C. al Fine*

Samantha

♩=132

First line of guitar notation. Treble clef, key signature of one sharp (F#), common time. The melody consists of eighth and quarter notes. Fingering numbers 1, 2, 3, 4 are shown. A barre is indicated by a horizontal line above the staff. A double bar line is present at the end of the line.

Second line of guitar notation. Treble clef, key signature of one sharp (F#), common time. The melody continues with eighth and quarter notes. Fingering numbers 1, 2, 3, 4 are shown. A barre is indicated by a horizontal line above the staff. A double bar line is present at the end of the line.

Third line of guitar notation. Treble clef, key signature of one sharp (F#), common time. The melody continues with eighth and quarter notes. Fingering numbers 1, 2, 3, 4 are shown. A barre is indicated by a horizontal line above the staff. A double bar line is present at the end of the line.

Fourth line of guitar notation. Treble clef, key signature of one sharp (F#), common time. The melody continues with eighth and quarter notes. Fingering numbers 1, 2, 3, 4 are shown. A barre is indicated by a horizontal line above the staff. A double bar line is present at the end of the line.

Fifth line of guitar notation. Treble clef, key signature of one sharp (F#), common time. The melody continues with eighth and quarter notes. Fingering numbers 1, 2, 3, 4 are shown. A barre is indicated by a horizontal line above the staff. A double bar line is present at the end of the line.

Sixth line of guitar notation. Treble clef, key signature of one sharp (F#), common time. The melody continues with eighth and quarter notes. Fingering numbers 1, 2, 3, 4 are shown. A barre is indicated by a horizontal line above the staff. A double bar line is present at the end of the line.

Seventh line of guitar notation. Treble clef, key signature of one sharp (F#), common time. The melody continues with eighth and quarter notes. Fingering numbers 1, 2, 3, 4 are shown. A barre is indicated by a horizontal line above the staff. A double bar line is present at the end of the line.

C X

C X

C III

C VII

C V

V

C III

1
rit.
C III

2
rit.
C VII

$\text{quarter note} = 132$
C V

1/2 C V

animando

12 C V

poco rit.

3

rit.

♩ = 132

3

Arm. XII

rit.

Atene

♩ = 104

(3)

(4)

(5)

(3)

12\ C X

(2)

rit.

C VIII

12\ C X

C VIII

(4)

1\2 C V

C I

C II

C I

C II

C II

1 2 4 4 #4

2 2 4 4 #4 4 3 2 3

rit. *rit.* 0 *Fine*

(2)

$\text{♩} = 88$

0 1 2 0 4 4 1 4 1 1

3 2 4 2 7 0 0 2 0 0 2

(2)

4 1 4 1

3 2 3 2

0 1 3 0 1 0 0 2 0 0

0 1 2 0 1 2 0 1

CV

2 0 1 2 0 1

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

$\text{♩} = 176$

C I

4 4 4 4 4 4 4 4

3 3 3 3 3 3 3 3

0 0 0 0 0 0 0 0

C I

4 4 4 4 4 4 4 4 4 4 4 4

3 3 3 3 3 3 3 3 3 3 3 3

0 0 0 0 0 0 0 0 0 0 0 0

4 4 4 4 4 4 4 4 4 4 4 4

3 3 3 3 3 3 3 3 3 3 3 3

0 0 0 0 0 0 0 0 0 0 0 0

1\2 C V

Musical notation for section 1\2 C V. It features a treble clef and a 4/4 time signature. The melody consists of eighth notes with fingerings 4, 4, 1, 4, 4. The bass line includes a whole note chord with a bar line, followed by a half note chord with a bar line, and a quarter note chord with a bar line. A circled number (4) is placed below the final bass note.

12\ C X

Musical notation for section 12\ C X. It features a treble clef and a 3/4 time signature. The melody includes eighth notes with fingerings 3, 3, 1, 1, 4, 4, 1, 3, 4, 2, 4, 2. A circled number (2) is placed above the fourth note. The bass line includes a whole note chord with a bar line, followed by a half note chord with a bar line, and a quarter note chord with a bar line.

12\ C X

Musical notation for section 12\ C X. It features a treble clef and a common time signature. The melody consists of eighth notes with fingerings 1 3, 3, 1 4, 1 3, 3, 1 4. The bass line includes a whole note chord with a bar line, followed by a half note chord with a bar line, and a quarter note chord with a bar line.

C VIII

Musical notation for section C VIII. It features a treble clef and a common time signature. The melody consists of eighth notes with fingerings 1 4, 1 4, 1 4, 1 4, 4 2, 4 4, 4 4, 4 4, 4 3, 1 3, 4 4, 4 4. The bass line includes a whole note chord with a bar line, followed by a half note chord with a bar line, and a quarter note chord with a bar line. A circled number (4) is placed below the final bass note. The word "rit." is written below the final bass note.

Musical notation for the final section. It features a treble clef and a common time signature. The melody consists of eighth notes with fingerings 1, 2, 1, 2, 1. The bass line includes a whole note chord with a bar line, followed by a half note chord with a bar line, and a quarter note chord with a bar line. The word "rit." is written below the final bass note.

D.C. al Fine