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Franco Margola's Chamber Works with Guitar: A Guide and Annotated Catalog

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UNIVERSITY OF MIAMI

FRANCO MARGOLA'S CHAMBER WORKS WITH GUITAR: A GUIDE AND
ANNOTATED CATALOG

By

Federico Bonacossa

A DOCTORAL ESSAY

Submitted to the Faculty
of the University of Miami
in partial fulfillment of the requirements for
the degree of Doctor of Musical Arts

Coral Gables, Florida

December 2009

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Franco Margola's Chamber Works with Guitar:
A Guide and Annotated Catalog

(December 2009)

Abstract of a doctoral essay at the University of Miami.

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This essay came about as a result of the desire to study and collect the guitar music of Franco Margola. Franco Margola composed over 450 works for guitar, most of which are unpublished and virtually all of which are unknown to most guitarists. This essay focuses on Margola's chamber works with guitar, which include some of his best compositions. The study contains historical background information, an ample biography, as well as an overview of the currently published works for solo guitar. The main portion of the essay consists of an outline and an annotated catalog of all of Margola's chamber works with guitar, including the unedited works. The purpose of this project is to promote Margola's guitar music by providing current information on its quality, availability, condition, length, and difficulty level.

To my wife Carol and my two daughters Isabella Noor and Sofia Layal

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This work would not have been possible without the help and generosity of several people. I would like to thank Ottavio de Carli, for kindly sharing an electronic copy of his catalog of Margola's works, which was the single most valuable tool for collecting the compositions and was out of print. I also would like to thank Franco Margola's son Alfredo for generously opening his home to me and allowing me full access to his father's studio as well as use of his office supplies, and for providing me numerous recordings and articles which he so carefully has been collecting over the years. Several other people provided useful materials, advice, and information for this essay. These include Guido Margaria, Fabio de Girolamo, Davide Ficco, Leopoldo Saracino, Gian Luca Petrucci, Giacomo Baldelli, and Adolfo Vidal. Last but not least, I would like to thank my parents for their support and my wife Carol for never losing faith in me.

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ABBREVIATIONS

Bsn.	Bassoon
Cb.	Double Bass
CD	Compact Disc
dC	de Carli catalog number
Fl.	Flute
Gtr.	Guitar
Hn.	Horn
Hpschd.	Harpsichord
Mdn.	Mandolin
Ob.	Oboe
Pno.	Piano
Vc.	Cello
Vla.	Viola
Vln.	Violin

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Chapter 1

INTRODUCTION

Guitar Music in the Twentieth Century

One of the most interesting changes in twentieth-century art music has been the increasing separation of roles between performers and composers. While up until the 1920s, guitar music was almost exclusively written by guitarist-composers, the most valuable music written for it since 1930 has been written by composers who wrote specifically for guitar but did not play the instrument or even know its technique. Two notable exceptions are Heitor Villa-Lobos and Reginald Smith Brindle, both of whom wrote extensively but not exclusively for the guitar and yet had careers as composers that went well beyond these works.¹

As the guitar became a common medium of expression for all composers, it began to have a more significant role in the contemporary art music scene at large. In previous centuries, most of its music was written by second-rate composers who often lacked a unique personality. Guitarist-composers typically wrote in the assimilated styles of Mozart, Beethoven, Rossini, or other important composers, and therefore their works can normally be described with the prefix “late.” In the twentieth century, the guitar has seen its literature greatly expand in size and quality. As it emerged from the subculture in which it lived for a long time, it sparked the creative interest of a variety of composers of

¹ Angelo Gilardino, “La musica per chitarra nel secolo XX: IX. I chitarristi-compositori,” *Il Fronimo*, no. 46 (1984): 28.

very different styles and views, all of whom found in the guitar a valuable vehicle of expression. While composers such as Castelnuovo-Tedesco and Tansman used the guitar in a truly classical way, many others such as Villa-Lobos, Rodrigo, and Turina have used it to express sounds of their folklore, and still others have greatly explored its timbric potential.²

As a result of the increasing interest in the guitar by non-guitarist composers, many guitarists have taken on the new role of collaborators and editors. This relationship has indeed benefited performers who often have to step out of their comfort-zone in order to make the composers' ideas practically possible. This has consequently expanded the horizons of the instrument's technique.

Italy

The amount of music written specifically for the guitar in Italy in the twentieth century is impressive. The composers who wrote the most music for guitar are Franco Margola and Mario Castelnuovo-Tedesco. Other composers fulfilled their interest in the instrument in one or two compositions. These include Gian Francesco Malipiero, Giorgio Federico Ghedini, Franco Donatoni, Wolfango Dalla Vecchia, Mario Barbieri, Gianpaolo Bracali, Goffredo Petrassi, Luciano Chailly, Giorgio Ferrari, and Giulio Viozzi. The majority of this body of music is connected to traditional forms and idioms, but there are also *avant-garde* compositions by composers such as Girolamo Arrigo, Sylvano Bussotti, Gilberto Bosco, Franco Donatoni, and Luciano Berio.³

² Angelo Gilardino, "Aspetti della musica per chitarra del secolo XX," *Il Fronimo*, no. 2 (1973): 7-8.

³ Angelo Gilardino, "La musica per chitarra nel secolo XX: I. Italia," *Il Fronimo*, no. 31 (1980): 25-28.

Franco Margola

Franco Margola began his career during his studies at the Parma Conservatory when, in 1930, his work *Campiello delle Streghe* won a prize at the *Camerata Musicale di Napoli* competition. Around this time, his quintet for strings and piano was published by Bongiovanni and performed by several well-known groups such as the Quintetto Chigiano. While still a student, he met Alfredo Casella, who was one of the leading pianist and composers of the time as well as a key figure in the Italian contemporary music scene. Casella was so impressed with the young composer's music that he soon began performing Margola's *Trio in La* with the world-renowned group *Trio Italiano*. The same composition won the Rispoli prize in Naples and was chosen, along with a few other works, to represent contemporary Italian music in the Fourth International Festival of Venice in 1936. Through his friendship with Casella and the continuous successes in a number of national competitions, Margola's fame spread steadily, establishing him as one of the most promising figures in Italian music.⁴

All this changed after the Second World War. The attention of the Italian music world shifted away from the national style which was strongly rooted in the classical tradition, and moved to the newer trends of the *avant-garde* composers from other European countries. This put Margola, and many other composers whose musical language was based on tonality and classical forms, in a difficult position. They had to either embrace the new style or face the criticism of their peers and consequent marginalization. This was no easy choice for Margola, as he was already an established composer with a solid technique and personal style, who had found his voice in the

⁴ Ottavio de Carli, "Notizie Biografiche," in *Il Linguaggio Musicale di Franco Margola*, Edited by Renzo Cresti (Milan: Miano, 1994), 55-56.

neoclassical reinterpretation of the traditional idioms. Margola's tonal and lyrical music was deeply in contrast with the post-war atonal ideals.

Renzo Cresti describes the unique historical position of composers like Margola:

Margola belongs to an unfortunate generation, squeezed between the *Generazione dell'Ottanta* [Casella, Alfano, Malipiero, Respighi, and Pizzetti] and the composers born in the twenties (Maderna, Nono, Berio, etc.) who, benefiting from the indisputable advantage of beginning to write after World War II, in a more open and favorable social environment, directed their work on very different tracks. [. . .] [Critics] were not able to recognize in musicians such as Margola the specific historical function of consolidating and bringing forward the new attention that Italian musicians had directed to instrumental music, giving it again a principal role and rescuing it from the dominion of opera.⁵

While cautiously embracing serialism for a time, Margola ultimately decided to be true to himself and continued to write in an essentially neoclassical style. Unlike most atonal composers, however, Margola was able to continue to have direct contact with the audience, as his music was much more accessible.⁶ This was due in part to his established academic career, which brought him to many conservatories all over Italy, giving him many opportunities to promote his music. Teaching in conservatories, where *avant-garde* ideas were late to be accepted, Margola worked with instrumentalists who were always eager to play original works and had an audience ready to listen to them.

Margola's output was greatly influenced by his many friendships with performers as well as by the available instruments. This is reflected in the unusual ensembles he wrote for, which included tuba and piano, guitar and harpsichord, guitar and piano, horn and guitar, bassoon and guitar, flute and oboe, flute and viola, flute and double bass, oboe and guitar, and oboe and viola.⁷ It was as a result of one of these friendships that Margola

⁵ Renzo Cresti, *Il Linguaggio Musicale di Franco Margola* (Milan: Miano, 1994), 12. All translations are by author.

⁶ *Ibid.*, 41-3.

⁷ de Carli, 60-61.

began writing for the guitar. It is for this instrument that he composed the majority of his works. Of the over 450 works he wrote for guitar (both solo and in various ensembles), only a few over fifty have been published, even fewer have been recorded, and virtually none of them has entered the standard repertoire.

Guitar Music

Franco Margola did not start writing for the guitar until 1967. In an interview with Domenico Lafasciano about his guitar music, Margola said that his interest in the guitar was born from the “insistence” of Renzo Cabassi, who was a guitar professor at the Parma Conservatory where Margola taught from 1963 to 1975. He then recalled how he was initially “terrorized” by the idea because he barely even knew the tuning of the guitar, but little by little he was “able to write well for it.”⁸

Up until 1967, Margola’s favored instruments were those that were, and still are, considered the "spokesmen" of the classical music tradition. Most of his works were written for piano, orchestra, string quartet and the like. The guitar was an unconventional instrument for someone like Margola who had a very strong traditional training. While it took the “insistence” of Renzo Cabassi for Margola to write *Otto pezzi per chitarra* (dC 149), Margola was to find a true source of inspiration in the guitar.

A mere glance at Ottavio de Carli’s catalog of Margola’s works shows how the guitar slowly became his favored medium. For example, when looking at the 188 compositions between no.149 (*Otto pezzi per chitarra*) and 337, which span the work of about ten years, the guitar appears in solo or chamber settings 114 times.⁹ This also

⁸ Domenico Lafasciano, “Dialoghi musicali con Franco Margola,” *Accademia della chitarra classica*, no. 60 (1985): 14.

includes two guitar concertos. After no. 337, the overwhelming majority of the catalog entries are works for guitar totaling over 450 between chamber and solo works. In an interview given for *Brescia Musica*, a music magazine based in Margola's home town, Margola talked about his work as a composer in his late years:

[...] while for years I composed as they used to say "from inspiration," now I only write under commissions by publishers who mainly ask me for works for piano and, don't let it seem strange, guitar. This is an instrument that I had neglected for a long time and that in the last ten years has occupied me a lot. It is an instrument that fascinates me and for which there is great demand.¹⁰

For twenty years after writing *Otto Pezzi*, Margola continued to work with dozens of guitarists, writing hundreds of works for guitar. The most fruitful collaborations were the ones with Renzo Cabassi, Guido Margaria, Enrico Tagliavini, and the Petrucci-De Rose flute and guitar duo. Other well-known collaborators were Mario Gangi, Angelo Gilardino, and Ruggero Chiesa. While over forty of Margola's guitar works were published in his lifetime and many have been published since his death, most of them remain unpublished. Many of the unedited works, however, are minor compositions of little importance.

Judging by the numerous guitarists that collaborated with Margola (around thirty in total), it would be fair to assume that his music is very well-known and widely performed; yet this is not the case. Margola's music, in fact, has not achieved a large popularity among guitarists.

⁹ The dating of Margola's manuscripts is often impossible, as he did not normally date any of his papers. Many of the hundreds of undated guitar pieces that appear later in the catalogue, may very well have been written years earlier. The numbers here are only used to give a general idea of the scope of Margola's production for guitar. All numbers are taken from: Ottavio de Carli, *Franco Margola: catalogo delle opere*, Strumenti di Lavoro - 4 (Brescia, Italy: Fondazione Civiltà Bresciana, 1993).

¹⁰ Renzo Baldo, "Intervista a Franco Margola: Nella trincea della musica," *Brescia Musica*, no. 5 (1986): 6.

This lack of widespread popularity, particularly outside of Italy where Margola's music is virtually unknown, can be attributed to two main factors: the fact that his music was never championed by a guitarist with a truly international career, and the fact that the majority of his works (particularly the chamber works) are not virtuosic.

Virtually all works by non-guitarist composers that have entered the repertoire had one thing in common: they were championed by an internationally acclaimed virtuoso. This is an issue that is peculiar to our time and is closely related to the aforementioned separation of roles between performers and composers. Since composers do not normally perform and thereby promote their pieces, they must rely on others to do it for them.

The two most influential champions of new guitar music in the twentieth century have been without a doubt Andres Segovia and Julian Bream. Andres Segovia (1893-1987) singlehandedly changed the status of the classical guitar from a primarily folk instrument to a concert-hall instrument thanks to his unprecedented mastery and sensitive musicianship. He commissioned works by composers such as Manuel Ponce (1882-1948), Alexandre Tansman (1897-1986), Heitor Villa-Lobos (1887-1959), Mario Castelnuovo Tedesco (1895-1968), Joaquin Rodrigo (1901-1999), Joaquin Turina (1882-1949), and Federico Moreno Torroba (1891-1982). Segovia's artistry and fame was such that it inspired many other composers to write works for guitar. A large number of these works have only recently been discovered in Segovia's archive. The composers who were lucky enough to have their pieces performed or recorded by Segovia reached an impressively wide audience as a result of his thousands of recitals and dozens of

recordings.¹¹ The “Segovia” repertoire now represents the core of the early to mid-twentieth-century guitar literature.

British guitarist Julian Bream (b. 1933) is also responsible for stimulating many important composers to write for guitar. These include Lennox Berkeley (1903-1989), Richard Bennet (b. 1936), Benjamin Britten (1913-1976), Hans Werner Henze (b. 1926), Michael Tippett (1905-1998), William Walton (1902-1983), Toru Takemitsu (1930-1996), and Leo Brouwer (b. 1939) among others.¹² This repertoire is typically more substantial than the miniature pieces Segovia preferred. Other important performers who in more recent years have promoted new works for guitar are Elliott Fisk (works by Luciano Berio, Robert Beaser, and Nicolas Maw),¹³ Manuel Barrueco (works by Roberto Sierra and Arvo Pärt),¹⁴ Sharon Isbin (works by John Corigliano, Joseph Schwantner, and Lukas Foss),¹⁵ and John Williams (works by Leo Brouwer, Stephen Dodgson, and André Previn).¹⁶

As mentioned before, Mario Castelnuovo Tedesco wrote extensively for the guitar; many of his works, which were widely performed by Segovia, are very popular among guitarists. While Tedesco was older than Margola (he belong to the so-called *Generazione dell'Ottanta*), their style has many common elements. Tedesco's music is

¹¹ Graham Wade. "Segovia, Andrés." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/25329> (accessed August 19, 2009).

¹² Peter Sensier and Graham Wade. "Bream, Julian." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/03900> (accessed August 19, 2009).

¹³ <http://www.eliotfisk.com/biography/english.html> (accessed August 20, 2009).

¹⁴ <http://barrueco.com/pages/bio/> (accessed August 20, 2009).

¹⁵ <http://sharonisbin.com/bio.html> (accessed August 20, 2009)

¹⁶ Graham Wade. "Williams, John (vi)." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/30352> (accessed August 20, 2009).

typically very tonal (more so than Margola's) and centered on melody. While Margola's collaborators included very well-respected performers and pedagogues, none of them had a performing or recording career that can be compared with that of Andres Segovia or Julian Bream. Therefore, despite their efforts, Margola's works have remained confined to the Italian peninsula.

Guido Margaria was one of Margola's closest collaborators and friends. When, during an interview, I asked him why he thought guitarists did not really play Margola's music much, he answered: "It is not because guitarists don't like it. It is because his music is not virtuosic. Since today we live in a world in which appearances are very important, people prefer to play virtuosic music often with no depth."¹⁷

When reading Margola's music, it is apparent that he was not concerned with exploring the technical possibilities of the instrument. On the contrary, it seems as if he tried not to write things that were too difficult to play. Examples of this can be seen throughout his work, particularly in the chamber works. The most blatant examples are Margola's two guitar concertos. One normally expects the soloist's part to be virtuosic or at least somewhat impressive. In both concerti, however, the guitar part lacks energy and brilliance and is relatively easy. On the other hand, many of his best guitar pieces have a very strong energy and active counterpoint and are considerably more challenging. This shows that Margola was perfectly aware of the capabilities of the instrument.

Chamber Works with Guitar

Margola's work in the conservatory environment stimulated him to write for unusual ensembles. His pitch-based compositional style easily transferred to any

¹⁷ Guido Margaria, interview by author, Verbania (Milan), Italy, February 20, 2009.

instrument. Evidence of this is found in the numerous compositions for unspecified instruments that were found in his studio after his death; sometimes it is impossible to distinguish whether a piece is for two guitars, flute and guitar, violin and guitar, or two violins.

While in the solo guitar works Margola explored, although only to a limited degree, the technical possibilities of the instrument, in the chamber works the guitar part is usually simple. The thick textures of the solo guitar pieces give way to a more linear writing, often monophonic, interspersed with double stops (frequently thirds), *alberti*-like patterns, a few larger chords, and little or no virtuosity. If from a guitarist's point of view, this can seem disappointing, it should be noted that Margola's writing for other instruments is no different. Margola's conception of music was more horizontal than vertical. In his solo music this meant a thicker texture, but in the chamber works it usually translates into linear writing for the individual instruments. The qualities of this music then are to be found in the music itself.

When discussing Margola's flute and guitar sonatas, De Girolamo wrote:

[The sonatas] do not have, however, great importance in the guitar repertoire, because the guitar is limited to a subordinate role accompanying the flute who is the only soloist. These pieces are rather indicative of Margola's attitude toward the guitar in general. We notice in fact how the weight and quality of the chamber works is superior compared to almost all works for solo guitar. The guitar then is looked upon as a small drawing-room instrument rather than an instrument suitable for concert halls.¹⁸

This kind of attitude is perhaps one of the reasons why this music is rarely performed. It is also one of the reasons why guitarists often perform and record low-quality music simply for its guitaristic appeal. In Margola's case, however, this is not

¹⁸ Fabio de Girolamo, "La letteratura chitarristica del novecento" (Dissertation, Università Cattolica del Sacro Cuore, Facoltà di Lettere e Filosofia, 1992-93), 137.

only wrong, it is also not true. A closer look at some of his chamber works reveals a very unique writing style for the guitar. As we will see, the role of the guitar is an integral part of the compositions, no less than the lower voices in Bach's inventions or fugues. The playability of this body of music also makes it accessible to students. The vast majority of the chamber works with guitar require a large effort on the part of the guitarist, who not only has to try hard to compensate for the disparity in volume with other instruments, but also has to deal with music that is sometimes as difficult as the solo repertoire. There is a large need for quality chamber music with guitar that is not too technically demanding.

Margola used the guitar in well over one hundred chamber works. Nearly half of these are for flute and guitar. Other combinations are two guitars, violin and guitar, three guitars, piano and guitar, viola and guitar, mandolin and guitar, bassoon and guitar, two flutes and guitar, horn and guitar, harpsichord and guitar, oboe and guitar, violin, viola and guitar, and violin, viola, cello, and guitar. There are also two complete guitar concertos for guitar and strings.

Historical Background

Two important movements, one artistic and one political, strongly influenced musical life in Italy during the years of Margola's studies and early career: Italian Neoclassicism and the Fascist Regime.

Alfredo Casella and Italian Neoclassicism

Italian neoclassicism was not only a reaction to post-Wagnerian chromaticism as in other European countries, but also a chance for Italian musicians to rebuild a musical identity after the long domination of opera. The use of past forms and language as the basis for their works was an attempt not only to find a new style but also to show that

Italian music could be just as good as French and German music and could find once again its lost glory.¹⁹

One of the most influential champions of Italian neoclassicism was Alfredo Casella (1883-1947). Casella was a renowned pianist and composer and was a leading musical figure in Italy. He had studied in Paris, where he lived for nineteen years. Casella was very open to the culture and ideas of musicians from other European countries which he divulged to “uninformed” Italian musicians.²⁰ In 1915, Casella moved back to Italy, where he wanted to create an Italian musical style comparable to that of other European countries. Once in Italy, he introduced the music of Stravinsky, Ravel, and others to the Italian public, who was unfamiliar with this repertoire. He founded the *Società Nazionale di Musica* with several other composers, among whom were Gian Francesco Malipiero, Ottorino Respighi, and Mario Castelnuovo-Tedesco. He organized contemporary music concerts and published the subversive magazine *Ars Nova*. He later founded the *Corporazione delle Nuove Musiche* and the *Festival Internazionale di Musica Contemporanea* in Venice. Casella was also an active performer and conductor.²¹

Neoclassical composers did not by any means borrow exclusively from the music of the classical era. They wrote orchestral symphonies as well as suites, (often intended only as a sequence of pieces), and used modality as well as polytonality.²²

¹⁹ Ottavio de Carli, *Franco Margola (1908-1992), Il Musicista e la sua opera* (Brescia, Italy: Fondazione Civiltà Bresciana), 1995, 108-12.

²⁰ Franco Pulcini and Guido Cherici, *La Musica nella Storia*, Edited by Piero Mioli, (Bologna: Edizioni Calderini, 1997), 812.

²¹ John C.G. Waterhouse and Virgilio Bernardoni. "Casella, Alfredo." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/05080> (accessed March 3, 2009).

Music in Fascist Italy

Like most of his colleagues, Margola was a member of the National Fascist Party, which he joined in 1908. He was also on the board of the Musician's Syndicate in Brescia, a fascist organization.²³ During the fascist regime, it was a prerequisite for artists to hold a membership in the Fascist Party, which in turn funded concerts, competitions, and music festivals. While there is no direct reference in Margola's music to the oppression of the regime or the horrors of the war, fascist organizations in Italy controlled (or at least tried to) nearly every aspect of music-making, and therefore played a significant role in Margola's early career.

The *Ispettorato del Teatro* was a national institution formed during the fascist regime. One of its objectives was the promotion, creation, and distribution of contemporary operas and of instrumental and symphonic music. The *Ispettorato* reached its goal: between 1935 and 1943 Italian theatres programmed a larger number of ballets and operas by contemporary musicians than of past composers. This is a remarkable fact if we consider the current opera productions. On the other hand, the selective process was "substantially neutral." Since there were no set criteria for the selection of the works, membership to the syndicate was often sufficient to be granted access to the theaters.²⁴

The *Ispettorato* was also responsible for censoring music from member countries of the League of Nations who condemned Italy's conflict with Ethiopia. The political alliance between Italy and Nazi Germany also affected Jewish musicians and theatre

²² De Carli, *Franco Margola (1908-1992), Il Musicista e la sua opera*, 209.

²³ *Ibid.*, 164.

²⁴ Fiamma Nicolodi, "Aspetti di politica culturale nel ventennio Fascista," in *Italian Music During the Fascist Period*, ed. Roberto Illiano (Amsterdam – Cremona: Pietro Antonio Locatelli Foundation, 2004), 98-103.

employees, who were banned from Italian theatres. During World War II, all performances of compositions from enemy countries were also prohibited.²⁵

Beginning in 1930, the Fascist regime began to encourage music festivals. Fiamma Nicolodi describes this strange phenomenon as being motivated by the regime's cultural and political strategy. By giving attention and financing to these elitist events, the regime found an opportunity to improve the cultural image of the country with the rest of the world. These events in fact were attended only by a small niche of musicians, critics, connoisseurs, and a wealthy public.²⁶

Justification of the Study

As a young student in an Italian conservatory, coincidentally the one Margola directed many years before, I came across Margola's *Sonata Quarta* for flute and guitar, which I performed several times. I was immediately struck by its beauty and decided to learn more about the composer. When I looked up Margola's name in a music dictionary, I was very surprised to read that he had written hundreds of works for guitar. My only other encounter with Margola's music was during an exam in the same conservatory, when I was assigned one of his short compositions as the so-called "three hour piece," where the student demonstrated the ability to quickly learn and perform a piece. Aside from this, in all of my years of studying, listening, and performing guitar music, I never came across any of his compositions.

The limited resources available on Franco Margola pay little or no attention to his guitar works, but largely focus on his earlier works such as the *Concerto per Pianoforte* and the *Kinderkonzert no. 1*. To this day, Margola's guitar music has been addressed only

²⁵ Ibid.

²⁶ Ibid., 116-7.

in a few articles and one dissertation and only as part of a general overview of twentieth-century Italian guitar music.

It is the seemingly unreasonable neglect of Margola's guitar music that prompted the writing of this paper. It is my belief that this body of music has not received the attention it deserves. Through my work, I hope to give performers who are interested in finding out more about Margola's music the resources they need to select, understand, and obtain these pieces.

