



« La musica ingentilisce i cuori »

# Giornale di Musica Quindicinale

« La musica ingentilisce i cuori »

Bruxelles, 1897

London, 1895

Biarritz, 1899

Bordeaux, 1900

Roma, 1902



Medaglia di Bronzo



Award of merit



Grand Prix d'Honneur



Grand Prix d'Honneur



Medaglia d'Oro

L'ABBONAMENTO ANNUO ha principio in Gennaio

L'ABBONAMENTO SEMESTRALE E TRIMESTRALE nei mesi di Gennaio, Aprile, Luglio e Ottobre

Si spediscono gli arretrati

Esce il 15 ed il 30 d'ogni mese

Contiene scelta composizione

PER

Mandolini e Chitarra

PREZZO D' ABBONAMENTO :

ITALIA : Anno L. 16, Sem. L. 8, Trim. L. 4

ESTERO : Anno fr. 18, Sem. fr. 9, Trim. fr. 5

PAGAMENTO ANTICIPATO PER VAGLIA

Direzione e Amministrazione: Torino (7) - Via Superga, 16

## FOX-TROT

# GOOD EVENING

(BUONA SERA)

MAESTRO

## FRANCO MAGNONI

Rosita - Gran valzer per chitarra sola (Parte prima) - A. DINARO

PROPRIETÀ DELL'EDITORE - DEPOSTO A NORMA DEI TRATTATI INTERNAZIONALI

Moc.



# Good Evening

## Fox-trot

F. Magnoni.

INTROD.

All<sup>o</sup> moderato

Fox-trot

Mandolino 1<sup>o</sup>

Mandolino 2<sup>o</sup>

Mandola

Chitarra

Musical notation for the first system, featuring Mandolino 1<sup>o</sup>, Mandolino 2<sup>o</sup>, Mandola, and Chitarra. The music is in G major and common time, starting with a forte (*f*) dynamic and transitioning to piano-piano (*pp*) in the second measure.

Musical notation for the second system, continuing the instrumental parts. It includes piano-piano (*pp*) dynamics and various rhythmic patterns.

Musical notation for the third system, featuring piano-piano (*pp*) dynamics and melodic lines for the instruments.

Musical notation for the fourth system, concluding the piece with a forte (*f*) dynamic and a "fine" marking.



First system of musical notation, consisting of four staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). A section marker 'S' is placed above the first measure. The music features a melody in the upper staves and a bass line in the lower staves. Dynamics include piano (*p*) markings.

Second system of musical notation, consisting of four staves. The notation continues from the first system, maintaining the same key signature and time signature. The melody and bass line are further developed.

Third system of musical notation, consisting of four staves. The music continues with various melodic and harmonic developments. The bottom staff shows a more active bass line.

Fourth system of musical notation, consisting of four staves. This system features dynamic contrasts, with fortissimo (*ff*) and piano (*p*) markings. The music concludes with a section marker 'V' and a double bar line.



# “ ROSITA ,”

SOGNO DI UN GIORNO DI ESTÁ

GRAN VALZER PER CHITARRA SOLA

A. Dinaro.

6ª c. in Re

Largo

Introd.

4ª corda

The introduction consists of several staves of music. It begins with a treble clef and a 3/8 time signature. The first staff has a dynamic marking of *p* and a tempo marking of *Largo*. The music features a mix of chords and melodic lines. A *4ª c.* (4th string) marking is present above the first staff. The piece concludes with a *rall.* (ritardando) marking.

The first section of the waltz begins with a treble clef and a 3/4 time signature. It starts with a dynamic marking of *f* and a tempo marking of *a tempo*. The music is characterized by a steady, rhythmic accompaniment with occasional melodic flourishes. A *Harm. 7.ª* (7th harmonic) marking is visible above the first staff.

The second section continues the waltz with a treble clef and a 3/4 time signature. It begins with a dynamic marking of *p* and a tempo marking of *a tempo*. The music maintains the waltz's characteristic 3/4 rhythm with a mix of chords and moving lines.

The third section of the waltz features a treble clef and a 3/4 time signature. It starts with a dynamic marking of *f* and a tempo marking of *a tempo*. The music continues with the waltz's rhythmic pattern, showing some melodic variation.

The fourth section of the waltz has a treble clef and a 3/4 time signature. It begins with a dynamic marking of *f* and a tempo marking of *a tempo*. The music continues to develop the waltz's themes.

The final section of the waltz concludes with a treble clef and a 3/4 time signature. It starts with a dynamic marking of *f* and a tempo marking of *a tempo*. The piece ends with a final chord and a double bar line.