Delimitations and Clarification

This study focuses on the chamber works with guitar by Franco Margola. This is the only existing study specifically dealing with these compositions. The decision was made both for practical and personal reasons: practical because the limited amount of time I was able to spend in the Margola family archive would not have been sufficient to study or even make copies of such a large number of pieces, personal because it was one of his chamber works, the *Sonata Quarta* for flute and guitar, that attracted me to his music in the first place. Additionally, it is my belief that Margola's chamber works can be successfully presented in concert halls for their beauty, and also used in academic settings for their technical simplicity.

Organization of the Study

Chapter one discusses guitar music in the twentieth century and provides historical information relevant to the understanding of Margola's music and career. Chapter two is a review of the literature on Margola. Chapter three describes the methodology behind this work. Chapter four contains biographical information on the composer, including studies, major works, awards, and teaching career. Chapter five is an

overview of his published works for solo guitar, and chapter six is an overview of all of his chamber works with guitar. The last chapter of the essay, chapter seven, is an annotated catalog of Margola's chamber works with guitar. The information for the catalog was gathered from two main sources: Ottavio de Carli's catalog of Margola's works and Margola's family archive. The present catalog includes information not available in de Carli's catalog, such as the duration, condition, and difficulty level of each work, as well as any relevant comments and more detailed incipits. There are several corrections and updates as well. The catalogue is followed by a list of the works with page reference, a bibliography, discography, and a list of all of the currently published guitar works by Margola.

Chapter 2

LITERATURE REVIEW

Books

Only one year after Margola's death, the Italian musicologist Ottavio de Carli, the leading scholar on Franco Margola, published *Franco Margola (1908-1992), catalogo delle opere*. This is the only complete catalogue of Margola's works. It contains a reference to virtually everything Margola ever wrote, including lost and unfinished works. Every work listed is accompanied by detailed information on the publisher (if any), dedication, editor, important performances and performers, recordings (if any), and any published article or program note referencing the work in question. The author also mentions whether a copy of the work is contained in the Margola family archive. The catalog does not include information on the length of the pieces unless a recording was available or it was indicated in the score. Since the publication of the catalog in 1993, many posthumous works have been published and several new recordings have been made. There are plans to revise and make corrections to the catalog in the near future and possibly make it available online. The book was printed in a limited edition by the *Fondazione Civiltà Bresciana* and is currently out of print.

In 1995, de Carli also published the book *Franco Margola (1908-1992), il musicista e la sua opera*, which was also printed in a limited edition by the *Fondazione Civiltà Bresciana*. This book contains a very extensive biography of Franco Margola. It is divided into six chapters, each of which deals with different periods of Margola's life.

The author traces the composer's steps with great detail. Many pages are dedicated to lengthy biographies of Margola's teachers as well as many of his collaborators. A number of documents, including essays and letters from the composer, are also included. Margola is portrayed not only as a composer but also as a conductor, organizer, painter, lecturer, and teacher. This book is by far the most extensive biography available on Franco Margola and it also includes the most comprehensive bibliography. De Carli focuses on Margola's studies, background, and large works, making only brief references to his guitar music.

Linguaggio Musicale di Franco Margola, by Renzo Cresti, is a short book (less than eighty pages) which primarily deals with Margola's style. The book, published in 1995, is essentially a mix of biographical information, historical background, and stylistic analyses. Several works are described in some detail from a technical and (especially) philosophical and stylistic perspective. The author is often concerned with trying to understand and explain the reasoning behind Margola's stylistic choices, particularly his ultimate refusal to embrace atonality, and focuses on what Cresti considers the composer's most significant works. A small number of guitar works, chosen based on their presumed artistic value as well as "commercial" success, are also briefly discussed. The book concludes with a short biography and a list of works compiled by Ottavio de Carli.

In 1996, Cresti also published the book *Franco Margola nella critica italiana*. This book is a collection of articles written on Margola and his music. The articles span over fifty years and are from a large number of national and local Italian newspapers. The book also includes several articles and essays written by Margola himself.

Articles

The Italian guitarist and musicologist Angelo Gilardino published a series of articles entitled *La musica per chitarra nel secolo XX* (Guitar music in the twentieth century). The articles appeared in the Italian magazine *Il Fronimo* over the course of seven years (1974-1981). In these articles, the author discusses twentieth-century guitar music world-wide. Each article deals with the music from a specific country. There is a catalog of the important published works followed by a discussion on its quality and stylistic tendencies. Notable performers who have been active in promoting these works are also mentioned. Gilardino specifically leaves out works by guitarist-composers, who are dealt with in a separate article. While Margola is mentioned only briefly in the article that deals with Italian composers, the articles provide a detailed snapshot of the twentieth-century guitar repertoire written before 1980.

In 1950, Vittorio Brunelli published an extensive article in *Rivista Musicale Italiana*. This article is in essence a tribute to Margola's career up until 1950, the year in which Margola left Sardinia. It contains thorough analyses of several early works by Margola, as well as a discussion of his background and compositional style. Mr. Brunelli was Margola's fellow townsman and was an active music critic for several local Italian newspapers.

Dissertations

The only existing work which deals in some detail with Margola's guitar works is Fabio de Girolamo's *La letteratura chitarristica del novecento* from 1993. In his essay, de Girolamo discusses twentieth-century Italian guitar music through the work of six Italian composers: Mario Castelnuovo-Tedesco, Franco Margola, Giuseppe Rosetta,

Bruno Bettinelli, Sergio Chiereghin, and Carlo Mosso. The chapter dedicated to Margola contains analyses of several guitar works. A portion of the dissertation was published in the guitar magazine *Seicorde* in 1994 with the title *Sei Corde per Sei Compositori* (Six Strings for Six Composers).

Chapter 3

METHODOLOGY

Data Gathering Procedures

The biographical information for this study was gathered from two main sources: Ottavio de Carli's biography and Vittorio Brunelli's article mentioned in the literature review. Copies of the published works needed for this study were obtained in part by a trip to the library of the *Conservatorio Statale G.P. da Palestrina* in Cagliari, Italy,²⁷ and in part from the music store of the publisher Bongiovanni²⁸ in Bologna, who was one of Margola's main publishers. Copies of the unedited works were collected exclusively from Margola's family archive in Brescia. The out-of-print publications were also obtained from the archive.

The gathering of these works would not have been possible without the work of Ottavio de Carli, who patiently catalogued and organized all of Margola's works. During the visit to the archive, information on the condition of the works was also gathered, and some pieces once thought to be incomplete were recomposed. Some works were found to be incomplete or missing from the archive and several corrections were made. All of this information is documented in the annotated catalog (chapter seven).

In order to provide a more detailed picture of the unedited compositions, detailed incipits have been included which show all instruments, articulations, beamings, etc., as

²⁷ <http://www.conservatoriocagliari.it> (accessed September 16, 2009).

²⁸ <http://www.bongiovanni70.com/> (accessed September 16, 2009).

well as the estimated duration (where possible), based on the tempo marking and measure numbers. The incipits in de Carli's catalog do not include any markings and often are reductions of the score.

Analysis

The overview of the published works provided in chapter five and the overview of the chamber works in chapter six were done with the performer in mind. Their purpose is to give an understanding of the characteristics of Margola's music and unique writing style for the guitar. The descriptions provided are more aesthetic than theoretical, as this study wishes to serve more as a selection tool for performers than an analysis of Margola's compositional procedures.

Interviews

Shortly after visiting the archive, I was able to arrange an interview with Margola's long-time collaborator Guido Margaria. The original intention of the interview was to obtain information on practical issues concerning the interpretation of Margola's works. The interview, however, turned out to be more biographical, as it quickly became clear that Margola did not discuss interpretation with performers, at least not in an authoritative way. The interview, nonetheless, provided some insight regarding the "rediscovery" of Margola's unedited works and the reasons behind the lack of widespread popularity of his guitar music.

Compilation of the Catalog

The catalog in chapter seven was compiled with two main goals in mind: provide up-to-date information on the published works and recordings, and provide accurate, detailed, and current information on the manuscript works to facilitate their selection. The

criteria used were the same for all works. The only difference is that for the published works, no information was given on the manuscripts, as it would have been unnecessary. All unavailable entries for the individual pieces, such as date of composition or duration, have been omitted to reduce space.

Whenever possible, the following have been included in this order:

- I. *Catalog Number* (this number is taken from the catalog compiled by Ottavio de Carli and published in 1993; works are in ascending order based on their catalog number for easy reference)
- II. *Date* (when included, the dates have been taken from the manuscripts; in the majority of the cases they have been taken from De Carli's catalog)
- III. *Instrumentation* (the instrumentation indicated in the original manuscript; brackets have been used where the instrumentation is not indicated)
- IV. *Difficulty Level* (refers to the guitar part only; the difficulty levels used are 1 through 5, 1 being really easy and 5 being really difficult)
- V. *Duration* (taken whenever possible from existing recordings; if no recording was available, the duration was estimated based on the tempo marking and measure numbers; the duration has been omitted where no tempo marking is indicated; all durations are rounded and are only approximate)
- VI. *Publisher* (unedited works are indicated as "manuscript")
- VII. *Editor/Curator*
- VIII. *Publication Date*
- IX. *Archive* (indicates what is currently in the Margola family archive)
- X. *Pages* (number of pages in the manuscript)
- XI. *Number of Measures* (number of measure in the manuscript; roman numerals have been used to identify movements with no title or indication)
- XII. *Number of Movements*
- XIII. *Condition* (refers to the condition and legibility of the manuscript)
- XIV. *Available Recordings*
- XV. *Comments*
- XVI. *Incipit* (in most cases this is the first line of music from the printed edition for the published works, or the original manuscripts for the unedited works; additional measures have been added occasionally in order to complete a phrase; all instruments, articulations, tempo, dynamic markings, beamings, and phrase markings have been included)

Chapter 4

BIOGRAPHY

Early Years

Franco Margola was born in Orzinuovi near Brescia on 30 October 1908. He was the second son of Alfredo Margola, a court chancellor, and Caterina Guerrini, who came from a local family.²⁹ He attended the *Istituto Musicale Venturi* in Brescia (which became a conservatory in 1971), where he studied violin with the institute's director, Romanino Romanini, and harmony, piano, and counterpoint with Isidoro Capitanio.³⁰

Romanino Romanini had had a remarkable career as a violinist and was also a composer. He had been chosen by Verdi to be a member of the orchestra that premiered *Otello* in London in 1889.³¹ Before becoming a teacher at the *Venturi*, Romanini had had considerable experience performing chamber music by classical composers. At the time, this repertoire was only enjoyed by a small crowd of connoisseurs and did not have the popularity it has today.³² Isidoro Capitanio was a composer and organist. He played

²⁹ Ottavio de Carli, *Franco Margola (1908-1992), Il Musicista e la sua opera*, 15.

³⁰ Vittorio Brunelli, "Franco Margola," *Rivista Musicale Italiana*, volume 4 (October, 1950): 349-50.

³¹ Roberto Zanetti, Valerio Pappalardo, and Mario Conter, *L'Istituto musicale Venturi 1866-1966. Studi ed appunti* (Brescia: Comune di Brescia, 1967), 98-99. Quoted in de Carli, *Franco Margola (1908-1992), Il Musicista e la sua opera*, 19.

³² De Carli, 21.

piano in the *Trio Bresciano*, the *Quintetto Italiano Capitanio-Francesconi* and the *Nuovo Trio Bresciano* and was a prolific composer.³³

The creation of the *Istituto Musicale Venturi* in 1866³⁴ was promoted by several Brescian “individual patrons and prominent musicians,”³⁵ including the violinist and composer Antonio Bazzini (1818-1897), who was “one of the most highly regarded artists of his time.”³⁶ After a long and prolific career abroad, Bazzini had retired to his hometown, where he devoted himself to making Brescia an important musical center.³⁷ For this reason, he greatly contributed to the creation of *Venturi* where young musicians could get the training they needed, and also supported the foundation of the *Società di Concerti* in 1869, which he initially directed.

The Concert Society, as de Carli put it, “was to serve as a gym for new graduates (of the *Venturi*) and at the same time serve as a place for cultural and musical education for fellow citizens.”³⁸ Despite its limited number of yearly concerts, Brescia’s concert society featured some of the best international concert artists³⁹ and boasted more members than its Milanese counterpart.⁴⁰ Over the years, however, its repertoire had

³³ Ibid., 59-62.

³⁴ De Carli, 31.

³⁵ Carlo Perucchetti. “Brescia.” In *The New Grove Dictionary of Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/02403> [Accessed 18 January 2009].

³⁶ Giovanni Carli Ballola and Roerta Montemorra Marvin. “Antonio Bazzini.” In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/03945> [Accessed 18 January 2009].

³⁷ Ibid., 23.

³⁸ Ibid., 32.

³⁹ Ibid., 71.

⁴⁰ Ibid., 38.

generally remained resistant to any form of innovation.⁴¹ It should be remembered that in nineteenth-century Italy, instrumental music was subordinate to opera. Even the piano repertoire was dominated by transcriptions, arrangements, variations, and fantasias on popular themes from operas. Instrumental music “served primarily as a training ground for those composers aspiring to operatic success.” The revival of instrumental music started around 1860 after the “emptiest” decade for this repertoire in Italy.⁴²

When Margola attended the Venturi Institute, Brescia’s musical scene was already well established. During his studies, he not only had a chance to hear a lot of chamber music performed by famous performers, but also to absorb the culture that was created in the city by the interaction between the Venturi Institute and the Concert Society. Such musical culture was, however, essentially alienated from the musical movements of the rest of Europe.⁴³ As de Carli put it, Margola grew up in a musical environment in which “the objectives were not innovation or let alone *avant-garde*, but rather assimilation and conservation of a cultural heritage that had by then become historic.”⁴⁴

At the *Venturi*, Margola had nevertheless a strong training in the study of the classics and counterpoint. In those years, Italy was going through a slow process of “cultural realignment” which needed time to be accomplished.⁴⁵ In other words, Italy’s best instrumental music could not have been considered innovative if compared to music

⁴¹ Ibid., 71.

⁴² Nino Pirrotta et al. “Italy.” In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40063pg1> [Accessed 18 January 2009].

⁴³ De Carli, *Franco Margola (1908-1992), Il Musicista e la sua opera*, 69.

⁴⁴ Ibid., 69.

⁴⁵ Ibid., 69-73.

from other European countries. Margola graduated in violin in 1926 from the Venturi Institute but soon decided not to embark upon a career as an instrumentalist.⁴⁶



Figure 1. Franco Margola (photo courtesy of Alfredo Margola).

Studies in Parma and Early Works

After graduating from high school and the *Istituto Venturi*, Margola decided not to attend a university but instead to pursue further study in composition.⁴⁷ In 1927, he

⁴⁶ Ibid., 47.

went to study at the *Regio Conservatorio di Parma* (now the *Conservatorio "Arrigo Boito"* in Parma), where he studied with Guido Guerrini, Carlo Jachino, and Achille Longo with whom he graduated. Guido Guerrini had been a signer of the so-called *Manifesto dei Dieci* in 1932. The *Manifesto* was in essence a criticism of the new *avant-garde* and "cerebral" movements and a call for a purely Italian musical style in line with the Italian tradition. It should be remembered that in these years Italy was under the Fascist Regime; any form of experimentalism or interest in foreign ideals was seen as potentially subversive and antipatriotic.⁴⁸

Carlo Jachino had studied with Hugo Riemann in Leipzig and was an eclectic composer.⁴⁹ In 1928, his *Quartet in C-sharp minor* won the first prize *ex-aequo* with Béla Bartók's *Quartet no. 4* and Alfredo Casella's *Serenata* at the Musical Fund Society Competition in Philadelphia. Jachino was the first Italian to ever publish a treatise on serialism, a technique which Margola was to adopt later in life.⁵⁰ Achille Longo was the son of the renowned concert pianist, composer, and pedagogue Alessandro Longo. He had studied piano with his father and graduated from the Conservatory in Naples, where he studied composition with Antonio Savasta.⁵¹ Longo combined a late romantic style with sporadic modern elements. These composers were young and had an active role in the national contemporary music scene. Their styles were less rooted in the nineteenth

⁴⁷ Ibid., 75. In Italy then as now, musical training did not happen within universities but in conservatories. Only in recent years conservatories have become part of the university system although they still function as independent institutions.

⁴⁸ Ibid., 76-84.

⁴⁹ John C.G. Waterhouse. "Jachino, Carlo." In *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/14017> (accessed September 7, 2009).

⁵⁰ De Carli, *Franco Margola (1908-1992), Il Musicista e la sua opera*, 87. The treatise is: Carlo Jachino, *Trattato pratico di Tecnica dodecafonica* (Milan: Suvini Zerboni, 1948).

⁵¹ Ibid., 89.

century than Margola's previous teachers. On the other hand, all three wrote in a style that essentially looked at the past and preserved in their writing elements of the late romantic tradition (Guerrini's signing of the *Manifesto dei Dieci* is proof of that). Theirs was, as de Carli writes, "a prudent attitude and never blatantly revolutionary, nor tending towards experimentalism for its own sake, an attitude which found full correspondence in Margola." Another common aspect of these three composers was their outstanding technical ability, a fondness for forms that were always controlled and never fully instinctive, and an attitude of full awareness during the musical creational process. These tendencies were reflected in the high regard in which they held musicians from the past.⁵²

Margola's first known compositions are from this time period. These include a few compositions for solo piano and two small symphonic poems, one of which is titled *Il Campiello delle Streghe* (1930). A copy of this piece, which was thought to be lost, was found by Ottavio de Carli among Margola's papers. The work, inspired by a painting of which nothing is known, won a prize at the *Camerata Musicale* competition in Naples in 1934.⁵³

During the studies in Parma, Margola was exposed to the modern trends that were taking place in Italy. Prominent among these trends was neo-classicism, to which Margola "promptly adhered."⁵⁴ Margola's early works were essentially reinterpretations of classical forms for traditional ensembles. Some examples are the *Trio No. 1 in B* for piano, violin, and cello (dC 10), the *Concerto for Chamber Orchestra of 25 Members and Violin Obligato* (dC 11), the *Sonata No. 1 in D for violin and piano* (dC 12), the *Sonata*

⁵² Ibid., 95-7.

⁵³ Ibid., 108.

⁵⁴ Ibid., 112.

No. 1 in C minor for cello and piano, and the *Quintet No. 1 in F-sharp for string quartet and piano* (dC 17). All of these works were written between 1930 and 1933,⁵⁵ the year Margola received his diploma in composition.⁵⁶

From the same time period are also some vocal compositions, an interest which Margola gradually lost. Many composers were searching for new ways to compose for voice; this was harder to do than for instrumental music because vocal music was greatly influenced by operatic style. Margola favored classic texts from authors like Petrarca, Boccaccio, Cino da Pistoia, Virgilio, as well as Salvatore Quasimodo and Niccolò Tommaseo.⁵⁷ Among these pieces is *Preghiera d'un Clefta* (dC 21) for voice and piano, which, according to Brunelli, Margola showed to Alfredo Casella in their first encounter in 1933. Casella immediately recognized Margola's talent and asked him to show him a larger work.⁵⁸ Two years later, Margola presented his *Trio No. 2* (dC 37) to Casella who was to perform it with the *Trio Italiano* in all major Italian cities as well as Greece and Egypt and for several radio shows.⁵⁹ The encounter with Alfredo Casella was a turning point for Margola, who, according to Brunelli, was at the time beginning to feel oppressed by the academic structure.⁶⁰ Margola and Casella maintained a close relationship over the years until Casella's death.⁶¹

⁵⁵ De Carli, *Franco Margola (1908-1992), Catalogo delle Opere*, 19-25.

⁵⁶ De Carli, *Franco Margola (1908-1992), Il Musicista e la sua opera*, 144.

⁵⁷ *Ibid.*, 133-9.

⁵⁸ Brunelli, 351.

⁵⁹ De Carli, *Franco Margola (1908-1992), Il Musicista e la sua opera*, 157.

⁶⁰ Brunelli, 351.

⁶¹ De Carli, *Franco Margola (1908-1992), Il Musicista e la sua opera*, 157.

Shortly after graduating from the conservatory, Margola published his first pieces, the *Quintet no. 1 in F-sharp minor*⁶² and *Preghiera d'un Clefta*.⁶³

1934 to 1949

In the years following his diploma, Margola accumulated a number of successes which are a testimony to both his talent and his ambition; he was certainly concerned with collecting as many "artistic points" as possible⁶⁴ which would guarantee him a teaching position in the future.

In 1935, his *Tarantella-Rondò* (dC 24) and the *Piccola rapsodia d'autunno* (dC 28) won prizes at a competition organized by the *Sindacato Nazionale Fascista dei Musicisti* (National Fascist Musician's Union) in conjunction with the *III Rassegna Nazionale di Musiche contemporanee* (Third National Festival of Contemporary Music), in which Casella was president of the jury. The festival's purpose was to give a picture of the national contemporary music scene, inspire young talents who had already given proof of their value, and especially give the very young composers a chance to start their careers.⁶⁵ This was done by programming works of established composers alongside those of emerging talents. Margola's name therefore appeared next to the most prominent names in Italian contemporary music, including Gian Francesco Malipiero, Mario

⁶² Franco Margola, *Quintetto*, (Bologna, Italy: Bongiovanni, 1934 F. 1849 B).

⁶³ Franco Margola, *Preghiera d'un Clefta*, Ricordi, *Rivista Musica di oggi*, supplemento al fascicolo III (March 1934).

⁶⁴ In Italy then as now "artistic points" are used to determine one's place in public classification lists from which candidates were selected and assigned teaching positions. These points were cumulated through documented performances, competitions, degrees, etc. Faculty positions in conservatories, which are public institutions, are assigned from a national pool.

⁶⁵ *Corriere della sera*, March 30, 1935. Quoted in: De Carli, *Franco Margola (1908-1992), Il Musicista e la sua opera*, 179.

Castelnuovo-Tedesco, Goffredo Petrassi, and Luigi Dallapiccola.⁶⁶ Only a few days after this performance, his already mentioned *Trio No. 2* was performed in Brescia in a concert organized by the Brescia Concert Society for the Academy of Contemporary Music (also an initiative of the Fascist Musician's Union). The *Trio* became one of Margola's most successful compositions.

Some typical features of Margola's style of this time are the archaic flavor of some of the materials, such as the frequent use of open fifths, and the melodies reminiscent of Gregorian chant. The use of Gregorian chant as a model for melodies was common among Italian composers. Such practice (particularly in Malipiero and Pizzetti) can be compared to Bartók's and de Falla's integration of folk music into their musical language. The musicologist Massimo Mila explains that this phenomenon is due to the fact that "the art music tradition is too wide-spread in Italy for folk music to be able to distinguish itself for original features."⁶⁷

In 1936, the *Trio in la* was one of the works selected to represent modern Italian music at the Fourth International Festival of Contemporary Music in Venice.⁶⁸ The Festival, later renamed *Biennale Musica*, was founded in 1930 and, after World War II, became "one of the most prestigious festivals of its kind." Works by composers such as Stravinsky, Britten, Prokofiev, Nono, and Maderna were premiered under its patronage.⁶⁹ The 1936 edition included performances of recent works such as Shostakovich's Sonata

⁶⁶ De Carli, *Franco Margola (1908-1992), Il Musicista e la sua opera*, 179-80.

⁶⁷ Massimo Mila, *Breve Storia della Musica*, 421. See also 426. This is however not true of all folk Italian music. Much Sardinian folk music, for example, lacks any real influence from art music.

⁶⁸ De Carli, *Franco Margola (1908-1992), Il Musicista e la sua opera*, 202.

⁶⁹ Giulio Ongaro, et al. "Venice." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/41311> (accessed May 18, 2009).

for cello and piano, Bartók's *String Quartet no. 5*, and Hindemith's *Der Schwanendreher*, alongside performances of works by Beethoven, Vivaldi, Monteverdi, and Benedetto Marcello. In 1938, the *Trio* also won first prize at the *Silvio Rispoli* competition in Naples.⁷⁰ Despite all of these successes, it was not published until 1948.

Many of Margola's early compositions were never published and many have been lost. Of the over fifty works Margola wrote in the thirties, about a dozen were eventually published,⁷¹ a considerable number, however, if we consider that he was only at the beginning of his career. Among the unpublished and forgotten works are the first series of string quartets. The first quartet is now lost. The second is a single-movement piece which was premiered in Brescia in 1937. The Third String Quartet (dC 49), composed in 1937, won the second prize at the first edition of the *Concorso Nazionale Scaligero* for chamber music compositions in Verona. The competition was organized by the Fascist Federation of Professionals and Artists and was judged by Gian Francesco Malipiero, Goffredo Petrassi, and Gabriele Bianchi. The Fourth String Quartet (dC 53), written in 1938, won the first prize in the string quartet category at the Musician's Union's National Competition, which was connected with the *Quinta Rassegna Nazionale di Composizione* and held in Florence in 1939. The Fifth Quartet (dC 54) won the *Premio San Remo 1938* in the chamber music category. The theme of the competition was the glorification and beauty of sport, which was an intrinsic value of fascist ideology. Margola's composition, however, did not include any direct references to physical activity.⁷² In this occasion, Margola met Ildebrando Pizzetti (1880-1968), the president of the jury, to whom he later

⁷⁰ De Carli, *Franco Margola (1908-1992), Il Musicista e la sua opera*, 206-8.

⁷¹ *Ibid.*, 214.

⁷² Brunelli, 353.

dedicated this piece as a sign of gratitude.⁷³ Margola was greatly influenced by Ildebrando Pizzetti,⁷⁴ who, after all, was probably “the most respected and influential of the more conservative Italian musicians of his generation.”⁷⁵

Margola was also close to younger composers such as Giannandrea Gavazzeni and Goffredo Petrassi.⁷⁶ One of the strongest and most fruitful friendships, however, was the one with pianist Arturo Benedetti-Michelangeli, who was also from Brescia. Margola met him during his years at the *Venturi Institute*, where they both studied.⁷⁷ Michelangeli went on to become a world-class artist. Bryce Morrison gives a concise description of both his personality and talent:

A capricious perfectionist (he cancelled nearly as many concerts as he performed), Michelangeli surrounded himself in an aura of mystique from which he emerged to give dazzling, teasingly enigmatic performances. His EMI recordings of the Ravel G major Concerto and, even more, Rachmaninoff's Fourth Concerto would assure him a place in the pantheon of great pianists [...]⁷⁸

Michelangeli performed Margola's works at least from 1937, when he performed for the first time for the Brescia Concert Society. Margola's friendship with Michelangeli inspired him to compose a number of piano pieces, some of which were very successful. These include the *Sonatina op. 26* (dC 71) and the *Piano Concerto in C-sharp minor op.*

⁷³ De Carli, *Franco Margola (1908-1992), Il Musicista e la sua opera*, 170.

⁷⁴ *Ibid.*, 168.

⁷⁵ Guido M. Gatti and John C.G. Waterhouse. "Pizzetti, Ildebrando." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/21881> (accessed May 12, 2009).

⁷⁶ De Carli, *Franco Margola (1908-1992), Il Musicista e la sua opera*, 171-2 .

⁷⁷ *Ibid.*, 174.

⁷⁸ Bryce Morrison. "Michelangeli, Arturo Benedetti." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/18592> (accessed May 12, 2009).

30 (dC 73). The latter was premiered by Michelangeli at the *Teatro Comunale di Firenze* in 1944.⁷⁹

Margola's long teaching career began already in 1936 when he became teacher of music history at the Venturi Institute. He held the position until 1940, when he was transferred to Messina in Sicily.⁸⁰ Alongside teaching, Margola began giving lectures and writing essays and articles. The most prevalent of his secondary activities was conducting. Margola frequently conducted local orchestras in performances of a variety of old and new music.⁸¹

In 1937, Margola proposed the creation of a small string orchestra in Brescia. The orchestra was to be made up of current and past students of the *Istituto Venturi* and students from other local schools. The purpose of the group was to give the students a chance to practice in an orchestra and perform in public. The new orchestra gave its debut on 4 November 1938 in a fund-raising concert organized by the National Association of War Mutilated and Invalids and held at the *Teatro Grande* in Brescia. The concert featured, among other acts, performances by pianist Arturo Benedetti Michelangeli as well as works by Mozart and Bach. Soon after, the orchestra gave its official debut concert for the Brescia Concert Society, which featured Margola's *Trittico* for strings (dC 45). The program of this concert is indicative of Margola's musical preferences: "eighteenth-century music, usually Italian, revised and adapted, mixed with contemporary works, preferably by local composers, and all but *avant-garde*."⁸²

⁷⁹ De Carli, *Franco Margola (1908-1992), Il Musicista e la sua opera*, 175.

⁸⁰ *Ibid.*, 226.

⁸¹ *Ibid.*, 228-235.

⁸² *Ibid.*, 236.

In 1939, Margola moved to Messina to take the position of director as well as harmony, theory, and composition teacher of the *Liceo Musicale Antonio Laudamo*. The school was created to train future members of the orchestra and choir of the *Vittorio Emanuele* theatre. Margola was recommended for this position by Ildebrando Pizzetti for his work in Brescia.⁸³

During his stay in Messina, Margola wrote his first opera, *Il Mito di Caino* (dC 58). The libretto, written by Edoardo Ziletti, was freely inspired by the story of Cain and Abel in Genesis. Written between 1938 and 1939, it was premiered at the *Teatro Donizetti* in Bergamo.⁸⁴ This work is far from the “old emphatic melodramaticism which still tempted many young composers of that time but rather more faithful to Margola's art than obliging to the flatteries of the audiences.”⁸⁵ The positive reception of the opera inspired Margola to write a second one. The unfinished *Titone* (dC 69), which was another collaboration with Ziletti, was lost when the ship carrying Margola's belongings to Sardinia was sunk by a torpedo during the war. Margola never finished the project.

In 1941, Margola became the director of the Cagliari Conservatory, a position which he held, at least officially, until 1949. After composing several vocal pieces, including the operas and several songs for voice and piano, Margola shifted his interests back to instrumental music. In 1940, he wrote a “very classical” symphony in four movements. The work was titled *Sinfonia delle Isole* (Symphony of the Islands) because it was begun in Sicily and completed in Sardinia.⁸⁶

⁸³ Ibid., 226-39.

⁸⁴ Ibid., 243-9.

⁸⁵ Brunelli, 355.

⁸⁶ De Carli, *Franco Margola (1908-1992), Il Musicista e la sua opera*, 243-58.

Due to the vast obstacles caused by the war, publication was very hard to obtain. Margola seemed most eager to publish larger works such as the *Piano Concerto*, the *Sinfonia delle Isole*, and the *Sonata for Violin* (dC 76), which became one of the most frequently performed contemporary compositions for violin and piano.⁸⁷

Many artists of Margola's generation suffered a great deal as a result of the hardships and devastations caused by the war. As artists, however, they also faced a different kind of struggle between completely different ways of expression: on one side the "die-hard" traditionalist culture and on the other "radically new forms and languages, which many did not perceive as the inheritance of their assimilated cultural patrimony."⁸⁸

In 1947, Margola won a competition sponsored by the Ministry of Public Education with the *Trio for Strings* (dC 85). This was the last competition he won. Margola continued to submit pieces to competitions but without success. Some of the pieces composed specifically for competitions include the *Quintet no. 2* (dC 83), the ballet *Il Navigatore assurdo* (dC 92), and the *Ode Italica per orchestra* (dC 88). De Carli writes that one of the reasons for this decline is the "change in relationship between [Margola] the musician and the cultural life of his time." In other words, Margola's music, still focused on classical forms and ensembles, did not reflect the tastes and trends of contemporary music as it did in the thirties.⁸⁹

By this time, however, Margola was already an established composer with a strong reputation. The same year he won his last competition, he was a jury member for

⁸⁷ Ibid., 266-8

⁸⁸ Ibid., 268.

⁸⁹ Ibid., 271.

the *Concorso Nazionale d'esecuzione musicale 'Monza 1947*. In this competition, two of the set pieces, were his own compositions, the *Toccata* (dC 55) and the *Sonatina* (dC 71). Another important work from these years is the *Concerto for Cello and Orchestra* (dc 90, 90a, and 91), which was never published and of which Margola left several versions. This work was written for the famous Spanish cellist Gaspar Cassadó, who collaborated closely with Margola in the creation of the concerto.⁹⁰ It was not uncommon for Margola to write several very different versions of the same piece.



Figure 2. Franco Margola at the *Accademia Filarmonica* in Bologna (photo courtesy of Alfredo Margola).

1950 to 1975

While working in Sardinia, Margola tried for several years to be transferred to mainland Italy. Connections from and to the island were neither rapid nor cheap. Living so far away from the major Italian cities made it also difficult to be up-to-date with

⁹⁰ Ibid., 271-3.

contemporary culture. In 1950, Margola was finally transferred to the Bologna Conservatory, where he taught harmony and counterpoint until 1952.⁹¹

For Margola, as for most of his peers, teaching was the only steady source of income. The routine life as a conservatory professor gradually affected both his personal and musical life, which came to revolve primarily around the institutions. During these years, Margola also got married and had his only son, Alfredo. In Bologna, he soon began conducting again and directed the amateur orchestra of the *Associazione Amici della Musica*. After teaching in Bologna, he moved to the Milan conservatory, where he taught harmony, counterpoint, fugue, and composition until 1957. He then taught the same subjects at the Rome conservatory until 1959. In 1960, he returned for three years to Cagliari as the director of the conservatory, and finally, from 1963 until he retired in 1975, he taught advanced composition at the Parma conservatory.⁹²

Over the years, Margola created a large network of friendships. Many letters were found in his studio in which performers or composers inquired about performance opportunities in exchange for performances of his works.⁹³

From the fifties on, Margola was less and less influenced by contemporary music. For the most part, he continued to write in a moderately conservative style, “intelligently preoccupied with finding reconciliation with modern ideals.” He was not strictly against modernity but simply unwilling to assimilate all new ideas.⁹⁴

⁹¹ Ibid. 277-80.

⁹² Ibid., 278-81.

⁹³ Ibid., 287.

⁹⁴ Ibid., 287-9.

After the war, Italian nationalistic ideals gave way to an opening in the cultural life and a willingness to accept ideas from other countries. The single most influential phenomenon was serialism. De Carli writes that serialism was previously rejected by Italian artists as “the expression of an artistic and moral degeneration which the descendants of the Latins could not and should not make their own.” Margola hesitantly approached serialism and never quite utilized it “without reservation.”⁹⁵ In the *Concerto di Oschiri* for orchestra and two pianos (dC 94), written in 1950, Margola used non-rigorous serialism. This unfamiliar language for him perhaps explains the over two years of gestation, an unusually long time for Margola. Other important works of this period are the *Symphony for Orchestra* (dC 96), the *Fantasia su un tema amarico* for strings, two trumpets, and piano (dC 97), and the *Kinderkonzert no. 1* for piano and orchestra (dC 106), one of Margola’s most successful works. Of the latter Margola wrote:

In the attempt to write a pianistic work effectively dedicated to childhood’s receptive possibilities, I had to abandon all revolutionary ambitions and gather myself in absolute humility in order to find that expressive innocence which my current atonal language would not have allowed. After all, not even serialism, toward which I am directing myself as a consequence of a natural evolution, was adequate to express the children’s world. Therefore, I chose a predominantly tonal sonic material directing my attention to the problem of instrumental individuality. It is from this point of view that the work can be said to have come into being. Without contradicting what I stated earlier, I also permitted myself a few serial explorations; in any case they are completely unnoticeable in the general development of the three movements of the *Kinderkonzert*. This is to show that there are neither limits nor incompatibility of expressive means where there is logic of musical thought.⁹⁶

After the success of the *Kinderkonzert*, Margola wrote several pieces in this “light” genre. Among these are the *Kinderkonzert no. 2* for violin and orchestra (dC 109) and the *Variazioni su un tema giocoso* (Variations on a Playful Theme, dC 142 and 143).

⁹⁵ Ibid., 290-91.

⁹⁶ From the program notes of the *XVIII Festival Internazionale di Musica Contemporanea* of the *Biennale di Venezia* 1955 where the *Kinderkonzert* was premiered by Arturo Benedetti Michelangeli. Quoted in De Carli, *Franco Margola (1908-1992), Il Musicista e la sua opera*, 294-5.

In a letter to Brunelli, Margola further describes his attitude towards serialism:

Going back to the topic of serialism, I will tell you that even I used it and still use it. However, I use it without being used by it. In other words, I do it as a master and not as a slave and despite the conformism of modernity, I use, at my pleasure, all tools that are available to me, including diatonicism. I would consider myself a fool if given the chance to live with servants I sought masters. "Eclecticism!" the serialists will scream in shock. Exactly! Exactly the same way that Bach and Mozart were eclectic, who not only made use of diatonicism and chromaticism, but also of oriental modes (such as the Neapolitan sixth). As you can see this position is extremely advantageous for me in that it saves me from the pity of my colleagues. The anti-serialists look at me with a frown because I also used serialism, the serialists perhaps look down on me because I am not controlled by their "recipes for happiness." But, what can I say? This is how I am. This is called: "doing things your way," and I do it because I like to breathe fresh air.⁹⁷

Margola's desire to compose positive and serene music found a perfect outlet in the numerous sonatine for students, which are some of the most widely known works written by him. Among these are the early *Sei piccoli pezzi per fanciulli* for piano (dC 70), the collection *Mosaico* (dC 95), *Sei Sonate Facili* (dC 108) and the *Quattro Sonatine* (dC 112).⁹⁸ He also published textbooks for the study of harmony and composition including *150 Bassi corredati di esempi e regole per l'armonizzazione del basso* (dC 103) and the *Guida pratica per lo studio della composizione* (dC 105).

Margola ultimately went back to his original style, abandoning serialism. This is how he introduced his *Double concerto* for violin, piano and strings (dC 132) written in 1960:

After having tried for a few years to force my musical nature to the serial technique, and after realizing the impossibility of moral reconciliation with such sonic environment, I decided to follow what I consider my right path: that of the silent artisan that, in absolute modesty, operates outside of the clangors and polemics.⁹⁹

Regarding Margola's late (and largest) production de Carli wrote:

Once the days of great nationalistic ideals of an Italian music worthy of its own glorious tradition ended, replaced as they were by a new historic time characterized by the research for new

⁹⁷ In Brunelli, 365.

⁹⁸ De Carli, *Franco Margola (1908-1992), Il Musicista e la sua opera*, 304-5.

⁹⁹ De Carli, *Franco Margola (1908-1992), Catalogo delle Opere*, 127.

linguistic solutions, Margola understood that his own expressive world no longer coincided with the most advanced contemporary musical culture. There could only be three alternatives: try to upgrade at all costs, completely give up composition, or work on the sidelines [. . .] He settled for the latter [. . .]¹⁰⁰

Late Years

After his retirement, Margola continued to write for the remainder of his life, composing hundreds of pieces for all kinds of ensembles. He continued to write sonatas, partitas, concertos, preludes, studies, and fantasies as he always had. He gradually shifted his attention to short compositions for solo instruments or unconventional chamber groups. His musical language lost the “aggressive” energy of the early years. Margola’s music became essentially “anchored” to a generic form of neoclassicism. “Great rhythmic vitality, classical phrase structure, limpid diatonicism, prevalent use of the intervals of fourths and fifths” are all characteristics found in many of these works.¹⁰¹

Based on the extremely large number of short sketches that have survived, it seems that Margola composed very frequently as a form of exercise. Many of the unedited works were most likely simple exercises with no ambition or ideas written in preparation for a larger piece. Margola had a great facility for melodic ideas. De Carli writes that perhaps it is this facility that guided the composer to the point that he slowly abandoned any intention of developing the ideas.¹⁰²

There are many works for unusual ensembles such as flute and oboe, violin and cello, bassoon and piano, tuba and piano, guitar quintet, bassoon and contrabassoon, oboe and guitar, doublebass and piano, mandolin and guitar, flute and double bass, flute and

¹⁰⁰ De Carli, *Franco Margola (1908-1992), Il Musicista e la sua opera*, 313.

¹⁰¹ *Ibid.*, 315.

¹⁰² *Ibid.*, 321.

bassoon, guitar and harpsichord, piano for two right hands and many others. These unusual choices were not only an exploration of new timbric possibilities but were motivated by a need to fulfill practical needs such as writing music for an unusual ensemble that needed new repertoire.

Many performers asked Margola to compose original works for them (that would then be dedicated to them). Margola had long-lasting friendly relationships with some of Italy's largest publishers. Out of the nearly 140 works that were published during his lifetime, nearly a third were for guitar. Many others have been published since his death in 9 March 1992.

To use de Carli's words:

Margola's music, modern but not futuristic, educated but not cerebral, easy but not trite, contributed and still contributes to fill a cultural gap otherwise left empty by the modern avant-gardes, by now castled in their ivory towers and completely lacking any ties to the public that are not established by learned critics whose expressions are often incomprehensible as well. It meets the tastes of an audience who has digested Stravinsky but not yet Luigi Nono, and that asks to listen to the modern but does not want to abandon the tradition or reject the past. Musicians themselves meet those requirements more than anyone else, and this explains the positive feedback achieved by Margola's music within the musical institutions where music is the daily routine. This goes hand in hand with the idea of the honest artist-artisan [...] ¹⁰³

In 1967, Margola wrote his first piece for guitar. This instrument gradually became his favored medium for which he was to compose over four hundred works. Margola's interest for the guitar was stimulated by his collaborations with numerous guitar players as well as his publishers. These works will be the focus of the following chapters.

¹⁰³ Ibid., 327.



Figure 3. Franco Margola in his studio (photo courtesy of Alfredo Margola).

Chapter 5

WORKS FOR SOLO GUITAR

Overview

The majority of Margola's guitar compositions are for solo guitar. De Carli's catalog includes nearly 350 unpublished works for solo guitar.¹⁰⁴ This number is somewhat deceiving, since a large number of them are brief compositions and often incomplete. The value of many of these pieces, which probably were not intended for publication but simply as a way to maintain exercise, is dubious. Only twenty-eight works for solo guitar have been published so far. These include two sets of studies, four sonatas, six collections of short pieces including a collection of eight easy pieces, three multi-movement works, and thirteen separate pieces.

Generally speaking, the technical difficulty of the solo works is much higher than the chamber works. Although Margola never tried to explore new ways of writing for the guitar, as many of his contemporaries did, from the very early works he demonstrated an excellent understanding of the capabilities of the instrument. His compositions are centered on melody, harmony, and counterpoint, usually with little or no timbric and dynamic contrast.

¹⁰⁴ Since the publication of the catalog, ten of these compositions have been published by Raffaele Carpino. These are: *Novelletta* (dC 210), *Omaggio a Bach* (dC 302), *Offerta musicale a Bach* (dC 303), *Canzone* (dC 507), *Il Cadenza in forma di Rondò* (dC 521), *Improvviso* (dC 524), two *Moderati* (dC 560 a and b), *Nenia* (dC 579), *Poema* (dC 585), and *Protasi* (dC 592). Franco Margola, *10 Composizioni inedite*, revised and fingered by Raffaele Carpino, (Padova: Armellin Musica, 2008).

Studies

In the *Otto studi da concerto* (dC 158), his second published work for solo guitar, we find a number of features typical of his entire production: moderate to slow tempos, lack of key signatures, free use of simple triads, moderate but consistent use of chromaticism, frequent use of patterns, use of simple and repetitive rhythms, polyrhythms, and modality.¹⁰⁵ All eight studies in this collection have specific tempo indications that are surprisingly slow, especially if we consider that they are intended to be “concert studies.”

The use of patterns, especially arpeggios or *alberti*-like figures, is consistently found in Margola’s music. Example 5.1 shows a pattern used sequentially. In this example, we also find a typical free use of triads. The descending chromatic line created by the moving minor triad is a sound very often heard in his music. Margola never used key signatures, even when, as in Study no. 1, the tonal center is clearly B minor (the key is explicitly indicated in the titles of all eight studies, but this is unusual).

Ex. 5.1. Franco Margola, *Otto studi da concerto* (dC 158), Study no. 1 in B minor, mm. 9-11.



Chromaticism is another recurring feature in Margola’s music; its use is consistent but almost always measured. Margola often used chromaticism to dilute or

¹⁰⁵ The present discussion is relative to the guitar works only and therefore to the style of Margola’s late works.

temporarily avoid tonal centers. In example 5.2, taken from Study no. 2 in G major, Margola creates an unstable harmonic context while still keeping G as the tonal center. In both examples, we can also observe a use of repetitive rhythmic patterns.

Ex. 5.2. Franco Margola, *Otto studi da concerto* (dC 158), Study no. 2 in G major, mm. 2-3.



As we will see when dealing with his chamber works, Margola's music contains clear references to the past. One of the most obvious ones is the typically baroque rhythmic pulse which, once established, is rarely interrupted. Probably for this reason, Margola rarely used rests in his music, except to silence a voice or instrument while another one played. Example 5.3 demonstrates how Margola uses counterpoint to ensure that the pulse is not lost. On beats one and three of the second measure of the example, we can see how he avoids gaps in the pulse by combining two different but complementary rhythms. This exact figuration is frequently found in baroque music as is shown in example 5.4 (beat four of the first measure), taken from J.S. Bach's Fugue no. 1 from the *Well Tempered Clavier* Book One. This rhythm is often used by Margola in his chamber music as well.

Ex. 5.3. Franco Margola, *Otto studi da concerto* (dC 158), Study no. 8 in C minor, mm. 2-3.



Ex. 5.4. Johann Sebastian Bach, *The Well Tempered Clavier*, Book I, Fugue no.1, in C major, mm. 26-7.

Another technique Margola often employed was the use of melodic ideas which suggested a tempo different than that of the piece. This allowed him to create rhythmic contrast without interrupting the flow of the music. Example 5.5 A shows how, while continuing the steady sixteenth-note motion, he inserts a sequence built on descending triads which naturally creates the impression that the meter is temporarily shifting to 2/4 by implying the melody shown in example 5.5 B. A similar but more complex example is found in the penultimate measure of *Study no. 2* (ex. 5.6).

Ex. 5.5. Franco Margola, *Otto studi da concerto* (dC 158), Study no. 1 in B minor, m. 12.

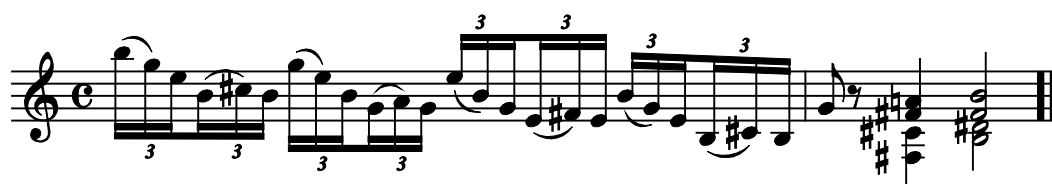


Ex. 5.6. Franco Margola, *Otto studi da concerto* (dC 158), Study no. 2 in G major, m. 15.



As we will see, Margola frequently borrowed ideas from the music of the past. This is evident in the formal structures as well as in the rhythm and the use of modality. The latter is particularly evident at cadential points where he often replaced the leading tone with the lowered seventh (i.e. v to I). Examples 5.7 and 5.8 show two such cadences found in the final measures of Studies no. 3 and no. 8.

Ex 5.7. Franco Margola, *Otto studi da concerto* (dC 158), Study no. 3 in B minor, m. 16-7.



Ex 5.8. Franco Margola, *Otto studi da concerto* (dC 158), Study no. 8 in C major, m. 10.



Sonatas

The four guitar sonatas were written between 1972 and 1979. All four of them are in three movements. The sonatas are by far the most extensive pieces for solo guitar. Of the four, the first and second (dedicated to Enrico Tagliavini and Guido Margaria respectively) have had numerous performances in Italy, while the third and fourth were virtually unperformed after their premiere.¹⁰⁶ The first two sonatas are also the only ones that have been recorded so far.¹⁰⁷

After hearing Margola's guitar sonatas, one cannot help but wonder how it is possible that they have received so little attention. They contain some of Margola's best writing for the guitar. The first two sonatas have a strong romantic flavor, and both are melancholic yet cheerful at times, two qualities often found in Margola's music.

In the sonatas, Margola successfully combines his energetic and propulsive rhythms with sensual melodies. The Second Sonata is perhaps the most captivating of the four. The third movement has a strong but refined Spanish feel and is beautifully written for the instrument (see ex. 5.9). As we have seen, strong pulse is a typical feature of

¹⁰⁶ This information is based on the performances of the individual sonatas listed in de Carli's catalog.

¹⁰⁷ Franco Margola. *The Essential Music for Solo Guitar*, Paolo Spadetto; Rainbow Classics, RW 9701, 1996, CD. (Contains Sonatas no. 1 and 2); Franco Margola. *Opere solistiche e da camera*, Davide Ficco; Oliphant, CNTP 01092, 1992, CD. (Contains Sonata no. 2).

Margola's music and this movement is no exception. All the movements of the sonatas employ common time signatures, usually 4/4, 3/4, and 6/8.

Ex 5.9. Franco Margola, *Guitar Sonata no. 2* (dC 218), mvmt. 3, mm. 1-7.

Allegro robusto ♩. = 66

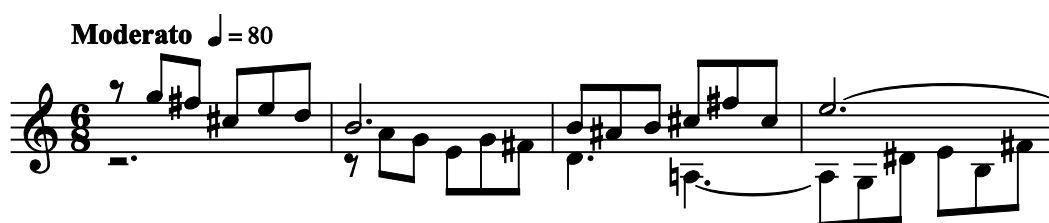
Fabio de Girolamo describes the Third Guitar Sonata as the “most difficult for the listener, because it’s the one in which the harmonic successions are more forced and in which the melodic structures are less common and more dissonant.”¹⁰⁸ In the Fourth Sonata, Margola returned to a more consonant style. The first movement of the sonata is clearly reminiscent of baroque music (see example 5.10). The two-voice counterpoint which dominates the movement is interrupted only by short chordal sections. The tempo again is 6/8, a meter which is probably so often chosen by Margola for its versatility. Two unusual features of this sonata are the use of the *tambora*¹⁰⁹ in the first movement (see example 5.11), and the brief excursion to the high register of the instrument near the end of the third movement. Both of these elements are rarely found in Margola’s music.

¹⁰⁸ Fabio de Girolamo, “La letteratura chitarristica del novecento” (Dissertation, Università Cattolica del Sacro Cuore, Facoltà di Lettere e Filosofia, 1992-93), 146.

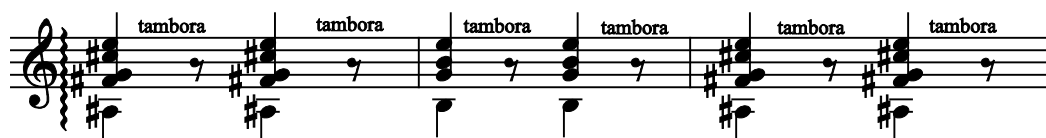
¹⁰⁹ The *tambora* is a common technique in the Spanish repertoire. The effect is obtained by striking the strings with the back of the thumb over the bridge.

The impression one gets from this piece is that Margola had accumulated a lot of experience composing for the guitar and collaborating with guitarists, and by this time was writing with greater confidence. This sonata is one of Margola's most interesting works and certainly deserves to be heard more often.

Ex 5.10. Franco Margola, *Guitar Sonata no. 4* (dC 250), mvmt. 1, mm. 1-4.



Ex 5.11. Franco Margola, *Guitar Sonata no. 4* (dC 250), mvmt. 1, mm. 98-100.



Ex 5.12. Franco Margola, *Guitar Sonata no. 4* (dC 250), mvmt. 3, mm. 94-96.



Collections of Pieces

Margola wrote several pieces with the beginning student in mind. De Carli's catalog includes titles such as *Six Easy Pieces for Children* (dC 70), *Fifteen Easy pieces for young pianists* (dC 160), and *Six Easy Sonatinas* (dC 108). Margola's first publication

for guitar was a transcription of *Six Easy Pieces for Children* (dC 70) by Renzo Cabassi.¹¹⁰

Eight Easy Pieces for Guitar (dC 182) is a collection of short pieces intended for beginners. The title, however, is rather misleading; the term "easy" in this case is to be understood in a strictly musical sense, the pieces are indeed shorter and simpler than usual, but from a technical standpoint, the pieces are by no means easy.

The *Six Bagatelles* (dC 254) were written shortly after the Fourth Sonata. De Girolamo describes this period of Margola's production as "more regressive, in which the author, barricaded behind consolidated musical positions, limits himself to repeating old and stale formulas."¹¹¹ To be fair, the *Bagatelles* are much more interesting pieces than some earlier pieces such as, for instance, the group of *Dieci composizioni* (dC 198). That said, De Girolamo's statement describes a large number of Margola's works in which he seems to pursue a style of writing that lacks the vitality and originality of his best works. Many of the unpublished works belong to this category, but some of his published works fit this description as well. In these compositions, we notice an almost complete lack of dynamic markings, a decreasing variety in rhythm and tessitura, and an almost obsessive use of two-voice counterpoint.

Multi-Movement Works

Trittico (dC 226), as the name suggests, is a three-movement work which Margola dedicated to Angelo Gilardino. This work is more dissonant than usual. Margola, as we have seen, normally wrote in a moderately chromatic style that is more "unstable" than

¹¹⁰ Franco Margola, *Sei piccoli pezzi per fanciulli*, transcribed by Renzo Cabassi, (Bologna, Italy: Bongiovanni, 1967).

¹¹¹ Fabio de Girolamo, "La letteratura chitarristica del novecento" (dissertation, Università Cattolica del Sacro Cuore, Facoltà di Lettere e Filosofia, 1992-93), 152.

truly dissonant. De Girolamo describes this piece as a “work of obvious importance,” and “one of the works most open to twentieth-century experiences from an author who was generally reluctant to take *avant-garde* positions.” This can be seen in the first movement, a *ricercare* based on six notes. The six-note theme, shown in example 5.13, was used by Margola in three other works, including *Canto Notturmo e Allegro* for flute and guitar (dC 229). It should be noted that, while the pitch selection differs from most of Margola’s works, this is the only unusual aspect. From a rhythmic standpoint, the piece looks like any other piece by Margola. The rhythmic pattern of the second movement (ex. 5.14) is cliché even for him. The overall impression is that of a composer who attempted to write in a style in which he was not comfortable and in which he did not fully believe.

Ex 5.13. Franco Margola, *Trittico* (dC 226), I – *Ricercare su sei note*, mm. 1-2 .



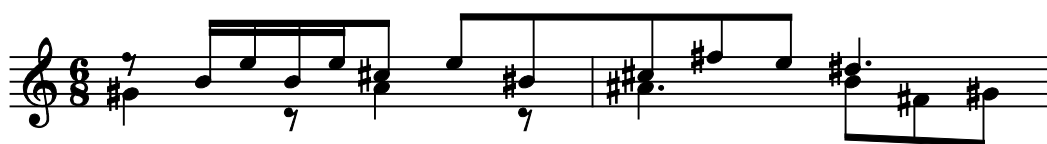
Ex 5.14. Franco Margola, *Trittico* (dC 226), II – *Canto Notturmo*, mm. 1-2 .

Andantino (♩ = 66)
mp

The suite *La Brescianella* (dC 270) is a set of seven short pieces. These compositions contain other elements typical of Margola’s style: music and forms reminiscent of the past with alternating moments of light-heartedness and melancholy.

The title of the suite, which literally means “the Little Girl from Brescia,” was suggested to Margola by the publisher, who thought it might help sell the suite better.¹¹² Whether Margola really approved of the title is beside the point; the dreamy and innocent feelings evoked by the title fit well the style of the piece. The individual titles of the movements are typical of Margola, suggestive as they are of the strong links to the past in his music as well as the romantic nature of the person: *Momento Musicale*, *Elegia*, *Rondò*, *Canto Amoro*, *Capriccio*, *Fantasia*, and *Finale*. An interesting element found in every movement of the suite is the use of extended beams (ex. 5.15). While their use in solo guitar music is limited, Margola uses them in virtually all of his chamber works. The contrast between the tempo and the groupings of the notes creates a rhythmic variety which would otherwise be missing. This makes this piece more interesting than works like *Preludio-Grandaria-Scherzo* (dC 296),¹¹³ in which there is much less rhythmic variety.

Ex 5.15. Franco Margola, *La Brescianella* (dC 270), *Capriccio*, mm. 2-3 .



¹¹² De Carli, *Franco Margola (1908-1992), Il Musicista e la sua opera*, 325. This was also confirmed by Guido Margaria (who was the editor of the pieces) during the interview with present writer.

¹¹³ The Prelude, which is a choral-style piece is, however, a beautiful piece.

Isolated Pieces

Among the dozen single-movement pieces that were published as single pieces or as part of a collection of works by different authors, a few stand out for different reasons. The *Ballata* (dC 175), one of Margola’s earliest works for guitar, stands out for its unique melodic material and complex formal structure. Form in Margola’s works is typically extremely simple, and the themes are presented in succession frequently with little or no development. “It is as if the composer tries to push the listener to focus exclusively on the harmony, eliminating any kind of distraction caused by formal ideas.”¹¹⁴ This is also one of the longest pieces in this group. The theme of the piece, with its frequent dramatic leaps (ex. 5.16), is one of Margola’s most profound and beautiful. As we have seen, Margola often wrote melancholic pieces, but there is usually a certain “dignity” about them which prevents them from becoming too romantic. The *Ballata* shows Margola’s most romantic side.

Ex. 5.16. Franco Margola, *Ballata* (dC 175), mm. 1-9.

Andante

¹¹⁴ Fabio de Girolamo, “La letteratura chitarristica del novecento” (dissertation, Università Cattolica del Sacro Cuore, Facoltà di Lettere e Filosofia, 1992-93), 132.

Omaggio a de Falla (dC 216) was the first of Margola's pieces to be commissioned by Guido Margaria in 1976. Guido Margaria commissioned several Italian composers to write a piece for guitar for the centenary of the birth of Manuel de Falla (1876-1946). The *Omaggio a de Falla* is a piece of beautiful simplicity. This mostly diatonic composition in A minor has some of the best qualities of Margola's music: energetic rhythm (the tempo is again 6/8) and concise yet penetrating melodies. The opening melody (ex. 5.17) has a Spanish flavor similar to the third movement of the Second Sonata. It is one of those melodies that once heard is not forgotten for a while, the kind of tune you whistle on your way home from a concert.

Ex. 5.17. Franco Margola, *Omaggio a de Falla* (dC 216), mm. 1-4 .



The *Caccia* (dC 249), written in 1979, also stands out among this group of works because of its coherence and the relatively small number of ideas used, which are developed throughout the piece. Motivic development, as we have said, is not always found in Margola's music. More often than not, melodic ideas flow one to the other without being developed. This lack of coherence became even more accentuated in his later production. The main motive of *Caccia* is a clear reference to the horn fifths so often used in seventeenth- and eighteenth-century music to depict hunting scenes (ex.

5.18).¹¹⁵ This mostly diatonic yet distinctive melodic idea is then followed by a more chromatic one, more typical of Margola (ex. 5.19). This allows the composer to create an environment in which he can freely alternate between diatonic and chromatic elements.

Ex. 5.18. Franco Margola, *Caccia* (dC 249), mm. 1-3 .

♩. = 84

mf

Ex. 5.19. Franco Margola, *Caccia* (dC 249), mm. 9-12 .

p

¹¹⁵ Margola used the same motive in two other pieces for guitar which are unpublished: *Caccia* (dC 249a), and *Caccia nel bosco coi cani che non abbaiano perché i loro padroni no li pagano abbastanza* which means: hunt in the woods with dogs that don't bark because their owners don't pay them enough (dC 249 b).

Chapter 6

CHAMBER WORKS WITH GUITAR

Description

This chapter is an overview of Margola's chamber works with guitar in general terms so as to give an idea of the style, size, and quality of these works. For practical reasons we will group the works in the following categories:

- Works for flute and guitar
- Works for two guitars
- Duets, trios, and quartets for strings and guitar
- Works for three guitars
- Works for guitar and piano
- Works for guitar and another instrument
- Guitar concertos

Works for Flute and Guitar

De Carli's catalog includes nearly fifty works for flute and guitar. This number again is not to be taken literally, as many are short single-movement pieces and many others are not complete. This group of works includes twenty sonatas, four multi-movement works, and twenty-four single pieces.

Sonatas

The sonatas for flute and guitar include some of Margola's most beautiful music. Margola's constant flow of melodies finds in the flute a perfect medium. Of the twenty sonatas listed in de Carli's catalog, only five have been published. Of the remaining fifteen, nine are incomplete (only some of the pages have been found), one has only two completed movements, one is unfinished and one is missing from the archive.¹¹⁶ That leaves only three complete sonatas that have not been published.

This confusing state of things needs some further explanation: when Ottavio de Carli began to sort through the large number of disorganized papers in Margola's studio shortly after his death, he found numerous incomplete pieces. He was then faced with the dilemma of whether a piece was never finished or if the remaining parts of it had been lost or at least not yet identified.¹¹⁷ The latter is a particularly challenging task in Margola's case because of the frequent lack of thematic coherence in his music as well as the strong similarities between many of his works. Many of these works are likely to be scattered around Italy and, thanks to the catalog, some of them can one day be identified.

Another source of confusion in the case of the flute and guitar sonatas is the inconsistent, almost random numbering of these works by Margola himself. There are two sonatas with the title *Sonata Quarta*, three *Sonata Quinta*, three *Sonata Sesta*, two *Sonata Settima* as well as two sonatas with no number, and one *Grande Sonata*.

The four sonatas that were published as a series by the publisher Zanibon were written between 1973 and 1974. They were the result of Margola's collaboration with the

¹¹⁶ This information refers to the status of the archive as of February 19, 2009.

¹¹⁷ Ottavio de Carli, *Franco Margola (1908-1992), Catalogo delle Opere* (Brescia, Italy: Fondazione Civiltà Bresciana), 1995, 3.

flute and guitar duo Gian Luca Petrucci and Antonio de Rose, to whom they were dedicated. Margola met Gian Luca Petrucci in 1973 while they were both professors at the Parma Conservatory. Margola also dedicated to him the *Trio for Two Flutes and Guitar* (dC 294).¹¹⁸

All sonatas are in three movements except the third, which has an additional slow movement at the end. The first and second movements are typically moderate in tempo (andante, andantino, poco allegro, etc.). The second movement is written in 3/8 or 4/8. The third movement is always the most upbeat (allegro or allegretto), usually a dance in two or four with frequent articulations and grace notes. The length of the sonatas is typically around ten minutes. While the framework is very traditional, there is little resemblance with the classical sonata form.

The contrapuntal style which permeates these works is apparent from the very beginning of the first sonata shown in example 6.1.

Ex. 6.1. Franco Margola, *Sonata Prima* for flute and guitar (dC 190), mvmt. 1, mm.1-4.

Poco Allegro ♩=92

The musical score for Ex. 6.1 shows the first four measures of the first movement of Sonata Prima for flute and guitar. The tempo is marked 'Poco Allegro' with a quarter note equal to 92 beats per minute. The flute part (Fl.) is written in the treble clef and begins with a series of eighth notes, while the guitar part (Gtr.) is written in the treble clef and provides a rhythmic accompaniment with a mix of eighth and quarter notes.

¹¹⁸ Gian Luca Petrucci, "Aspetti della musica per flauto di Franco Margola," *Falaut*, no. 10 (July-September, 2001): 32.

The image displays two staves of musical notation. The upper staff, representing the flute, begins with a treble clef and a '3' above the staff. It features a melodic line of eighth notes, with a slur encompassing a triplet of eighth notes. The lower staff, representing the guitar, also starts with a treble clef and a '3' above the staff. It contains a rhythmic accompaniment consisting of eighth notes and chords, providing a steady pulse.

As we can see, the flute plays a lyrical melody mostly made up of small intervals. The flute is also more active rhythmically than the guitar. The guitar part is less distinct, contains larger leaps, and is essentially made up of eighth notes. The flute part is clearly the principal idea, or at least the one that stands out the most. The guitar, in essence, provides a steady pulse, a “walking bass” if you will, against which the flute can move freely without any gaps in the rhythm. This is not, however, the only role of guitar. Example 6.2 from the same movement shows how the flute and guitar part complement or imitate each other. Example 6.3 shows another instance of this. The angular guitar parts shown in examples 6.1 and 6.3 resemble music for monophonic instruments in which there is an implied polyphony. The notation of the guitar part is unconventional, as usually individual parts are notated independently so their exact durations are accounted for (particularly the bass-line).

Ex. 6.2. Franco Margola, *Sonata Prima* for flute and guitar (dC 190), mvmt. 1, mm.7-10.

The musical score for Ex. 6.2 consists of four staves. The top two staves are for Flute (Fl.) and Guitar (Gtr.) in 4/4 time. The bottom two staves are for Flute and Guitar in 6/8 time. The key signature is G major. The flute part in 4/4 features a melodic line with rising thirds and extended beams. The guitar part in 4/4 provides a harmonic accompaniment with chords and arpeggios. The 6/8 part continues the melodic and harmonic development.

Ex. 6.3. Franco Margola, *Sonata Prima* for flute and guitar (dC 190), Poco Allegro, mm.26-8.

The musical score for Ex. 6.3 consists of two staves for Flute (Fl.) and Guitar (Gtr.) in 3/4 time. The key signature is G major. The flute part features a melodic line with a long phrase marked 'dolce'. The guitar part provides a harmonic accompaniment with arpeggios.

The rising thirds in the first two measures of example 6.2 are also a common element in the chamber works (see also ex. 6.1 m. 4). Two other consistent aspects are the extensive use of extended beams as well as the lack of dynamic markings. In the entire *First Sonata*, there isn't a single indication of dynamics. This is especially surprising since Margola almost always indicated specific tempo markings. The only

indications in the music are an occasional *ritardando* or *a tempo*, generally near the end or the beginning of a section. The lack of dynamic markings should not suggest that Margola's music does not ever get loud or soft, but rather that the dynamics are implied by the music. After all, there are virtually no dynamics in baroque music either.

As shown in the three examples, the time signature frequently changes throughout the movement. This is rarely found in solo guitar music but is common in the chamber works. The style of the sonatas varies from completely diatonic to very chromatic but is generally moderately chromatic and modal. The internal and final cadences almost always end on a major triad. The form is free, sometimes through-composed or made up of various thematic groups which are often transposed. Tonal centers shift constantly and there are never any key signatures.

The two instruments are always active and solos are extremely rare. There are short guitar solos in the third movement of the Fourth Sonata and the second movement of the Second Sonata (see ex. 6.5). Even in the solos, the guitar part is always simple and contained.

The second sonata is probably the most idiomatic for the guitar. The texture of the guitar part is thicker and the notation more guitaristic. In examples 6.4, 6.5, and 6.6, we notice the use of chords and open strings, as well as the separation of the lower and top layers.

Ex. 6.4. Franco Margola, *Sonata Seconda* for flute and guitar (dC 197), mvmt. 2, mm. 1-4.

Andantino

Fl.

Gtr.

Ex. 6.5. Franco Margola, *Sonata Seconda* for flute and guitar (dC 197), mvmt. 2, mm. 41-44.

Fl.

Gtr.

Ex. 6.6. Franco Margola, *Sonata Seconda* for flute and guitar (dC 197), mvmt. 3, mm. 1-4.

Allegro vivo

Fl.

Gtr.

The Third Flute and Guitar Sonata is the most chromatic of the four. It has four short movements, all in ABA form. The influence of baroque music is very evident in the A section of the third movement (see example 6.7). The fourth movement is very chromatic, and is reminiscent of serial music with a touch of French impressionism. Even in this less usual setting, Margola's style is recognizable in the occasional use of sequences and parallel major thirds.

Ex. 6.7. Franco Margola, *Sonata Terza* for flute and guitar (dC 194), mvmt. 3, mm.7-8.

The image shows a musical score for two staves: Flute (Fl.) and Guitar (Gtr.). Both staves are in 4/4 time. The flute part begins with a melodic line consisting of eighth and quarter notes, featuring a chromatic descent and a sharp sign. The guitar part provides a rhythmic accompaniment with a mix of eighth and quarter notes, including some chromatic movement and a sharp sign. The notation includes various accidentals and articulation marks.

In the Fourth Sonata, Margola returns to a more tonal style. This piece is one of Margola's best known and most played pieces for flute and guitar, and certainly one of the most beautiful.

Sonata for Flute and Guitar (dC 211)¹¹⁹ was the only other published flute and guitar sonata. It was published by a small company called Concert Artists Society Editions in 1976 but the company quickly went out of business.¹²⁰ The sonata is similar in style to the First and Fourth Sonatas with a moderate first and second movement and

¹¹⁹ The title is in English in the publication.

¹²⁰ Ottavio de Carli, *Franco Margola (1908-1992), Catalogo delle Opere*, 186. The title in the Manuscript is *Sonata n° 5* but has nothing to do with the other fifth sonatas. Margola then wrote four Fifth Sonatas for flute and guitar.

fast, dance-like third movement. The same can be said of the two complete unpublished sonatas *Sonata Quinta* (dC 213) and *Sonata n. 9* (dC 707). It should be mentioned here that one of the problems with analyzing Margola's vast output is the little variety often found in the style as well as the form and the materials used. In this sense, in the last years, there is a regression in Margola's production rather than an evolution.

Multi-Movement Works

Margola's first work for flute and guitar is *Quattro Episodi* (dC 159) from 1969. This work is incidentally also one of his better known, most performed, and recorded works for flute and guitar. All four movements are short pieces in the favored ABA form and there is nothing unusual about them. It is Margola's melodic gift that makes these pieces special. The flute part is more fluid than in many later pieces, and the melodies are captivating and sensual. The guitar part, mostly in the lower range, complements well the flute part, which is mostly in the upper range. Two interesting features of these works are the guitar solo in the second movement shown in example 6.8 and the polyrhythm in the fourth movement shown in example 6.9. The solo in the second movement is a rare instance of the flute assuming an accompanying role. It is surprising that Margola did not experiment further with these ideas in later pieces.

Ex. 6.8. Franco Margola, *Quattro Episodi* for flute and guitar (dC 159), *Secondo Episodio*, mm.35-42.

Fl. *pp* *sf*

Gtr. *sentito*

Ex.6.9. Franco Margola, *Quattro Episodi* for flute and guitar (dC 159), *Quarto Episodio*, mm.1-2.

Allegro alla danza ♩=92

Fl. *mf*

Gtr.

The first movement of *Canto Notturmo e Allegro* (dC 229) was mentioned in chapter 5 as one of the pieces that Margola composed using the same melodic idea found in *Ricercare su sei note*, the first movement of the *Trittico* (dC 226) for solo guitar. In *Canto Notturmo*, the theme is introduced by the guitar which has a prominent role in the

movement. The flute rests for fifteen of the fifty measures of this movement, which is very unusual for Margola. The somber theme sets a dramatic tone reflected in the title of the composition. The Allegro is one of Margola's typical light-hearted compositions. It has no relationship with the *Canto Notturmo* and is not as interesting.

Cinque Impressioni (dC 698) is a set of five miniature pieces ranging from about forty seconds to one minute and a half in length. They are well-crafted pieces of different character, mostly through-composed. They were published in 2009 by Les Productions d'OZ (edited and fingered by the present writer). This kind of miniature work is well suited for Margola, as it avoids the monotony of many of the longer works. This is the case, for instance, of the *Fantasia* (dC 700), in which, nonetheless, there are some pleasant moments.

Single Pieces

As mentioned earlier, there are over twenty single pieces mentioned in de Carli's catalog. All of these works are loose compositions, without a title other than sometimes a tempo marking. As we have mentioned earlier, Margola was in the habit of composing frequently. It is likely that many of these works were never intended to be important works, but it is also possible that some of them are unidentified movements from larger works. Margola also frequently composed many versions of a piece or movement and later chose the one he liked the most. It is apparent that composing came quite easy for him. With that in mind, it is difficult and probably unfair to make a value judgment on these works.

Generally speaking, Margola continued to write pieces that are strikingly similar to the sonatas but more conservative. The distinctive features that made the sonatas

unique gradually disappear. In other words, the general stylistic features we have outlined continued to be the framework of virtually all of these compositions. The only obvious difference between all of these pieces is the melody. Margola continued to write many beautiful melodies. Among the pieces that stand out from this group are the very classical *Marcetta* (dC 701), the *Spiritoso* (dC 709), and one of the many compositions without title (dC 691), to name a few.

Works for Two Guitars

Easy Pieces

As we have seen, Margola composed several pedagogical works. Among them are two collections of easy pieces for two guitars. The first, entitled *5 Duetti Facili per due chitarre* (dC 220), was written in 1977 and was published three years later by Zanibon. The second, simply entitled *Pezzi Facili* (dC 243) and written in 1979, is a collection of five additional pieces and is currently unpublished. Another short easy work by Margola (*Andantino* dC 309) was included in a guitar method by Virgilio Cattaneo. *Preludio per due chitarre* (dC 236a) is a transcription for two guitars of *Ultimo Canto* (dC 236) and, although it was not explicitly an easy work, it can be included in this list for its great simplicity.

In all of the easy works, we immediately notice a simplification of the musical materials. Margola's moderate chromaticism gives way here to a simpler and often completely diatonic style. De Girolamo writes the following of the *5 Duetti Facili*:

Margola's hand is only occasionally recognizable giving the idea of a routine work rather than a truly inspired one. Even the harmonic solutions adopted do not have the originality that even in a tonal context is often found in Margola. The pieces are all very short and formally very simple

(just enough time to expose the theme twice). The compositional process is that of the accompanied melody.¹²¹

Although it is hard to disagree with de Girolamo's points, he fails to consider these works for what they were intended to be: easy pieces for beginners to play. We have already seen in similar works for one guitar how Margola's easy pieces are not only easy technically (or at least were intended to be), but are also easy to understand from a musical standpoint: clear phrases, simple harmonies, and easy rhythms. They are written with the inexperienced student in mind. If we consider these pieces from this point of view, then they are quite effective. They are all truly easy to play, they use a variety of common meters, and have pleasant melodies.

Perhaps the most valuable aspect of these works is the rhythmic accuracy needed to successfully perform them. Margola's habit of maintaining a continuous pulse by ensuring that any gaps in one part are filled in by the other becomes a valuable teaching tool (see ex. 6.10), particularly when teaching beginning guitar students, who are so often unaccustomed to playing with others.

Ex. 6.10. Franco Margola, *5 Duetti Facili* for two guitars (dC 220), *Duetto Primo*, mm.13-16.

The image shows a musical score for two guitars, labeled 'Gtr. 1' and 'Gtr. 2'. Both parts are in 6/8 time. Gtr. 1 is written on a treble clef staff, and Gtr. 2 is written on an alto clef staff. The music consists of four measures. In each measure, Gtr. 1 has a quarter rest followed by a quarter note, while Gtr. 2 has a quarter note followed by a quarter rest. This creates a continuous rhythmic pulse. The notes are: Gtr. 1 (B4, C5, D5, E5) and Gtr. 2 (G3, A3, B3, C4). The key signature has one sharp (F#).

¹²¹ Fabio de Girolamo, "La letteratura chitarristica del novecento" (dissertation, Università Cattolica del Sacro Cuore, Facoltà di Lettere e Filosofia, 1992-93), 143-4.

Sonatas

The most important works for two guitars are by far the three sonatas. Of these works, only *Sonata Prima* (dC 235) was published during Margola's lifetime. *Sonata Seconda* (dC 663) was published posthumously in 2000 and the Third Sonata (dC 660) is currently unpublished.

Generally speaking, in these sonatas, as in all the works for two guitars, the first guitar has a primary role, while the second has a secondary function and is usually easier to play. The music is more imitative than usual. The style varies from very chromatic, as the first movement of the first sonata, to very diatonic. We also notice an almost complete lack of polyrhythm which was so often used in the flute and guitar sonatas, and a consequent simplification of the rhythm. All three sonatas are major works and are indeed worth exploring further. The First Sonata is more chromatic than the others and is very expressive. The Second Sonata is harmonically more conservative and has strong references to baroque music but also offers the most dialogue and equality between the instruments. The Third Sonata is a very extensive piece in four movements, three of which are fast.

Quattro Duettini (dC 224) is a set of four short pieces which is a more ambitious and more difficult work than the easy pieces but not as important or interesting as the sonatas. They were published posthumously in 1999.

Single Pieces

There are a number of single works for two guitars that are unpublished. The same issues mentioned earlier with regard to the isolated pieces for flute and guitar apply here. While some of these works are notable in size and were probably intended to be

part of a larger work, several others are short compositions which were probably simply written for exercise. Some of them offer an insight into Margola's compositional process: he often wrote many versions of the same piece in which he began with the same idea and explored it by taking it in a completely different direction or combining it with another piece. One such example is a series of three completed compositions (dC 661, 661a, and 661b) all of which start exactly the same. They are respectively 93, 143 and 32 measures long.

Duets, Trios, and Quartets for Strings and Guitar

The majority of these works are for violin and guitar. Although Margola studied violin for many years, the violin parts are very simple and most of these works are not particularly interesting. The only published work for violin and guitar is the *Sonatina* (dC 259). This is a joyful piece, which is much more symmetrical and tonal than the sonatas for flute and guitar. Most of the unpublished works are the usual counterpoint exercises, with the exception of a three-movement work (dC 242) with no title (probably intended as a sonata), which is a substantial work. One notable aspect of all of the minor compositions is Margola's ability to create new melodies, an ability which he never lost.

There are three additional works in which the guitar is combined with strings. These are: *Fantasia* for viola and guitar (dC 758), *Divertimento* for violin, viola, and guitar (dC 764), and *Impressioni 1967* (dC 151) for violin, viola, cello, and guitar. All three of these works are well crafted and denote a greater effort on the part of the composer.

In the *Fantasia* the sonority of the guitar is tastefully blended with the viola. The guitar part is thicker than usual and the viola alternates between thorny and legato melodies (ex. 6.11 and 6.12), giving this piece a peculiar sonority.

Ex. 6.11. Franco Margola, *Fantasia* for viola and guitar (dC 758), mm.1-2.

Allegretto espressivo ♩ = 104

Vla. *mp*

Gtr.

Ex. 6.12. Franco Margola, *Fantasia* for viola and guitar (dC 758), mm.9-11.

Vla.

Gtr.

The *Divertimento* features a balanced distribution of roles between the instruments, particularly in the violin and viola which start the piece together. The guitar texture is rather thin and simple, especially considering the instrumentation. Example 6.13 shows the entrance of the guitar after the introduction is played by the violin and viola alone. The entrance is marked by a new theme accompanied by the violin and viola.

Ex. 6.13. Franco Margola, *Divertimento* for violin, viola, and guitar (dC 764), mm.19-22.

Impressioni 1967 (dC 151) for string trio and guitar was Margola's second work for guitar and the first work in which he used the guitar in a chamber setting. In an interview with Renzo Baldo published in 1986, Margola was asked which out of his numerous works (well over 300 at the time) he thought were the most significant.

Margola's answer was:

I don't really know how to answer this question. I think the appreciation of their "significance" should be left to the listener and not the author. I can tell you which of my scores I am most emotionally attached to. I say this because I think of my works (as I think many composers do) as children for which one always has feelings, even if one is a little cuter than the other. But if I must choose, then I would choose the *Kinderkonzert* for piano and orchestra, the *Sonatas* for piano, the *Concerto* for two pianos and orchestra, the *Quintet* for two violins, viola, and cello [sic],¹²² *Tre Epigrammi Greci*, and *Impressioni* for string trio and guitar. I won't deny that these choices are influenced by the fact that these works were among the most successful and obtained the most gratifying compliments from both critics and performers.¹²³

Impressioni 1967 is a set of five miniature pieces entitled *Introduzione*, *Notturmo*, *Inno*, *Aria*, and *Canto di Battaglia*. The pieces are relatively simple, have clearly defined

¹²² Margola was probably referring to the *Partita* (dC 177) for two violins, viola, cello, and double bass.

¹²³ Renzo Baldo, "Intervista a Franco Margola: Nella trincea della musica," *Brescia Musica*, no. 5 (1986): 6.

themes and are similar in style and quality to the best works of the same period. Margola uses the guitar as a soloist (ex. 6.14) as well as an accompanist (ex. 6.15).

Ex. 6.14. Franco Margola, *Impressioni 1967* for violin, viola, cello, and guitar (dC 151), mvmt.4, mm.1-3.

Adagio ♩ = 69

Gtr.

Vln.

Vla.

Vc.

con sordina

p

con sordina

p

con sordina

p

Ex. 6.15. Franco Margola, *Impressioni 1967* for violin, viola, cello, and guitar (dC 151), mvmt.5, mm.1-4.

Vivace

The musical score is arranged in four staves. The top staff is for Guitar (Gtr.) in treble clef, showing a series of chords. The second staff is for Violin (Vln.) in treble clef, featuring a melodic line with slurs and a dynamic marking of *f*. The third staff is for Viola (Vla.) in alto clef, and the fourth staff is for Cello (Vc.) in bass clef; both of these staves contain mostly rests.

Works for Three Guitars

There are five works for three guitars, all of which are substantial compositions. There has been some interest in this repertoire, particularly from two Italian groups, the *Vivaldi Guitar Trio* and the *Trio Ravel*, who have recorded and performed these works extensively. The *Vivaldi Guitar Trio*, formed, not coincidentally, by students of Guido Margaria,¹²⁴ has also edited the publication of four of these works: *Trio (Sonata)* (dC 228), *Sonata II* (dC 234), *Contrappunti* (dC 237), and *Fantasia* (dC 766). *Sonata* (dC 281) was the only work for three guitars published during Margola's lifetime.

The most obvious aspect of these works is the extensive use of counterpoint and the almost exclusively monodic guitar parts. This choice of style generates an essentially

¹²⁴ Vivaldi Guitar Trio, Curriculum, http://www.vivaldiguitartrio.it/curriculum_eng.html [accessed September 3, 2009].

non-guitaristic music. In the introduction to the *Trio Ravel*'s recording of the complete works for three guitars by Margola, Michele Sganga writes that "the use of an idiomatic language full of effects, a device exploited and often abused by many twentieth-century composers, does not find room in an aesthetic which closely follows the dry late-renaissance formal structures. The neoclassicism which permeates Margola's production does not lend itself well to experimentation, therefore favoring a return to consolidated formal schemes such as ABA or Rondò."¹²⁵

The first of these works, *Trio* (dC 228), was written between 1977 and 1978 and published posthumously in 1997. Upon starting this work, Margola wrote to the publisher Zanibon to inform him that he was working on a guitar trio, of which he had written two movements that he was "satisfied with." After receiving the completed work for consideration, a few months later Zanibon wrote back requesting that Margola review the *Sonata* (referring to the *Trio*) because, he wrote, "there are some parts that are a little empty, frail, with a few hanging little notes. The first guitar is ok but the second is already less rich and the third has several parts that should be strengthened and fattened up."¹²⁶

Therefore, Margola was criticized from the very beginning for not fully utilizing the resources of the guitar. Yet the criticism of the editor did not seem to have an effect on his writing; the guitars each play a single line and the texture thickens only near the end. Another noticeable aspect is the standard separation of the registers, so that each guitar is assigned a register despite the fact that the instruments are equal. We also notice

¹²⁵ Michele Sganga, *Le opere per tre chitarre*, CD notes in *Trio Ravel, Franco Margola: Le opere per tre chitarre* (Works for Three Guitars), IMAIE ACCR 001, CD, 1998.

¹²⁶ Letter from Zanibon to Margola from April 4, 1978 quoted in: Ottavio de Carli, *Franco Margola (1908-1992), Catalogo delle Opere* (Brescia, Italy: Fondazione Civiltà Bresciana), 1995, 199.

a certain restraint in the music which never gets too active, almost as if Margola was trying not to make the piece too difficult. The material is also less chromatic than usual. Despite all of these limitations, the *Trio* is a charming composition. The texture varies from contrapuntal in the first movement (ex. 6.16) to accompanied monody, in the second, in which the second and third guitars are clearly assigned secondary roles (ex. 6.17).

Ex. 6.16. Franco Margola, *Trio (Sonata)* for three guitars (dC 228), mvmt. 1, mm.1-4.

Moderato ♩ = 80



p

Ex. 6.17. Franco Margola, *Trio (Sonata)* for three guitars (dC 228), mvmt. 2, mm.1-4.

Andantino ♩ = 72



The first movement of *Sonata II* (dC 234) is in ABA form. The A section is in the usual three-voice imitative counterpoint (ex. 6.18). In the B section, we find one of the rare instances in which Margola writes vertically for this ensemble using quartal harmonies (ex. 6.19). The remaining movements of the sonata suffer from excessive monotony and lack the melodic appeal and energy of other works, making this one of the weaker compositions for this ensemble. *Contrappunti* (dC 237), on the other hand, displays more rhythmic variety combined with consistent interplay, except perhaps the Finale, which is also quite repetitive.

Ex. 6.18. Franco Margola, *Sonata II* for three guitars (dC 234), mvmt. 1, mm.1-5.

Moderato ♩ = 40

The musical score is for three guitars (Gtr. 1, Gtr. 2, Gtr. 3) in 3/4 time, Moderato tempo (♩ = 40). Gtr. 1 is silent. Gtr. 2 and Gtr. 3 play imitative counterpoint. Gtr. 2 starts with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5. Gtr. 3 starts with a half note F4, followed by quarter notes G4, A4, B4, C5, D5, E5, F5, G5. Both Gtr. 2 and Gtr. 3 have a mezzo-piano (mp) dynamic marking.

Ex. 6.19. Franco Margola, *Sonata II* for three guitars (dC 234), mvmt. 1, mm.21-4.

The musical score for three guitars (Gtr. 1, Gtr. 2, Gtr. 3) in 3/4 time, measures 21-24. The score is written in treble clef for all three staves. The key signature has one sharp (F#). The dynamics are marked as *f* (forte) and *mp* (mezzo-piano). The first staff (Gtr. 1) plays chords with a grace note. The second staff (Gtr. 2) plays chords with a grace note. The third staff (Gtr. 3) plays a melodic line with a grace note. The dynamics are marked as *f* and *mp* for each instrument.

The *Sonata* (dC 281) is probably the best of this group. This is because the usual imitative writing of the first movement (entitled *Ricercare*), in which the harmonies are so strongly reminiscent of Bach, is followed by an impressionist second movement (ex. 6.20) and then by a classical and polyrhythmic third movement. The result is a piece that, although it lacks consistency, it certainly displays a variety that is missing in some of the other works.

Ex. 6.20. Franco Margola, *Sonata* for three guitars (dC 281), *Tranquillo assai*, mm.1-4.

Tranquillo assai ♩ = 60

The musical score consists of three staves, each labeled 'Gtr. 1', 'Gtr. 2', and 'Gtr. 3'. The music is in 4/4 time and marked 'Tranquillo assai' with a tempo of quarter note = 60. Gtr. 1 plays chords in the first two measures, marked 'p'. Gtr. 2 plays chords in the last two measures, marked 'p'. Gtr. 3 plays a melodic line throughout, marked 'mp'.

The last work for three guitars is *Fantasia* (dC 766), an extensive work in Rondò form. Margola here avoids repetitiveness by alternating long lyrical sections with the short and energetic A section. The charm of this very tonal piece again lies in the beauty of the melodies.

Works for Guitar and Piano

Only two of the six pieces for guitar and piano mentioned in de Carli's catalog are currently available in their entirety. These are *Fantasia* (dC 247), which was published by Zanibon in 1982, and *Improvviso* (dC 255), published in 2003 by Mnemes. Both works were dedicated to Guido Margaria and his wife Emilia. These works have a special place in Margola's production because they are the only pieces (except for the concertos) in which the guitar is the undisputed soloist. The reason for this is probably that the piano is better suited to accompany the guitar than the other way around and Margola was not one to go against the instrument's nature. Both works in question are single-movement

pieces written with taste, in which the guitar and piano are surprisingly balanced. The guitar part is mostly homophonic but very active (see ex. 6.21).

Ex. 6.21. Franco Margola, *Fantasia* for guitar and piano (dC 247), mm. 9-11.

Works for Guitar and another Instrument

In this group are *Cinque Annotazioni* for oboe and guitar (dC 222), the *Grande Sonata* for mandolin and guitar (dC 314), *Andante* for guitar and harpsichord (dC 666), and a short piece without title for bassoon and guitar (dC 727).

Cinque Annotazioni was originally written for oboe and guitar for the *Duo Italiano*. Margola must have been satisfied with the work, for he later made an arrangement of the same piece for string trio. Unfortunately, only the first movement has survived in the original version, while all five survived in the trio version. The other movements could, however, be re-transcribed for guitar, since, judging by the first movement, the guitar part from the duo version was simply split between the cello and the viola in the trio version.

The *Gran Sonata* for mandolin and guitar is a conspicuous work in one movement. Different thematic groups follow each other often transposed, a technique

found in many other works as well. The initial theme is repeated at the end in the same key, but it would be simplistic to call the form ABA, since there are a number of other ideas that are repeated as well. The harmony is more conservative than usual. The first theme group is repeated twice, the second time with a cadence to G major.

There is no doubt that the instrumentation affected Margola's choice of music. The mandolin, a traditional instrument in many parts of Italy, particularly the south, is normally associated with melancholic and folk music. The mandolin, however, has been used in art music by several composers particularly in the eighteenth century. It is traditionally used in Naples with guitar accompaniment.¹²⁷ As we can see in example 6.22, Margola used the guitar as a continuo rather than as a traditional strumming instrument. In measure two of the piece, we find a Neapolitan sixth chord, a sonority that is not typical in Margola. One is tempted to interpret this as a tribute to the "hometown" of the instrument. The sonata is full of energy and charm, and is an important contribution to this rarely explored ensemble.

¹²⁷ James Tyler and Paul Sparks. "Mandolin." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/46239> (accessed September 4, 2009).

Ex. 6.22. Franco Margola, *Grande Sonata* for mandolin and guitar (dC 314), mm.1-4.

The image displays a musical score for the first four measures of Franco Margola's *Grande Sonata* for mandolin and guitar. The score is written in 3/4 time. The first system consists of two staves: the top staff is for the Mandolin (Mdn.) and the bottom staff is for the Guitar (Gtr.). The Mandolin part begins with a treble clef and a dynamic marking of *mf*. The second system continues the music for both instruments, with the Mandolin part showing some chromatic movement in the second measure.

In the *Andante* for harpsichord and guitar, as in the works for piano and guitar, the guitar has a soloist function. While there are some interesting moments in this piece, the guitar often plays in the same or even a lower register than the harpsichord. This creates a texture in which the guitar is drowned by the piercing sound of the harpsichord.

Guitar Concertos

Margola wrote two concertos for guitar and strings, the first in 1975 and the second in 1983. These are his most ambitious works involving the guitar. The first of the two, *Concerto Breve* (dC 204), was published by Zanibon in 1976 and premiered by Enrico Tagliavini. This concerto is a single-movement work modeled after the baroque *concerto grosso*.

The opening theme or *ritornello* (ex. 6. 23) is always played by the full orchestra and is repeated several times, sometimes modified, throughout the piece. The harmony in

the *ritornello* is simple (all root position major and minor triads built on the G major scale) but the rhythm is complex, with the time signature changing five times in the first five measures. The short *ritornello* leads right into the first solo section. The soloist is of course the guitar, but accompanied throughout by the cellos (ex. 6. 24). This is again a reference to the *concerto grosso* in which the *concertino* or solo group normally included more than one instrument, often two violins and a cello. In the solo section, the dynamic level and character are drastically changed and the music is slightly more chromatic.

Ex. 6.23. Franco Margola, *Concerto Breve* for guitar and strings (dC 204), mm.1-7.

Allegro giusto

The musical score for Ex. 6.23, Franco Margola's *Concerto Breve* for guitar and strings, measures 1-7. The score is for six instruments: Guitar (Gtr.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The tempo is **Allegro giusto**. The time signature changes five times in the first five measures: 3/4, 5/8, 3/4, 2/4, and 3/4. The guitar part starts with a forte (*f*) dynamic and plays a series of chords. The strings play a rhythmic accompaniment with a mezzo-forte (*mf*) dynamic. The bass line is in the contrabass part, starting with a mezzo-forte (*mf*) dynamic.

Musical score for guitar and strings, measures 9-16. The score is in 3/4 time and features six staves: Gtr. (Guitar), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and Cb. (Contrabasso). The guitar part consists of a series of chords and single notes. The string parts feature a mix of chords and melodic lines, with some instruments playing sustained notes and others playing moving lines.

Ex. 6.24. Franco Margola, *Concerto Breve* for guitar and strings (dC 204), mm.9-16.

Musical score for guitar and cello, measures 9-16. The score is in 3/4 time and features two staves: Gtr. (Guitar) and Vc. (Violoncello). The guitar part is marked *mp* and features a series of notes with accidentals. The cello part is marked *p* and features a long, sustained note with a slur over it, indicating a long duration.

The concerto unfolds building on this contrast until a peaceful “oasis” is reached where the guitar plays a slow, chromatic cadenza without clearly defined ideas (ex. 6.25). The cadenza is then interrupted by the other instruments, with which the guitar entertains

a dialogue leading to a repetition of the first forty measures of the piece. This is followed by new material, after which we find a new slow solo section (the “real” cadenza), followed again by the *ritornello*, a solo section (this time with the sporadic participation of the other instruments) and the final *ritornello*.

If there is a weakness in this concerto, it is that the initial energy is gradually lost throughout the piece. The short energetic *ritornello* is alternated with extensive and somber solo sections. The cadenzas, in which one would normally expect the soloist to shine, are slow and rather dull with no clear direction. Nowhere in the chamber works is the lack of virtuosic elements more apparent than in the concertos. The guitar here is used not as a true soloist but at best as a prominent member of the group.

Ex. 6.25. Franco Margola, *Concerto Breve* for guitar and strings (dC 204), mm.107-9.

Adagio

The musical notation is for a guitar part in 4/4 time, marked Adagio. It consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat). The lower staff is a bass clef. The melody in the upper staff begins with a quarter note G4, followed by a quarter note A4, then a quarter note B-flat4, and continues with a series of eighth and quarter notes, including a chromatic descent. There are some rests and a fermata over a quarter note in the later measures. The lower staff provides a harmonic accompaniment with chords and single notes.

The Second Concerto (dC 325) was not published until 2002 by Claudio Piastra, who edited the guitar part, and Andrea Tamelli, a former student of Margola, who orchestrated some missing parts in the score by using Margola’s piano reduction. The structure of the concerto is similar to that of the first: a large group alternates with a small group, for the most part consisting of guitar, violas, and cello. The groups are not always clear cut. This concerto is chromatic throughout and does not have the rhythmic variety of the first. The energy found in the *ripieno* in the first concerto is replaced here by a more solemn tone. This tone permeates the concerto, which only increases in pace near

the end. The length of the concerto (almost twice as long as the first), the absence of a real contrast between the sections, and the similarity of the musical ideas make this work far less interesting than the first, and rather taxing for the listener.

Conclusion

When asked to comment on the vast number of Margola's unpublished works for guitar Guido Margaria replied: "[...] one has to be careful when publishing these works, as he might damage the image of the composer. *This* is good music! [referring to the *Sonata Seconda* for Guitar]."¹²⁸

De Carli's publication of the catalog of Margola's works has generated a lot of interest from performers (particularly but not exclusively guitarists) on the lookout for new music to publish or record. There is no doubt that the prospect of their name being associated with a well-known composer (as the editors or premiering performer) is a strong motivating factor. It is hard to say at times whether their interest comes from a sincere desire to share this music with the rest of the world or the opportunity to promote their career. It is noteworthy that those who were Margola's original collaborators (including Margaria) did not, as one might have expected, claim the right to be involved in the posthumous publications. The interviews and correspondence with some of the musicians who were the closest to him reveal a high level of respect for Margola, both the musician and the person.

In conclusion, it is the author's hope that the present work will be a helpful tool for performers interested in Margola's chamber works with guitar and a useful guide to those interested in publishing the remaining worthy unedited works.

¹²⁸ Guido Margaria, interview by author.



Figure 2. Franco Margola (photo courtesy of Alfredo Margola).

Chapter 7

ANNOTATED CATALOG OF FRANCO MARGOLA'S CHAMBER WORKS WITH GUITAR

IMPRESSIONI 1967

Catalog Number: dC 151

Date: 1967

Instrumentation: Violin, viola, cello, and guitar

Difficulty Level: 4

Duration: 6' ca

Number of Movements: 4

Publisher: Bongiovanni (F. 2551 B.)

Publication Date: 1969

Incipit:

Introduzione

Allegro ♩ = 116

The musical score is for the introduction of 'Impressioni 1967'. It is written for four instruments: Guitar (Gtr.), Violin (Vln.), Viola (Vla.), and Cello (Vc.). The music is in 4/4 time and begins with a tempo marking of 'Allegro' and a metronome marking of ♩ = 116. The dynamic marking is *mf* (mezzo-forte). The score shows the first few measures of the piece, with the guitar playing a series of chords and the other instruments providing a rhythmic and melodic accompaniment.

Notturmo

Lento $\text{♩} = 72$

Musical score for Notturmo, Lento, $\text{♩} = 72$. The score is in 4/8 time and features four staves: Gtr., Vln., Vla., and Vc. The Gtr. part is marked *p* and features a complex rhythmic pattern. The Vln. and Vla. parts are marked *p* and *con sordina*, with the Vla. part also including *pizz. con sordina*. The Vc. part is marked *p* and features a simple rhythmic pattern.

Inno

Allegro $\text{♩} = 116$

Musical score for Inno, Allegro, $\text{♩} = 116$. The score is in 4/4 time and features four staves: Gtr., Vln., Vla., and Vc. The Gtr. part is marked *mp* and features a simple rhythmic pattern. The Vln. part is marked *mf* and features a simple rhythmic pattern. The Vla. part is marked *mf* and features a complex rhythmic pattern. The Vc. part is marked *mf* and features a simple rhythmic pattern.

Aria

Adagio $\text{♩} = 69$

The musical score for the Aria section is written for four instruments: Guitar (Gtr.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The tempo is marked Adagio with a metronome marking of 69 quarter notes per minute. The time signature is 4/4. The Gtr. part is in the treble clef and features a melodic line with slurs and accents. The Vln. and Vla. parts are in the treble clef and play a sustained, melodic accompaniment with slurs and accents. The Vc. part is in the bass clef and plays a rhythmic accompaniment with slurs and accents. The dynamics are marked *p* (piano) for the Vln., Vla., and Vc. parts, and *con sordina* (with mutes) for the Vln. and Vla. parts.

Gtr.

Vln. *con sordina*
p

Vla. *con sordina*
p

Vc. *p*

Canto di Battaglia

Vivace

The musical score for the Canto di Battaglia section is written for four instruments: Guitar (Gtr.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The tempo is marked Vivace. The time signature is 2/4. The Gtr. part is in the treble clef and features a rhythmic accompaniment with slurs and accents. The Vln. part is in the treble clef and features a melodic line with slurs and accents. The Vla. and Vc. parts are in the bass clef and play a rhythmic accompaniment with slurs and accents. The dynamics are marked *f* (forte) for the Gtr. and Vln. parts.

Gtr. *f*

Vln. *f*

Vla.

Vc.

QUATTRO EPISODI

Catalog Number: dC 159

Date: 1969

Instrumentation: Flute and Guitar

Difficulty Level: 3

Duration: 7' ca

Number of Movements: 4

Publisher: Zanibon (G. 5057 Z.)

Editor/Curator: Renzo Cabassi

Publication Date: 1970

Available Recordings: Sabrina Pisciali and Gregorio Artunghi. *Franco Margola*. Provincia di Brescia. PHCL001. CD. 1997.

Baxter-Ghezzi flute and guitar duo. *Songs and Dances*. Eroica Classical. JDT 3230. CD. 2000.

Claudio Ortensi (flute) and Carlo Mastropietro (guitar). *Finestre sul novecento*. Rivo Alto. CRR 9609. CD. 1997.

Incipit:

Primo Episodio

Andantino ♩ = 80

Fl. *mp* ³

Gtr.

Secondo Episodio

Andante Mosso ♩ = 100

Fl. *p*

Gtr. *p*

Terzo Episodio

Adagio non troppo ♩ = 60

Musical score for Terzo Episodio, Adagio non troppo. The score is in 4/4 time and consists of two staves: Flute (Fl.) and Guitar (Gtr.). The tempo is marked as Adagio non troppo with a quarter note equal to 60 beats per minute. The key signature has one flat (B-flat). The Flute part features a melodic line with a long slur over the first two measures and a trill in the final measure. The Guitar part provides a harmonic accompaniment with a dynamic marking of *p* (piano).

Quarto Episodio

Allegro alla danza ♩ = 92

Musical score for Quarto Episodio, Allegro alla danza. The score is in 4/4 time and consists of two staves: Flute (Fl.) and Guitar (Gtr.). The tempo is marked as Allegro alla danza with a quarter note equal to 92 beats per minute. The key signature has one flat (B-flat). The Flute part features a rhythmic melody with a dynamic marking of *mf* (mezzo-forte). The Guitar part provides a harmonic accompaniment with a dynamic marking of *mf* (mezzo-forte).

SONATA PRIMA

Catalog Number: dC 190

Date: 1974

Instrumentation: Flute and Guitar

Difficulty Level: 3

Duration: 8' ca

Number of Movements: 3

Publisher: Zanibon (G. 5601 Z.)

Editor/Curator: Paolo Muggia

Publication Date: 1983

Available Recordings: Sabrina Pisciali and Gregorio Artunghi. *Franco Margola*.
Provincia di Brescia. PHCL001. CD. 1997.

Comments: Dedicated to Gian Luca Petrucci and Antonio De Rose. The
dedication does not appear in the printed edition.

Incipit:

I

Poco Allegro ♩ = 92

Fl.

Gtr.

II

Andante

Fl.

Gtr.

III

Allegro con spirito

Fl.

Gtr.

The image shows a musical score for two instruments: Flute (Fl.) and Guitar (Gtr.). The score is in 4/4 time and consists of four measures. The Flute part is written in treble clef and features a melodic line with eighth and sixteenth notes, including a trill in the final measure. The Guitar part is also in treble clef and provides a rhythmic accompaniment with chords and single notes. The tempo is marked 'Allegro con spirito'.

SONATA QUARTA

Catalog Number: dC 191

Date: 1974/75

Instrumentation: Flute and Guitar

Difficulty Level: 3

Duration: 9' ca

Number of Movements: 3

Publisher: Zanibon (E. 5604 Z.)

Editor/Curator: Paolo Muggia

Publication Date: 1976

Available Recordings: Sabrina Pisciali and Gregorio Artunghi. *Franco Margola*. Provincia di Brescia. PHCL001. CD. 1997.

Davide Ficco (Marco Jorino, flute). *Franco Margola: opere solistiche e da camera*. Oliphant. CNTP 01092. CD. 1992.

The track is erroneously labeled *Sonata Quarta* dC 189.

Gian-Luca Petrucci (Antonio de Rose, guitar). *Franco Margola: opere per flauto*. Bongiovanni – Bologna (GB 5058-2). CD. 1996.

Comments: Dedicated to Gian Luca Petrucci and Antonio De Rose. The dedication does not appear in the printed edition.

Incipit:

I

Andante scorrevole ♩ = 80

Fl.

mp

Gtr.

II

Adagio come in un sogno ♩ = 116

Musical score for Flute (Fl.) and Guitar (Gtr.) in Section II, titled "Adagio come in un sogno" with a tempo of ♩ = 116. The score is in 6/8 time. The Flute part features a melodic line with slurs and accents, while the Guitar part provides a rhythmic accompaniment with chords and single notes.

III

Allegro gioioso ♩ = 132

Musical score for Flute (Fl.) and Guitar (Gtr.) in Section III, titled "Allegro gioioso" with a tempo of ♩ = 132. The score is in 4/4 time. The Flute part features a rhythmic melody with slurs and accents, while the Guitar part provides a rhythmic accompaniment with chords and single notes.

QUARTA SONATA

Catalog Number: dC 192

Instrumentation: Flute and Guitar

Difficulty Level: 3

Publisher: Manuscript

Archive: Manuscript of the first movement. Unfinished.

Pages: 2

Number of Measures: 18

Number of Movements: 1

Condition: Very good.

Comments: This is a different piece from the Sonata Quarta for flute and guitar (dC 191).

Incipit:

Moderato alla danza

The image shows the beginning of a musical score for Flute (Fl.) and Guitar (Gtr.). The score is written in 4/4 time and consists of two staves. The Flute part starts with a treble clef and a key signature of one flat (B-flat). The first measure contains a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The second measure contains a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The third measure contains a quarter note F3, a quarter note E3, a quarter note D3, and a quarter note C3. The fourth measure contains a quarter note B2, a quarter note A2, a quarter note G2, and a quarter note F2. The fifth measure contains a quarter note E2, a quarter note D2, a quarter note C2, and a quarter note B1. The sixth measure contains a quarter note A1, a quarter note G1, a quarter note F1, and a quarter note E1. The seventh measure contains a quarter note D1, a quarter note C1, a quarter note B0, and a quarter note A0. The eighth measure contains a quarter note G0, a quarter note F0, a quarter note E0, and a quarter note D0. The ninth measure contains a quarter note C0, a quarter note B0, a quarter note A0, and a quarter note G0. The tenth measure contains a quarter note F0, a quarter note E0, a quarter note D0, and a quarter note C0. The eleventh measure contains a quarter note B0, a quarter note A0, a quarter note G0, and a quarter note F0. The twelfth measure contains a quarter note E0, a quarter note D0, a quarter note C0, and a quarter note B0. The thirteenth measure contains a quarter note A0, a quarter note G0, a quarter note F0, and a quarter note E0. The fourteenth measure contains a quarter note D0, a quarter note C0, a quarter note B0, and a quarter note A0. The fifteenth measure contains a quarter note G0, a quarter note F0, a quarter note E0, and a quarter note D0. The sixteenth measure contains a quarter note C0, a quarter note B0, a quarter note A0, and a quarter note G0. The seventeenth measure contains a quarter note B0, a quarter note A0, a quarter note G0, and a quarter note F0. The eighteenth measure contains a quarter note A0, a quarter note G0, a quarter note F0, and a quarter note E0. The guitar part starts with a treble clef and a key signature of one flat (B-flat). The first measure contains a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The second measure contains a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The third measure contains a quarter note F3, a quarter note E3, a quarter note D3, and a quarter note C3. The fourth measure contains a quarter note B2, a quarter note A2, a quarter note G2, and a quarter note F2. The fifth measure contains a quarter note E2, a quarter note D2, a quarter note C2, and a quarter note B1. The sixth measure contains a quarter note A1, a quarter note G1, a quarter note F1, and a quarter note E1. The seventh measure contains a quarter note D1, a quarter note C1, a quarter note B0, and a quarter note A0. The eighth measure contains a quarter note G0, a quarter note F0, a quarter note E0, and a quarter note D0. The ninth measure contains a quarter note C0, a quarter note B0, a quarter note A0, and a quarter note G0. The tenth measure contains a quarter note F0, a quarter note E0, a quarter note D0, and a quarter note C0. The eleventh measure contains a quarter note B0, a quarter note A0, a quarter note G0, and a quarter note F0. The twelfth measure contains a quarter note E0, a quarter note D0, a quarter note C0, and a quarter note B0. The thirteenth measure contains a quarter note A0, a quarter note G0, a quarter note F0, and a quarter note E0. The fourteenth measure contains a quarter note D0, a quarter note C0, a quarter note B0, and a quarter note A0. The fifteenth measure contains a quarter note G0, a quarter note F0, a quarter note E0, and a quarter note D0. The sixteenth measure contains a quarter note C0, a quarter note B0, a quarter note A0, and a quarter note G0. The seventeenth measure contains a quarter note B0, a quarter note A0, a quarter note G0, and a quarter note F0. The eighteenth measure contains a quarter note A0, a quarter note G0, a quarter note F0, and a quarter note E0.

SONATA TERZA

Catalog Number: dC 194

Date: 1975

Instrumentation: Flute and Guitar

Difficulty level: 3

Duration: 7' ca

Number of Movements: 4

Publisher: Zanibon (G. 5603 Z.)

Editor/Curator: Paolo Muggia

Publication Date: 1978

Available Recordings: Sabrina Pisciali and Gregorio Artunghi. *Franco Margola*.
Provincia di Brescia. PHCL001. CD. 1997.

Comments: This sonata has several unusual features:

Four moments

Ends with a slow movement

Movements are very short

Incipit:

I

Andantino ♩ = 72

Fl.

Gtr.

II

Moderato ♩ = 80

Fl.

Gtr.

III

Allegretto ♩ = 88

Musical score for section III, Allegretto, 4/4 time. The tempo is marked as ♩ = 88. The score is for Flute (Fl.) and Guitar (Gtr.). The Flute part is marked *mf* and features a melodic line with slurs and accents. The Guitar part provides a harmonic accompaniment with a mix of eighth and sixteenth notes.

IV

Grave ♩ = 50

Musical score for section IV, Grave, 4/4 time. The tempo is marked as ♩ = 50. The score is for Flute (Fl.) and Guitar (Gtr.). The Flute part features a melodic line with slurs and accents, including two triplet markings (3). The Guitar part provides a harmonic accompaniment with a mix of eighth and sixteenth notes.

SONATA TERZA (then QUINTA)*Catalog Number:* dC 195*Date:* 1975*Instrumentation:* Flute and Guitar*Difficulty Level:* 2*Publisher:* Manuscript

Archive: Photocopy of the first page only of a manuscript which may have been complete. There is an indication of duration of ten minutes. The title is indicated as *Sonata Terza* then scratched off and changed to *Quinta*. It contains some guitar fingerings. There is also a manuscript page (with a different hand writing) containing incipits of the second and third movements.

Pages: 1*Number of Measures:* 11*Number of Movements:* 3*Condition:* Legible

Comments: This is a completely different piece than the *Sonata Terza* dC 194 and the *Terza Sonata* dC 196 as well as the other two *Sonata Quinta* dC 212 and 213.

*Incipit:***I****Andantino mosso**

Fl.

Gtr.

mf

II**Sereno**

Fl.

Gtr.

III

Allegro vivo

Fl.

Gtr.

TERZA SONATA

Catalog Number: dC 196

Instrumentation: Flute and Guitar

Difficulty Level 2

Publisher: Manuscript

Archive: Manuscript of the first movement, mostly in ink, some in pencil

Pages: 3

Number of Measures: 28

Number of Movements: 1

Condition: Very good

Comments: Incomplete. This is a completely different piece from the Sonatas dC 192 and 195.

Incipit:

I

[no indications]

Fl.

Gtr.

SONATA SECONDA

Catalog Number: dC 197

Date: 1975

Instrumentation: Flute and Guitar

Difficulty level: 3

Duration: 11' ca

Number of Movements: 3

Publisher: Zanibon (G. 5602 Z.)

Editor/Curator: Paolo Muggia

Publication Date: 1981

Available Recordings: Pisciali, Sabrina (flute) and Gregorio Artunghi (guitar).
Music by Franco Margola. Lira Classica. LR CD 097. CD. 2003.

Comments: Dedicated to Gianluca Petrucci and Antonio De Rose (not in the printed edition).

Incipit:

I

Andante scorrevole

The first movement, 'Andante scorrevole', is written for Flute and Guitar. The flute part begins with a triplet of eighth notes, followed by a series of eighth and sixteenth notes. The guitar part provides a rhythmic accompaniment with eighth and sixteenth notes. The time signature is 3/4.

II

Andantino

The second movement, 'Andantino', is written for Flute and Guitar. The flute part features a melodic line with a piano (*p*) dynamic marking. The guitar part provides a rhythmic accompaniment with eighth notes. The time signature is 3/8.

Allegro vivo**III**

Fl.

Gtr.

The image shows a musical score for two instruments: Flute (Fl.) and Guitar (Gtr.). The score is in 3/4 time and consists of four measures. The Flute part is written in treble clef and features a melodic line with eighth and sixteenth notes, including slurs and accents. The Guitar part is written in treble clef and provides a rhythmic accompaniment with chords and single notes. The key signature has one sharp (F#).

CONCERTO BREVE*Catalog Number:* dC 204*Date:* 1975*Instrumentation:* Guitar and string orchestra*Difficulty level:* 4*Duration:* 10' ca*Number of Movements:* 1*Publisher:* Zanibon (G. 5567 Z. score, 5568 parts, 5569 piano reduction)*Editor/Curator:* Enrico Tagliavini*Publication Date:* 1976*Available Recordings:* Accademia Farnese with guitarist Claudio Piastra. *Tedesco – Margola: Quintet op. 143, Concerto Breve, Secondo Concerto.* Mondo Musica. MM 96007. CD. 1996.*Incipit:***Allegro giusto**

The musical score is for the beginning of the Concerto Breve, marked **Allegro giusto**. It features a guitar (Gtr.) and a string orchestra (Vln. I, Vln. II, Vla., Vc., Cb.). The score is in 3/4 time and consists of six staves. The guitar part starts with a series of chords and a melodic line. The string orchestra provides harmonic support with various dynamics, including *f* (forte) and *mf* (mezzo-forte).

The score is written for the following instruments:

- Gtr. (Guitar)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- Cb. (Contrabbasso)

The score is in 3/4 time and consists of six staves. The guitar part starts with a series of chords and a melodic line. The string orchestra provides harmonic support with various dynamics, including *f* (forte) and *mf* (mezzo-forte).

SONATA FOR FLUTE AND GUITAR

Catalog Number: dC 211

Date: 1976

Instrumentation: Flute and guitar

Difficulty level: 2

Duration: 7' ca

Number of Movements: 3

Publisher: Concert Artists Society Editions (C.A.S. 1032)

Publication Date: 1976

Available Recordings: Pisciali, Sabrina (flute) and Gregorio Artunghi (guitar).
Music by Franco Margola. Lira Classica. LR CD 097. CD. 2003.

Comments: The publishing company no longer exists. The manuscript has the title *Sonata n° 5* but has nothing to do with the sonatas dC 212 and 213.

Incipit:

I

Andante sereno

Fl.

Gtr.

II

Andantino

Fl.

Gtr.

III

Allegro alla danza
SONATA QUINTA

Catalog Number: dC 212

Instrumentation: Flute and guitar

Difficulty Level: 2

Publisher: Manuscript

Archive: Photocopy of the first page only of the manuscript

Pages: 1

Number of Measures: 19

Number of Movements: 1

Condition: Good

Comments: Incomplete. Has nothing to do with the sonatas dC 211 and 213

Incipit:

I

Presto ♩ = 144

SONATA QUINTA

Catalog Number: dC 213

Instrumentation: Flute and guitar

Difficulty Level: 3

Duration: 6'30" ca

Publisher: Manuscript

Archive: Complete copy of the manuscript and photocopy of the same manuscript.

Pages: 11

Number of Measures: Allegro: 76, Moderato: 52, Vivace: 89

Number of Movements: 3

Available recordings: Sabrina Pisciali and Gregorio Artunghi. *Franco Margola*. Provincia di Brescia. PHCL001. CD. 1997.

Condition: Very good

Comments: This is a different piece than the *Sonata Quinta* dC 212

Incipit:

I

Allegro ♩ = 112

Fl.

Gtr.

II

Moderato ♩ = 92

Fl.

Gtr.

III

Vivace ♩ = 132

Fl.

Gtr.

3

Detailed description: This is a musical score for two instruments, Flute (Fl.) and Guitar (Gtr.), in section III. The tempo is marked 'Vivace' with a metronome marking of ♩ = 132. The music is in 3/4 time and the key signature has one sharp (F#). The Flute part begins with a melodic line that includes a triplet of eighth notes. The Guitar part provides a rhythmic accompaniment with a steady eighth-note pattern. The score is written on two staves, with the Flute staff on top and the Guitar staff on the bottom.

[Four Movements]

Catalog Number: dC 214

Date: 1976

Instrumentation: Guitar Quintet

Difficulty level: 2

Duration: 7' ca

Number of Movements: 4

Publisher: Mnemes (ISBN 88-8161-060-4)

Editor/Curator: Giacomo Baldelli

Publication Date: 2003

Comments: The published edition is a reduction for guitar quartet

Incipit:

I

Andante

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Gtr. 5

II

Calmo

Musical score for five guitars (Gtr. 1-5) in 3/4 time, marked "Calmo". The score consists of five staves. Gtr. 1 has a melodic line with eighth and quarter notes. Gtr. 2 has a similar melodic line. Gtr. 3, 4, and 5 play a steady bass line of quarter notes.

III

Lento

Musical score for five guitars (Gtr. 1-5) in 3/4 time, marked "Lento". The score consists of five staves. Gtr. 1 has a melodic line with half and quarter notes. Gtr. 2, 3, 4, and 5 play a steady bass line of quarter notes.

IV

Allegro con spirito

The musical score is for five guitars, labeled Gtr. 1 through Gtr. 5, in a 2/4 time signature. The key signature has one sharp (F#). The tempo is marked "Allegro con spirito".

- Gtr. 1:** Features a melodic line with six measures of triplets. The notes are: (F#, G, A), (B, C, D), (E, F#, G), (A, B, C), (D, E, F#), (G, A, B).
- Gtr. 2:** Features a bass line with six measures of quarter notes: (F#, G, A), (B, C, D), (E, F#, G), (A, B, C), (D, E, F#), (G, A, B).
- Gtr. 3:** Features a bass line with six measures of quarter notes: (F#, G, A), (B, C, D), (E, F#, G), (A, B, C), (D, E, F#), (G, A, B).
- Gtr. 4:** Features a bass line with six measures of quarter notes: (F#, G, A), (B, C, D), (E, F#, G), (A, B, C), (D, E, F#), (G, A, B).
- Gtr. 5:** Features a bass line with six measures of quarter notes: (F#, G, A), (B, C, D), (E, F#, G), (A, B, C), (D, E, F#), (G, A, B).

CINQUE DUETTI FACILI*Catalog Number:* dC 220*Date:* 1977*Instrumentation:* Two guitars*Difficulty Level:* 1*Duration:* 7' ca*Number of Movements:* 5*Publisher:* Zanibon (G. 5785 Z.)*Editor/Curator:* L. Zanotelli*Publication Date:* 1980*Comments:* Dedicated to L. Zanotelli (not in published edition)*Incipit:***Duetto Primo**

♩ = 120

Gtr. 1

Gtr. 2

Duetto Secondo**Moderato** ♩ = 80

Gtr. 1

Gtr. 2

Duetto Terzo**Andantino** ♩ = 92

Gtr. 1

Gtr. 2

Duetto Quarto**Assai calmo** ♩ = 88

Musical score for Duetto Quarto, Assai calmo, 4/4 time signature. The score is for two guitars, Gtr. 1 and Gtr. 2. Gtr. 1 plays a melody in the treble clef, starting with a quarter note G4, followed by quarter notes A4, B4, and C5. Gtr. 2 plays a bass line in the treble clef, starting with a quarter note G3, followed by quarter notes A3, B3, and C4. The piece is marked 'Assai calmo' with a tempo of ♩ = 88.

Duetto Quinto**Andante** ♩ = 108

Musical score for Duetto Quinto, Andante, 3/4 time signature. The score is for two guitars, Gtr. 1 and Gtr. 2. Gtr. 1 plays a melody in the treble clef, starting with a quarter note G4, followed by quarter notes A4, B4, and C5. Gtr. 2 plays a bass line in the treble clef, starting with a quarter note G3, followed by quarter notes A3, B3, and C4. The piece is marked 'Andante' with a tempo of ♩ = 108.


[Five Pieces]*Catalog Number:* dC 222*Date:* 1977*Instrumentation:* Oboe and guitar*Difficulty Level:* 3*Duration:* 7' ca*Publisher:* Manuscript*Archive:* Photocopy of the manuscript of the *Nenia* and the first page of the *Scherzo*. Photocopy of the separate oboe part of the *Nenia*.*Pages:* Score: 3, oboe part: 1*Number of Measures:* *Nenia*: 32, *Scherzo*: 20, *Studio*: 33, *Aria*: 33, *Finale*: 71*Number of Movements:* 5*Condition:* Faded but legible*Comments:* Margola made a transcription of these pieces for string trio (dC 222a) of which there is a complete copy in the archive. A comparison between the *Nenia* and its transcription show that Margola simply split the guitar part between the viola and the cello without changing, adding, or removing any notes (many durations are extended). The only differences are in the articulations and slurring of the oboe/violin part. This means that although most of the original guitar and oboe version is lost, it could be easily retranscribed from the trio version by combining the viola and cello parts.*Incipit:* Note: the incipits of the *Studio*, *Aria*, and *Finale* are transcriptions by the present writer from the string trio version.**Nenia****Sommo lento** ♩ = 66


Ob.

Gtr.

Scherzo


Allegro mosso ♩ = 84


Ob. 

Gtr. 

Studio


Allegro ♩ = 112

Ob. 

Gtr. 

Aria


Moderato ♩ = 72


Ob. 

Gtr. 

Finale

[no indications]

Ob. 

Gtr. 

QUATTRO DUETTINI

Catalog Number: dC 224

Date: 1977

Instrumentation: Two Guitars

Difficulty Level: 3

Duration: 5' ca

Number of Movements: 4

Publisher: Pizzicato (PVH 620)

Editor/Curator: Salvatore Falcone

Publication Date: 1999

Available Recordings: Davide Ficco (Elena Bonaudo, Guitar II). *Franco Margola: opere solistiche e da camera*. Oliphant. CNTP 01092. CD. 1992.

The track is erroneously labeled *Quattro Duettini* dC 223.

Comments: The manuscript has guitar fingerings by Guido Margaria

Incipit:

I

[no indications]

II

[no indications]

III

[no indications]

Musical score for guitar duo, Section III, 3/4 time signature. The score consists of two staves, Gtr. 1 and Gtr. 2. Gtr. 1 is in treble clef and Gtr. 2 is in bass clef. The key signature has one sharp (F#). The music features a melodic line in Gtr. 1 and a rhythmic accompaniment in Gtr. 2.

IV

[no indications]

Musical score for guitar duo, Section IV, 4/4 time signature. The score consists of two staves, Gtr. 1 and Gtr. 2. Gtr. 1 is in treble clef and Gtr. 2 is in bass clef. The key signature has one sharp (F#). The music features a melodic line in Gtr. 1 and a rhythmic accompaniment in Gtr. 2.

TRIO (SONATA)*Catalog Number:* dC 228*Date:* 1977-78*Instrumentation:* Guitar Trio*Difficulty level:* 2*Duration:* 9' ca*Number of Movements:* 4*Publisher:* Pizzicato – PVH 244*Editor/Curator:* Trio Vivaldi*Publication Date:* 1997*Available Recordings:* A. Vivaldi Guitar Trio. *Original 20th Century Works for Three Guitars*, Rainbow Classics. RW 9604. CD. 1996.Trio Ravel. *Franco Margola: Le opere per tre chitarre*
(Works for Three Guitars). IMAIE. ACCR 001. CD. 1998.*Incipit:***I****Moderato** ♩ = 80

Gtr. 1

Gtr. 2

Gtr. 3

p

II

Andantino ♩ = 72

Musical score for three guitars (Gtr. 1, 2, 3) in 6/8 time, marked **Andantino** (♩ = 72). The score consists of four measures. Gtr. 1 plays a melodic line with a slur over the first two measures and a slur over the last two measures. Gtr. 2 plays a rhythmic accompaniment with eighth notes and rests. Gtr. 3 plays a bass line with quarter notes and rests.

III

Energico ♩ = 92

Musical score for three guitars (Gtr. 1, 2, 3) in 4/4 time, marked **Energico** (♩ = 92). The score consists of four measures. Gtr. 1 plays a melodic line with eighth and sixteenth notes. Gtr. 2 plays a rhythmic accompaniment with eighth notes and rests. Gtr. 3 plays a bass line with eighth notes and rests.

CANTO NOTTURNO E ALLEGRO

Catalog Number: dC 229

Date: 1978

Instrumentation: Flute and guitar

Difficulty Level: 3

Duration: 6' ca

Publisher: Manuscript

Archive: Autograph manuscript of the score and separate flute part.
Photocopy of the same score.

Pages: Score: 8, flute part: 4

Number of Measures: Canto Notturmo: 54, Allegro :103

Number of Movements: 2

Available recordings: Pisciali, Sabrina (flute) and Gregorio Artunghi (guitar).
Music by Franco Margola. Lira Classica. LR CD 097. CD.
2003.

Condition: Very good

Incipit:

Canto Notturmo

Lento e pensoso ♩ = 66

Musical score for the beginning of 'Canto Notturmo'. The score is in 3/4 time and consists of two staves: Flute (Fl.) and Guitar (Gtr.). The Flute part is mostly rests, while the Guitar part begins with a melodic line starting on a low note, marked with a piano (*p*) dynamic.

Allegro

Allegro vivo ♩ = 138

Musical score for the beginning of 'Allegro'. The score is in 2/2 time and consists of two staves: Flute (Fl.) and Guitar (Gtr.). Both parts begin with a melodic line, marked with a mezzo-forte (*mf*) dynamic. The Flute part features a series of eighth notes with accents, while the Guitar part provides a rhythmic accompaniment.

SONATA SECONDA

Catalog Number: dC 234

Date: 1978

Instrumentation: Guitar trio

Number of Movements: 4

Difficulty Level: 2

Duration: 12' ca

Publisher: Pizzicato (PVH 490)

Editor/Curator: Trio Chitarristico A. Vivaldi (Erico Negro, Ignazio Viola, Mario Cosco)

Publication Date: 2001

Available Recordings: Trio Ravel. *Franco Margola: Le opere per tre chitarre* (Works for Three Guitars). IMAIE. ACCR 001. CD. 1998.

Incipit:

I

Moderato ♩ = 40

Gtr. 1

Gtr. 2 *mp*

Gtr. 3 *mp*

II

Allegro calmo ♩ = 104

Gtr. 1

Gtr. 2

Gtr. 3

III

Allegro scherzoso ♩ = 112

Musical score for three guitars (Gtr. 1, Gtr. 2, Gtr. 3) in 6/8 time, section III. The tempo is Allegro scherzoso with a quarter note equal to 112 (♩ = 112). The score consists of six measures. Gtr. 1 starts with a dynamic of *f* and plays a series of chords and a melodic line. Gtr. 2 also starts with *f* and plays chords, then changes to *mf* in the fifth measure. Gtr. 3 starts with *f* and plays a rhythmic accompaniment, then changes to *mf* in the fifth measure.

IV

Deciso e ben ritmato ♩ = 112

Musical score for three guitars (Gtr. 1, Gtr. 2, Gtr. 3) in 2/4 time, section IV. The tempo is Deciso e ben ritmato with a quarter note equal to 112 (♩ = 112). The score consists of six measures. All three guitars play with a dynamic of *mf*. Gtr. 1 plays a melodic line with some slurs. Gtr. 2 plays a rhythmic accompaniment with some slurs. Gtr. 3 plays a rhythmic accompaniment with some slurs.

SONATA PRIMA

Catalog Number: dC 235

Date: 1978

Instrumentation: Two guitars

Difficulty Level: 3-4

Duration: 8' ca

Number of Movements: 3

Publisher: Zanibon (G. 5829 Z.)

Editor/Curator: Paolo Muggia

Publication Date: 1980

Incipit:

I

Moderato ♩ = 72

Gtr. 1

mf

*mp*³

Gtr. 2

mf

II

Larghetto ♩ = 60

Gtr. 1

sereno

Gtr. 2

III

Vivace ♩ = 72

Gtr. 1

mf robusto

Gtr. 2

PRELUDIO

Catalog Number: dC 236a

Instrumentation: Two Guitars

Difficulty Level: 1

Duration: 1' ca

Publisher: Manuscript

Archive: Photocopy of Margola's manuscript score with fingerings by Lorenzo Zanotelli

Pages: 2

Number of Measures: 17

Number of Movements: 1

Condition: Good

Comments: This is a two-guitar version of *Ultimo Canto* dC 236. The tempo marking appears in the solo guitar version only.

Incipit:

[**Andantino** ♩ = 66]

The musical score is for two guitars, Gtr. 1 and Gtr. 2, in 4/4 time. Gtr. 1 plays a melodic line starting with a mezzo-piano (*mp*) dynamic. Gtr. 2 provides a harmonic accompaniment with chords. The key signature has one sharp (F#), and the tempo marking is [Andantino ♩ = 66].

Gtr. 1

mp

Gtr. 2

CONTRAPPUNTI

Catalog Number: dC 237

Date: 1978

Instrumentation: Guitar trio

Difficulty Level: 3

Duration: 8' ca

Number of Movements: 3

Publisher: Pizzicato (PVH 489)

Editor/Curator: Trio Chitarristico A. Vivaldi (Erico Negro, Ignazio Viola, Mario Cosco)

Publication Date: 2001

Available Recordings: Trio Ravel. *Franco Margola: Le opere per tre chitarre* (Works for Three Guitars). IMAIE. ACCR 001. CD. 1998.

Davide Ficco (with Diego Milanese and Paolo Bersano).
Franco Margola: opere solistiche e da camera. Oliphant.
CNTP 01092. CD. 1992.

The track is erroneously labeled CONTRAPPUNTI per tre chitarre dC 236.

Incipit:

I

Moderato ♩ = 80

Gtr. 1

Gtr. 2

Gtr. 3

II

Adagio $\text{♩} = 64$

Musical score for three guitars (Gtr. 1, 2, 3) in 4/8 time, Adagio tempo ($\text{♩} = 64$). The score consists of four measures. Gtr. 1 plays a melodic line with eighth and sixteenth notes. Gtr. 2 and Gtr. 3 play a rhythmic accompaniment of eighth notes.

III

Vivace $\text{♩} = 94$

Musical score for three guitars (Gtr. 1, 2, 3) in 6/8 time, Vivace tempo ($\text{♩} = 94$). The score consists of four measures. Gtr. 1 plays a melodic line with eighth and sixteenth notes, marked *mp*. Gtr. 2 is silent. Gtr. 3 plays a rhythmic accompaniment of eighth notes, marked *mp*.

[Sonata]*Catalog Number:* dC 242*Date:* 1979*Instrumentation:* [Violin and guitar]*Difficulty Level:* 2*Duration:* 8' ca*Publisher:* Manuscript*Archive:* Complete manuscript. Photocopy of the manuscript. Four systems in the first movement are only sketched and have no barlines. The piece is otherwise complete.*Pages:* 13*Number of Measures:* Allegro 108, Adagio 84, Vivace 56*Number of Movements:* 3*Condition:* Very good*Comments:* Guitar part is mostly linear. The score has no title but it was probably intended as a sonata.*Incipit:*

I

Allegro ♩ = 112

[Vln.] 

[Gtr.]

II

Adagio

[Vln.] 

[Gtr.]

III

Vivace

[Vln.]

[Gtr.]

Detailed description: The image shows a musical score for two instruments: Violin (Vln.) and Guitar (Gtr.). The score is for section III, marked 'Vivace'. Both parts are in 2/4 time. The Violin part is written in treble clef and features a melodic line with slurs and accents. The Guitar part is also in treble clef and provides a rhythmic accompaniment of eighth notes. The key signature has one flat (B-flat).

Instrument	Staff	Measure 1	Measure 2	Measure 3	Measure 4	Measure 5	Measure 6
[Vln.]	1	G4, A4, B4	C5, B4, A4	G4, F4, E4	D4, C4, B3	A3, G3, F3	E3, D3, C3
[Gtr.]	2	G4, A4, B4	C5, B4, A4	G4, F4, E4	D4, C4, B3	A3, G3, F3	E3, D3, C3

III

[no indications]

Two staves of music for guitar. The top staff is labeled [Gtr. 1] and the bottom staff is labeled [Gtr. 2]. Both are in 4/4 time. The key signature has one flat (B-flat). The first staff contains a melodic line with eighth and quarter notes. The second staff contains a bass line with quarter and eighth notes.

IV

[no indications]

Two staves of music for guitar. The top staff is labeled [Gtr. 1] and the bottom staff is labeled [Gtr. 2]. Both are in 2/4 time. The key signature has one flat (B-flat). The first staff features a melodic line with a long slur over the final two measures. The second staff features a bass line with eighth and quarter notes.

V

[no indications]

Two staves of music for guitar. The top staff is labeled [Gtr. 1] and the bottom staff is labeled [Gtr. 2]. Both are in 2/4 time. The key signature has one flat (B-flat). The first staff contains a melodic line with eighth and quarter notes. The second staff contains a bass line with quarter and eighth notes.

FANTASIA

Catalog Number: dC 247

Date: 1979

Instrumentation: Guitar and piano

Difficulty Level: 4-5

Duration: 8' ca

Number of Movements: 1

Publisher: Zanibon (G. 5948 Z.)

Editor/Curator: Guido and Emilia Margaria

Publication Date: 1982

Available Recordings: Palumbo, Massimo (piano) and Leopoldo Saracino (guitar).
Fantasie del 900 per chitarra e pianoforte. Fonit-Cetra.
 NFGD 2029. CD. 1996. This recording is currently out of production.

Incipit:

Moderato ♩ = 80

The musical score is for the beginning of the piece 'Fantasia'. It is written for guitar (Gtr.) and piano (Pno.). The time signature is 3/4. The tempo is marked 'Moderato' with a metronome marking of ♩ = 80. The key signature has one sharp (F#). The guitar part in the first system consists of four whole rests. The piano part begins with a melody in the right hand, starting on G4, with a fermata over the final measure. The left hand provides harmonic support with chords. Dynamics include *mp* (mezzo-piano) and *f* (forte).

IMPROVVISO

Catalog Number: dC 255

Date: 1980

Instrumentation: Guitar and Piano

Difficulty level: 4

Duration: 9' ca

Number of Movements: 1

Publisher: Mnemes (ISBN 88-8161-060-4)

Editor/Curator: Angelo Armani and Emilio Alfani

Publication Date: 2003

Available Recordings: Davide Ficco (Giorgio Sogno, piano) *Franco Margola: opere solistiche e da camera*. Oliphant. CNTP 01092. CD. 1992.

The track is erroneously labeled *Improvviso per chitarra e pianoforte* dC 254.

Comments: Dedicated to Guido and Emilia Margaria

Incipit:

Moderato ♩ = 80

Gtr. *mf*

Pno. *p*

SONATINA

Catalog Number: dC 259

Date: 1981

Instrumentation: Violin and guitar

Difficulty level: 3-4

Duration: 8' ca

Number of Movements: 3

Publisher: Zanibon (G. 5893 Z.)

Editor/Curator: P. Raffaelli and P. Muggia

Publication Date: 1987

Available Recordings: Davide Ficco (Francesco Manara, violin) *Franco Margola: opere solistiche e da camera*. Oliphant. CNTP 01092. CD. 1992.

The track is erroneously labeled *Sonatina per violino e chitarra* dC 258.

Incipit:

I

Allegretto ♩. = 184

Vln. *mf*

Gtr.

II

Allegretto affettuoso ♩ = 96

Vln. *sordina* *mp*

Gtr. *mf*

III

Vigoroso ♩ = 100

Vln.

mf *militaresco*

Gtr.

The image shows a musical score for Violin (Vln.) and Guitar (Gtr.) in 4/4 time. The tempo is marked 'Vigoroso' with a quarter note equal to 100 beats per minute. The key signature has one sharp (F#). The Violin part (Vln.) is written on a treble clef staff and consists of four measures. The first measure contains a quarter note F#, an eighth note G, a quarter note A, and a quarter note B. The second measure contains a quarter note C, a quarter note D, a quarter note E, and a quarter note F#. The third measure contains a quarter note G, a quarter note A, a quarter note B, and a quarter note C. The fourth measure contains a quarter note D, a quarter note E, a quarter note F#, and a quarter note G. The Guitar part (Gtr.) is written on a treble clef staff and consists of four measures. The first measure contains a quarter note F#, a quarter note G, a quarter note A, and a quarter note B. The second measure contains a quarter note C, a quarter note D, a quarter note E, and a quarter note F#. The third measure contains a quarter note G, a quarter note A, a quarter note B, and a quarter note C. The fourth measure contains a quarter note D, a quarter note E, a quarter note F#, and a quarter note G. The guitar part is marked with a dynamic of *mf* and the instruction *militaresco*.

SECONDA FANTASIA*Catalog Number:* dC 261*Date:* 1980*Instrumentation:* Guitar and piano*Difficulty level:* 4*Duration:* [12' ca]*Number of Movements:* 1*Publisher:* Manuscript*Archive:* Photocopy of the manuscript score with some comments signed by Margaria regarding corrections.*Pages:* 21*Number of Measures:* 240*Movements:* 1*Condition:* In several pages the bottom staff is cut off. Some notes are completely faded.*Comments:* Written for Guido and Emilia Margaria. De Carli writes that this piece was performed with the title *Canzone* on November 18, 1980 in Novara by Guido and Emilia Margaria.*Incipit:***Adagio (Canzone)**

The image shows the beginning of a musical score for guitar and piano. The guitar part is written in the treble clef, and the piano part is written in the grand staff (treble and bass clefs). The time signature is 3/4. The key signature has one sharp (F#). The guitar part starts with a chord and then a melodic line. The piano part has a bass line and a treble line. The tempo is marked 'mp'.

SONATA SESTA

Catalog Number: dC 265

Instrumentation: Flute and guitar

Difficulty level: [2]

Publisher: Manuscript

Archive: Photocopy of the first page only of the first movement with title, dedication, and tempo marking.

Pages: 1

Number of Measures: 24

Number of Movements: [1]

Condition: Good

Comments: Incomplete. Dedicated to the duo Zagnoni-Sanpi. The rest of the piece is currently lost.

Incipit:

I

Allegro ♩ = 132

Fl. *mp*

Gtr. *mp*

SONATA SESTA

Catalog Number: dC 266

Instrumentation: Flute and guitar

Difficulty Level: 2

Duration: 7' ca

Publisher: Manuscript

Archive: Manuscript of the score. The first two movements are complete and in ink. There are pencil sketches of a third and fourth movement. Separate flute part of the first and second movement.

Pages: 12

Number of Measures: Moderato: 98, Grave: 38

Number of Movements: 4

Available recordings: Duo Sabrina Pisciali & Gregorio Artunghi. *Music by Franco Margola*. Lira Classica. LR CD 097. CD. 2003.

Condition: Very good

Comments: This is different than the other *Sonata Sesta* dC 265. There are two *Sonata Sesta*.

Incipit:

I

Moderato ♩ = 88

Fl.

Gtr.

II

Grave ♩ = 60

Fl.

Gtr.

SONATA SESTA*Catalog Number:* dC 267*Instrumentation:* Flute and guitar*Publisher:* Manuscript*Archive:* Folder is missing from the archive as of 2/17/09.**SONATA SETTIMA***Catalog Number:* dC 268*Date:* 1980*Instrumentation:* Flute and guitar*Difficulty level:* [1]*Publisher:* Manuscript*Archive:* Several photocopies of the first page of the manuscripts.*Pages:* 1*Number of Measures:* 15*Number of Movements:* [1]*Condition:* Fair*Comments:* This is a different piece than *Sonata Settima* dC 269. The remaining pages are currently lost.*Incipit:*

I

Allegro ♩ = 132

Fl. *f*

Gtr. *mf*

SONATA SETTIMA*Catalog Number:* dC 269*Date:* 1981*Instrumentation:* Flute and guitar*Difficulty level:* [2]*Publisher:* Manuscript*Archive:* Photocopy of the first page of the manuscript*Pages:* 1*Number of Measures:* 20*Number of Movements:* [1]*Condition:* Good*Comments:* This is a different piece than Sonata Settima dC 268. The remaining pages are currently lost.*Incipit:*

I

Vivace ♩ = 125

Fl.

Gtr.

SCHERZO*Catalog Number:* dC 274*Date:* 1981*Instrumentation:* Viola and guitar*Publisher:* Manuscript*Archive:* Folder missing from the archive as of 2/17/09

SONATA OTTAVA*Catalog Number:* dC 275*Date:* 1981*Instrumentation:* Flute and guitar*Difficulty level:* [2]*Publisher:* Manuscript

Archive: Several photocopies of the first page of the manuscript. Two manuscript pages of sketches for the first movement. One page must have been the very first draft. It has the flute part only with no barlines. This way of conceiving melodies can explain Margola's frequent use of extended beaming. Both sketches are incomplete.

Pages: Score:1, sketches: 2*Number of Measures:* 15*Number of Movements:* [1]*Condition:* Good*Comments:* Incomplete*Incipit:***I****Moderato** ♩=92

The musical score is presented in two staves. The top staff is for the Flute (Fl.) and the bottom staff is for the Guitar (Gtr.). Both staves are in 4/4 time. The key signature is one sharp (F#). The tempo is marked 'Moderato' with a quarter note equal to 92 beats per minute. The flute part starts with a melodic line, and the guitar part provides a rhythmic accompaniment.

SONATA

Catalog Number: dC 281

Date: 1981

Instrumentation: Guitar trio

Difficulty level: 3

Duration: 7' ca

Number of Movements: 3

Publisher: Suvini Zerboni (S. 9798 Z.)

Editor/Curator: Ruggero Chiesa

Publication Date: 1985

Available Recordings: A. Vivaldi Guitar Trio. *Original 20th Century Works for Three Guitars*, Rainbow Classics. RW 9604. CD. 1996.

Trio Ravel. *Franco Margola: Le opere per tre chitarre*
(Works for Three Guitars). IMAIE. ACCR 001. CD. 1998.

Comments:

I

Ricercare
Moderato ♩ = 84

Gtr. 1

Gtr. 2

Gtr. 3

II

Tranquillo assai ♩ = 60

Musical score for three guitars (Gtr. 1, Gtr. 2, Gtr. 3) in 4/4 time, marked *Tranquillo assai* with a tempo of 60. The score consists of three measures. Gtr. 1 plays chords, Gtr. 2 plays chords, and Gtr. 3 plays a melodic line. Dynamics include *p* and *mp*.

III

Allegro spigliato ♩ = 92

Musical score for three guitars (Gtr. 1, Gtr. 2, Gtr. 3) in 2/4 time, marked *Allegro spigliato* with a tempo of 92. The score consists of three measures. All guitars play melodic lines. Dynamics include *mp*.

SONATA QUARTA

Catalog Number: dC 283

Instrumentation: Guitar duo

Comments: De Carli learned of the existence of this piece from a concert program. He warns however that the title might have been mistyped. This works may or may not exist.

TRIO

Catalog Number: dC 294

Date: 1982

Instrumentation: Two flutes and guitar

Difficulty Level: 3

Duration: 3' ca

Publisher: Manuscript

Archive: Manuscript copies of the parts only; one page containing an incomplete sketch of another movement (Adagio)

Pages: Flute I: 4, Flute II: 3, Guitar: 3

Number of Measures: 107

Movements: 1

Condition: Very good

Comments: Dedicated to the Petrucci- Mancini-De Rose Trio

Incipit:

Vivace ♩ = 138

The image shows the beginning of a musical score for a Trio. It consists of three staves: Flute I (Fl. 1), Flute II (Fl. 2), and Guitar (Gtr.). The music is in 4/4 time and begins with a tempo marking of 'Vivace' and a metronome marking of ♩ = 138. The key signature has one sharp (F#). The Flute I part starts with a melodic line of eighth and sixteenth notes. The Flute II part has a long note followed by a melodic line. The Guitar part starts with a dynamic marking of 'mp' and plays a series of chords.

ANDANTINO

Catalog Number: dC 309

Date: 1982

Instrumentation: Two guitars

Difficulty level: 1

Duration: 1' ca

Number of Movements: 1

Publisher: ANSPI (in: Virginio Cattaneo. *Chitarra Prima*)

Editor/Curator: Virgilio Cattaneo

Publication Date: 1982

Comments: The piece is included in a guitar method.

Incipit:

Andantino

The image shows the beginning of a musical score for two guitars, labeled Gtr. 1 and Gtr. 2. The music is in 4/4 time and begins with a treble clef and a 4/4 time signature. Gtr. 1 starts with a series of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, followed by a quarter rest, then a quarter note G4, and another quarter rest. Gtr. 2 starts with a series of quarter notes: G4, A4, B4, C5, followed by a quarter rest, then a quarter note G4, and another quarter rest. The score is divided into four measures by vertical bar lines.

SONATINA

Catalog Number: dC 310

Date: 1982

Instrumentation: Two guitars

Difficulty level: 1

Number of Movements: 1

Publisher: ANSPI (in: Virginio Cattaneo. *Chitarra Seconda*)

Editor/Curator: Virgilio Cattaneo

Publication Date: 1982

Comments: The piece is included in a guitar method.

Incipit:

Antante

The image shows the beginning of a musical score for two guitars. The title 'Antante' is centered above the staves. The score is written in 3/4 time and consists of two staves, Gtr. 1 and Gtr. 2. Gtr. 1 starts with a treble clef and a key signature of one flat (B-flat). The first four measures show a melodic line: G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter). Gtr. 2 starts with a treble clef and a key signature of one flat. The first four measures show a bass line: G3 (quarter), A3 (quarter), B3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter). The notation includes stems, beams, and note heads.

GRANDE SONATA

Catalog Number: dC 313

Date: 1982

Instrumentation: Flute and guitar

Comments: Folder missing from the archive (2/17/09)

GRANDE SONATA*Catalog Number:* dC 314*Date:* 1982*Instrumentation:* Mandolin and Guitar*Difficulty Level:* 2*Duration:* 6' ca*Publisher:* Manuscript*Archive:* Manuscript of the score, photocopy of the same manuscript*Pages:* 17*Number of Measures:* 196*Number of Movements:* 1

Available recordings: Davide (Dorina Frati, mandolin). *Franco Margola: opere solistiche e da camera*. Oliphant. CNTP 01092. CD. 1992.
The track is erroneously labeled *Sonata per mandolino e chitarra* dC 313

Circolo mandolinistico italiano; Lombardia – Brescia.

Original Chamber and Orchestral Works for Mandolins (XVIII-XX Century). Nuova Era Records. 7305. CD. 1998.

Condition: Good*Incipit:***[no indications]**

Mdn.

Gtr.

mf

SECONDO CONCERTO*Catalog Number:* dC 325*Date:* 1983*Instrumentation:* Guitar and strings*Difficulty Level:* 4-5*Duration:* 19' ca*Number of Movements:* 2*Publisher:* Mnemes (ISBN 88-8161-087-6)*Editor/Curator:* Claudio Piastra*Publication Date:* 2002*Available Recordings:* Accademia Farnese with guitarist Claudio Piastra. *Tedesco – Margola: Quintet op. 143, Concerto Breve, Secondo Concerto.* Mondo Musica. MM 96007. CD. 1996.*Incipit:***I****Allegro** ♩ = 112

The musical score is for the first movement, 'Allegro' (♩ = 112), in 4/4 time. It features a guitar part and a string quartet (Violin I, Violin II, Viola, Violoncello, and Contrabasso). The guitar part is in the treble clef and consists of a series of rests. The string parts are in the treble clef (Violin I, Violin II) and bass clef (Viola, Violoncello, Contrabasso). The string parts begin with a melodic line in the Violin I part, followed by the other instruments. The dynamic marking is *mp* (mezzo-piano).

Gtr.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

II

Adagio

The musical score is for the second movement, 'Adagio', of a Sonata. It is written for a chamber ensemble consisting of Guitar, Violin I, Violin II, Viola, Violoncello (Vc.), and Contrabass (Cb.). The score is in 4/4 time and consists of five measures. The guitar part is the most active, starting with a quarter rest followed by a series of eighth and sixteenth notes, including a triplet in the third measure. The violin parts (I and II) are mostly silent, with some rests. The viola part has a few notes in the final measure. The cello and contrabass parts provide a harmonic foundation with a mix of quarter and eighth notes.

SONATA

Catalog Number: dC 333

Date: 1984

Instrumentation: Viola and guitar

Number of Movements: 3 (*Moderato, Allegretto, Grave*)

Comments: De Carli included this piece in the catalog after learning of it from a concert program. There is no other proof of the existence of this piece.

[No title]

Catalog Number: dC 651

Instrumentation: [Two guitars]

Difficulty Level: 2

Duration: 1'30" ca

Publisher: Manuscript

Archive: Manuscript, photocopy of the manuscript

Pages: 2

Number of Measures: 20

Number of Movements: 1

Condition: Mostly legible. There are several corrections. The handwriting is not as neat as usual.

Incipit:

[no indications]

[Gtr. 1]

[Gtr. 2]

[Four pieces]*Catalog Number:* dC 652*Instrumentation:* Two guitars*Difficulty Level:* 1-2*Duration:* 3'30" ca*Publisher:* Manuscript

Archive: Manuscript and photocopy of the manuscript of three movements, plus a separate manuscript with another movement with the indication *Vivo*. This separate piece may or may not be part of the same group. It has the same catalog number (dC 652) but it is not accounted for in de Carli's catalog (there are incipits of the first three only). This piece seems to have "slipped through the cracks." The first page is numbered as page 8 and so on until 11. It seems that this might be the last movement of a larger piece. Also a separate manuscript page with an incomplete sketch for a *Romanza Senza Parole* seemingly also for two guitars and on the other side a rough draft of a different piece with the title "Third Movement."

Pages: I : 3, II : 2, III: 2, (IV: 4)*Number of Measures:* I: 32, II: 24, III: 24, (IV: 38)*Number of Movements:* 4*Condition:* Good*Comments:* Guitar parts are less linear than usual, with several double and triple stops*Incipit:*

I

[no indications]

The image shows the beginning of a musical piece for two guitars. The notation is in 4/4 time. The first guitar (Gtr. 1) is in the treble clef and the second guitar (Gtr. 2) is in the alto clef. The piece starts with a melodic line in the first guitar and a rhythmic accompaniment in the second guitar. The first measure of the first guitar has a whole note G4, followed by a quarter note A4, and a quarter note B4. The second measure has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The third measure has a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The second guitar plays a steady eighth-note accompaniment throughout the first three measures.

II

Per due chitarre

Musical score for two guitars (Gtr. 1 and Gtr. 2) in 2/2 time. The key signature has two sharps (F# and C#). The score consists of four measures. Gtr. 1 plays a melodic line with dynamics *mf* in the first two measures and *p* in the last two. Gtr. 2 provides a harmonic accompaniment with chords and some melodic fragments.

III

[no indications]

Musical score for two guitars (Gtr. 1 and Gtr. 2) in 4/4 time. The key signature has two sharps (F# and C#). The score consists of four measures. Gtr. 1 plays a melodic line with a dynamic accent (>) in the second measure. Gtr. 2 plays a rhythmic accompaniment with eighth and sixteenth notes.

(IV)

Vivo

Musical score for two guitars (Gtr. 1 and Gtr. 2) in 4/4 time. The key signature has two sharps (F# and C#). The score consists of four measures. Gtr. 1 plays a melodic line with a dynamic accent (>) in the second measure. Gtr. 2 plays a rhythmic accompaniment with eighth and sixteenth notes.

ALLEGRETTO and ADAGIO*Catalog Number:* dC 653*Instrumentation:* Violin and guitar*Difficulty Level:* 2*Duration:* 4' ca*Publisher:* Manuscript*Archive:* Manuscript copy of the score*Pages:* 5*Number of Measures:* Allegretto: 60, Adagio: 53*Number of Movements:* 2*Condition:* Good

Comments: De Carli lists this piece as being probably for two guitars. This is because he accidentally considered the last three pages as a separate piece for violin and guitar. The last three pages were found by the present writer miscataloged as dC 747. This piece is now complete.

*Incipit:***I****Allegretto** ♩ = 100

II**Adagio, con sordina il violino**

ALLEGRETTO

Catalog Number: dC 654

Instrumentation: [Violin and guitar]

Difficulty Level: 2-3

Publisher: Manuscript

Archive: Manuscript of the first page

Pages: 1

Number of Measures: 18

Number of Movements: 1

Condition: Good

Comments: Incomplete. The remaining pages are currently lost. The music is in two treble clefs. It could be for two guitars or two violins or flute and violin (both parts contain numerous slurs as well as articulations which are not usually found in other pieces specifically written for guitar.)

Incipit:

Allegretto ♩ = 100

The image shows the beginning of a musical piece for Violin and Guitar. The title is 'ALLEGRETTO' with a tempo marking of a quarter note equal to 100 beats per minute. The time signature is 3/4. The Violin part (top staff) starts with a treble clef and a key signature of one sharp (F#). The first measure contains a quarter note G4, followed by eighth notes A4, B4, and C5, all under a slur. The second measure contains eighth notes D5, E5, and F#5, also under a slur. The third measure contains a quarter note G5, followed by eighth notes A5 and B5, under a slur. The fourth measure contains a quarter note C6, followed by eighth notes B5 and A5, under a slur. The fifth measure contains a quarter note G5, followed by eighth notes F#5 and E5, under a slur. The sixth measure contains a quarter note D5, followed by eighth notes C5 and B4, under a slur. The seventh measure contains a quarter note A4, followed by eighth notes G4 and F#4, under a slur. The eighth measure contains a quarter note G4, followed by eighth notes F#4 and E4, under a slur. The ninth measure contains a quarter note D4, followed by eighth notes C4 and B3, under a slur. The tenth measure contains a quarter note A3, followed by eighth notes G3 and F#3, under a slur. The eleventh measure contains a quarter note G3, followed by eighth notes F#3 and E3, under a slur. The twelfth measure contains a quarter note D3, followed by eighth notes C3 and B2, under a slur. The thirteenth measure contains a quarter note A2, followed by eighth notes G2 and F#2, under a slur. The fourteenth measure contains a quarter note G2, followed by eighth notes F#2 and E2, under a slur. The fifteenth measure contains a quarter note D2, followed by eighth notes C2 and B1, under a slur. The sixteenth measure contains a quarter note A1, followed by eighth notes G1 and F#1, under a slur. The seventeenth measure contains a quarter note G1, followed by eighth notes F#1 and E1, under a slur. The eighteenth measure contains a quarter note D1, followed by eighth notes C1 and B0, under a slur. The Guitar part (bottom staff) starts with a treble clef and a key signature of one sharp (F#). The first measure contains a quarter note G2, followed by eighth notes A2 and B2, under a slur. The second measure contains a quarter note C3, followed by eighth notes D3 and E3, under a slur. The third measure contains a quarter note F#3, followed by eighth notes G3 and A3, under a slur. The fourth measure contains a quarter note B3, followed by eighth notes C4 and D4, under a slur. The fifth measure contains a quarter note E4, followed by eighth notes F#4 and G4, under a slur. The sixth measure contains a quarter note A4, followed by eighth notes B4 and C5, under a slur. The seventh measure contains a quarter note B4, followed by eighth notes C5 and D5, under a slur. The eighth measure contains a quarter note C5, followed by eighth notes D5 and E5, under a slur. The ninth measure contains a quarter note D5, followed by eighth notes E5 and F#5, under a slur. The tenth measure contains a quarter note E5, followed by eighth notes F#5 and G5, under a slur. The eleventh measure contains a quarter note F#5, followed by eighth notes G5 and A5, under a slur. The twelfth measure contains a quarter note G5, followed by eighth notes A5 and B5, under a slur. The thirteenth measure contains a quarter note A5, followed by eighth notes B5 and C6, under a slur. The fourteenth measure contains a quarter note B5, followed by eighth notes C6 and D6, under a slur. The fifteenth measure contains a quarter note C6, followed by eighth notes D6 and E6, under a slur. The sixteenth measure contains a quarter note D6, followed by eighth notes E6 and F#6, under a slur. The seventeenth measure contains a quarter note E6, followed by eighth notes F#6 and G6, under a slur. The eighteenth measure contains a quarter note F#6, followed by eighth notes G6 and A6, under a slur.

ALLEGRO

Catalog Number: dC 655

Instrumentation: [Two guitars]

Difficulty Level: 2

Publisher: Manuscript

Archive: Manuscript of the first two pages. Incomplete. Second page is only sketched

Pages: 2

Number of Measures: 24

Number of Movements: 1

Condition: Good

Comments: Incomplete. The remaining pages are currently lost.

Incipit:

Allegro ♩ = 108

The image shows the beginning of a musical score for two guitars. The score is written in 2/4 time and begins with a treble clef. The tempo is marked 'Allegro' with a quarter note equal to 108 beats per minute. The first staff, labeled '[Gtr. 1]', starts with a half note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The second staff, labeled '[Gtr. 2]', starts with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The two staves are connected by a brace on the left side.

ANDANTINO

Catalog Number: dC 656

Instrumentation: [Violin and guitar]

Difficulty Level: 2

Duration: 1' ca

Publisher: Manuscript

Archive: Manuscript copy in ink

Pages: 2

Number of Measures: 20

Number of Movements: 1

Condition: Fair

Comments: De Carli's catalog indicates that this piece is for two guitars.

Incipit:

Andantino ♩=72

The musical score is written for Violin and Guitar. It begins with the tempo marking "Andantino" and a quarter note followed by "=72". The time signature is 4/4. The Violin part (top staff) starts with a treble clef and a key signature of one sharp (F#). The first measure contains a half note G4, a quarter note A4, and a quarter note B4, all beamed together. The second measure contains a half note C5, a quarter note D5, and a quarter note E5, all beamed together. The third measure contains a half note F#5, a quarter note G5, and a quarter note A5, all beamed together. The fourth measure contains a half note B5, a quarter note C6, and a quarter note D6, all beamed together. The fifth measure contains a half note E6, a quarter note F#6, and a quarter note G6, all beamed together. The sixth measure contains a half note A6, a quarter note B6, and a quarter note C7, all beamed together. The seventh measure contains a half note D7, a quarter note E7, and a quarter note F#7, all beamed together. The eighth measure contains a half note G7, a quarter note A7, and a quarter note B7, all beamed together. The ninth measure contains a half note C8, a quarter note D8, and a quarter note E8, all beamed together. The tenth measure contains a half note F#8, a quarter note G8, and a quarter note A8, all beamed together. The eleventh measure contains a half note B8, a quarter note C9, and a quarter note D9, all beamed together. The twelfth measure contains a half note E9, a quarter note F#9, and a quarter note G9, all beamed together. The thirteenth measure contains a half note A9, a quarter note B9, and a quarter note C10, all beamed together. The fourteenth measure contains a half note D10, a quarter note E10, and a quarter note F#10, all beamed together. The fifteenth measure contains a half note G10, a quarter note A10, and a quarter note B10, all beamed together. The sixteenth measure contains a half note C11, a quarter note D11, and a quarter note E11, all beamed together. The seventeenth measure contains a half note F#11, a quarter note G11, and a quarter note A11, all beamed together. The eighteenth measure contains a half note B11, a quarter note C12, and a quarter note D12, all beamed together. The nineteenth measure contains a half note E12, a quarter note F#12, and a quarter note G12, all beamed together. The twentieth measure contains a half note A12, a quarter note B12, and a quarter note C13, all beamed together. The Violin part ends with a fermata over the final note. The Guitar part (bottom staff) starts with a treble clef and a key signature of one sharp (F#). The first measure contains a half note G4, a quarter note A4, and a quarter note B4, all beamed together. The second measure contains a half note C5, a quarter note D5, and a quarter note E5, all beamed together. The third measure contains a half note F#5, a quarter note G5, and a quarter note A5, all beamed together. The fourth measure contains a half note B5, a quarter note C6, and a quarter note D6, all beamed together. The fifth measure contains a half note E6, a quarter note F#6, and a quarter note G6, all beamed together. The sixth measure contains a half note A6, a quarter note B6, and a quarter note C7, all beamed together. The seventh measure contains a half note D7, a quarter note E7, and a quarter note F#7, all beamed together. The eighth measure contains a half note G7, a quarter note A7, and a quarter note B7, all beamed together. The ninth measure contains a half note C8, a quarter note D8, and a quarter note E8, all beamed together. The tenth measure contains a half note F#8, a quarter note G8, and a quarter note A8, all beamed together. The eleventh measure contains a half note B8, a quarter note C9, and a quarter note D9, all beamed together. The twelfth measure contains a half note E9, a quarter note F#9, and a quarter note G9, all beamed together. The thirteenth measure contains a half note A9, a quarter note B9, and a quarter note C10, all beamed together. The fourteenth measure contains a half note D10, a quarter note E10, and a quarter note F#10, all beamed together. The fifteenth measure contains a half note G10, a quarter note A10, and a quarter note B10, all beamed together. The sixteenth measure contains a half note C11, a quarter note D11, and a quarter note E11, all beamed together. The seventeenth measure contains a half note F#11, a quarter note G11, and a quarter note A11, all beamed together. The eighteenth measure contains a half note B11, a quarter note C12, and a quarter note D12, all beamed together. The nineteenth measure contains a half note E12, a quarter note F#12, and a quarter note G12, all beamed together. The twentieth measure contains a half note A12, a quarter note B12, and a quarter note C13, all beamed together. The Guitar part ends with a fermata over the final note.

FINALE*Catalog Number:* dC 657*Instrumentation:* [Two guitars]*Difficulty Level:* 3*Duration:* 1'30" ca*Publisher:* Manuscript*Archive:* Manuscript, photocopies of the manuscript*Pages:* 2*Number of Measures:* 39*Number of Movements:* 1*Condition:* Very good*Comments:* Probably the misplaced last movement of a multi-movement piece. De Carli catalogs this as a piece for two guitars but there is no indication of the instruments in the score. Maybe the last movement of dC 661.*Incipit:***Finale****Moderato** ♩ = 88

[Gtr. 1]

[Gtr. 2]

MODERATO

Catalog Number: dC 658

Instrumentation: [Two guitars]

Difficulty Level: 3

Duration: 1' ca

Publisher: Manuscript

Archive: Manuscript copy in ink

Pages: 2

Number of Measures: 36

Number of Movements: 1

Condition: Fair

Incipit:

Moderato ♩ = 92

The musical score is for two guitars, labeled [Gtr. 1] and [Gtr. 2]. It is in 3/4 time and begins with a treble clef. The tempo is marked 'Moderato' with a quarter note equal to 92 beats per minute. The first measure of the first guitar part starts with a mezzo-forte (*mf*) dynamic, followed by a mezzo-piano (*mp*) dynamic in the second measure. The second guitar part begins with a few chords and a repeat sign (double bar line with a slash) in the second measure.

MODERATO

Catalog Number: dC 659

Instrumentation: [Two guitars]

Difficulty Level: 2

Duration: 50" ca

Publisher: Manuscript

Archive: Manuscript in ink

Pages: 2

Number of Measures: 24

Number of Movements: 1

Condition: Good

Incipit:

Moderato ♩ = 92

The image shows the beginning of a musical score for two guitars. The score is written in 3/4 time and is marked 'Moderato' with a tempo of ♩ = 92. The first guitar part, labeled '[Gtr. 1]', starts with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. The second guitar part, labeled '[Gtr. 2]', starts with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G3, followed by a quarter note A3, and a quarter note B3. The score is written on two staves, with the first staff for Gtr. 1 and the second staff for Gtr. 2. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The tempo is marked 'Moderato' with a quarter note equal to 92 beats per minute. The incipit shows the first few measures of the piece.

SONATA

Catalog Number: dC 660

Instrumentation: Two guitars

Difficulty Level: 3

Duration: 9' ca

Publisher: Manuscript

Archive: Manuscript

Pages: 17

Number of Measures: Allegro moderato: 172, Allegro alla danza: 71, Larghetto cantabile: 40, Allegro energico: 94

Number of Movements: 4

Condition: Good

Incipit:

I

Allegro moderato ♩ = 92

Gtr. 1

Gtr. 2

II

Allegro alla danza ♩ = 100

Gtr. 1

Gtr. 2

III

Larghetto cantabile ♩ = 88

Gtr. 1

Gtr. 2

Musical notation for section III, featuring two guitar parts (Gtr. 1 and Gtr. 2) in 2/4 time. The tempo is marked 'Larghetto cantabile' with a quarter note equal to 88 beats per minute. The key signature has one sharp (F#). Gtr. 1 plays a melodic line with some grace notes, while Gtr. 2 provides a rhythmic accompaniment with eighth and sixteenth notes.

IV

Allegro energico ♩ = 100

Gtr. 1

Gtr. 2

Musical notation for section IV, featuring two guitar parts (Gtr. 1 and Gtr. 2) in 2/4 time. The tempo is marked 'Allegro energico' with a quarter note equal to 100 beats per minute. The key signature has one sharp (F#). Gtr. 1 plays a rhythmic pattern of eighth notes, while Gtr. 2 plays a steady eighth-note accompaniment.

[Two pieces]*Catalog Number:* dC 661*Instrumentation:* Two guitars*Difficulty Level:* 3*Duration:* 7' ca*Publisher:* Manuscript*Archive:* Photocopy of the manuscript*Pages:* 7*Number of Measures:* Andante moderato: 51, Sereno: 93,*Number of Movements:* 2*Condition:* Poor. Staff lines in photocopies have almost entirely faded away. It is barely legible.*Comments:* An extensive two movement work. Probably the first two movements of a larger work.*Incipit:***I****Andante moderato** ♩ = 66

Gtr. 1

Gtr. 2

II**Sereno** ♩ = 80

Gtr. 1

Gtr. 2

[No title]

Catalog Number: dC 661a

Instrumentation: Two guitars

Difficulty Level: 3

Duration: 4'30" ca

Publisher: Manuscript

Archive: Manuscript, photocopy of the manuscript

Pages: 7

Number of Measures: 143

Number of Movements: 1

Condition: Very good

Comments: This is an alternate (longer) version of the *Sereno* from dC 661. There is an indication of duration of 4'30". There is no tempo marking.

Incipit:

Sereno ♩=80

The image shows the beginning of a musical score for two guitars, labeled Gtr. 1 and Gtr. 2. The music is in 3/8 time, indicated by the time signature. Gtr. 1 plays a melodic line starting with a quarter note, followed by eighth notes and quarter notes. Gtr. 2 plays a rhythmic accompaniment consisting of eighth notes and quarter notes. The score is written on two staves, with Gtr. 1 on the top staff and Gtr. 2 on the bottom staff. The key signature is one flat (B-flat).

SONATA

Catalog Number: dC 661b

Instrumentation: Two guitars

Difficulty Level: 3

Duration: 1'30'' ca

Publisher: Manuscript

Archive: Manuscript. The manuscript contains also some sketches, probably for other movements

Pages: 2

Number of Measures: 32

Number of Movements: 1

Condition: Good

Comments: This is yet another version (shorter) of the *Sereno* from dC 661.

Incipit:

Sereno ♩=80

The musical score is written for two guitars, Gtr. 1 and Gtr. 2, in 3/8 time. The key signature has one flat (B-flat). The tempo is marked as ♩=80. The score shows the beginning of the piece, with Gtr. 1 playing a melodic line and Gtr. 2 providing a rhythmic accompaniment. The first measure of Gtr. 1 starts with a half note G4, followed by quarter notes A4, B4, and C5. The first measure of Gtr. 2 starts with a quarter note G2, followed by quarter notes A2, B2, and C3. The second measure of Gtr. 1 starts with a half note D5, followed by quarter notes E5, F5, and G5. The second measure of Gtr. 2 starts with a quarter note D2, followed by quarter notes E2, F2, and G2. The third measure of Gtr. 1 starts with a half note A5, followed by quarter notes B5, C6, and D6. The third measure of Gtr. 2 starts with a quarter note A2, followed by quarter notes B2, C3, and D3. The fourth measure of Gtr. 1 starts with a half note B5, followed by quarter notes C6, D6, and E6. The fourth measure of Gtr. 2 starts with a quarter note B2, followed by quarter notes C3, D3, and E3. The fifth measure of Gtr. 1 starts with a half note C6, followed by quarter notes D6, E6, and F6. The fifth measure of Gtr. 2 starts with a quarter note C3, followed by quarter notes D3, E3, and F3. The sixth measure of Gtr. 1 starts with a half note D6, followed by quarter notes E6, F6, and G6. The sixth measure of Gtr. 2 starts with a quarter note D3, followed by quarter notes E3, F3, and G3. The seventh measure of Gtr. 1 starts with a half note E6, followed by quarter notes F6, G6, and A6. The seventh measure of Gtr. 2 starts with a quarter note E3, followed by quarter notes F3, G3, and A3. The eighth measure of Gtr. 1 starts with a half note F6, followed by quarter notes G6, A6, and B6. The eighth measure of Gtr. 2 starts with a quarter note F3, followed by quarter notes G3, A3, and B3. The ninth measure of Gtr. 1 starts with a half note G6, followed by quarter notes A6, B6, and C7. The ninth measure of Gtr. 2 starts with a quarter note G3, followed by quarter notes A3, B3, and C4. The tenth measure of Gtr. 1 starts with a half note A6, followed by quarter notes B6, C7, and D7. The tenth measure of Gtr. 2 starts with a quarter note A3, followed by quarter notes B3, C4, and D4. The eleventh measure of Gtr. 1 starts with a half note B6, followed by quarter notes C7, D7, and E7. The eleventh measure of Gtr. 2 starts with a quarter note B3, followed by quarter notes C4, D4, and E4. The twelfth measure of Gtr. 1 starts with a half note C7, followed by quarter notes D7, E7, and F7. The twelfth measure of Gtr. 2 starts with a quarter note C4, followed by quarter notes D4, E4, and F4. The thirteenth measure of Gtr. 1 starts with a half note D7, followed by quarter notes E7, F7, and G7. The thirteenth measure of Gtr. 2 starts with a quarter note D4, followed by quarter notes E4, F4, and G4. The fourteenth measure of Gtr. 1 starts with a half note E7, followed by quarter notes F7, G7, and A7. The fourteenth measure of Gtr. 2 starts with a quarter note E4, followed by quarter notes F4, G4, and A4. The fifteenth measure of Gtr. 1 starts with a half note F7, followed by quarter notes G7, A7, and B7. The fifteenth measure of Gtr. 2 starts with a quarter note F4, followed by quarter notes G4, A4, and B4. The sixteenth measure of Gtr. 1 starts with a half note G7, followed by quarter notes A7, B7, and C8. The sixteenth measure of Gtr. 2 starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The seventeenth measure of Gtr. 1 starts with a half note A7, followed by quarter notes B7, C8, and D8. The seventeenth measure of Gtr. 2 starts with a quarter note A4, followed by quarter notes B4, C5, and D5. The eighteenth measure of Gtr. 1 starts with a half note B7, followed by quarter notes C8, D8, and E8. The eighteenth measure of Gtr. 2 starts with a quarter note B4, followed by quarter notes C5, D5, and E5. The nineteenth measure of Gtr. 1 starts with a half note C8, followed by quarter notes D8, E8, and F8. The nineteenth measure of Gtr. 2 starts with a quarter note C5, followed by quarter notes D5, E5, and F5. The twentieth measure of Gtr. 1 starts with a half note D8, followed by quarter notes E8, F8, and G8. The twentieth measure of Gtr. 2 starts with a quarter note D5, followed by quarter notes E5, F5, and G5. The twenty-first measure of Gtr. 1 starts with a half note E8, followed by quarter notes F8, G8, and A8. The twenty-first measure of Gtr. 2 starts with a quarter note E5, followed by quarter notes F5, G5, and A5. The twenty-second measure of Gtr. 1 starts with a half note F8, followed by quarter notes G8, A8, and B8. The twenty-second measure of Gtr. 2 starts with a quarter note F5, followed by quarter notes G5, A5, and B5. The twenty-third measure of Gtr. 1 starts with a half note G8, followed by quarter notes A8, B8, and C9. The twenty-third measure of Gtr. 2 starts with a quarter note G5, followed by quarter notes A5, B5, and C6. The twenty-fourth measure of Gtr. 1 starts with a half note A8, followed by quarter notes B8, C9, and D9. The twenty-fourth measure of Gtr. 2 starts with a quarter note A5, followed by quarter notes B5, C6, and D6. The twenty-fifth measure of Gtr. 1 starts with a half note B8, followed by quarter notes C9, D9, and E9. The twenty-fifth measure of Gtr. 2 starts with a quarter note B5, followed by quarter notes C6, D6, and E6. The twenty-sixth measure of Gtr. 1 starts with a half note C9, followed by quarter notes D9, E9, and F9. The twenty-sixth measure of Gtr. 2 starts with a quarter note C6, followed by quarter notes D6, E6, and F6. The twenty-seventh measure of Gtr. 1 starts with a half note D9, followed by quarter notes E9, F9, and G9. The twenty-seventh measure of Gtr. 2 starts with a quarter note D6, followed by quarter notes E6, F6, and G6. The twenty-eighth measure of Gtr. 1 starts with a half note E9, followed by quarter notes F9, G9, and A9. The twenty-eighth measure of Gtr. 2 starts with a quarter note E6, followed by quarter notes F6, G6, and A6. The twenty-ninth measure of Gtr. 1 starts with a half note F9, followed by quarter notes G9, A9, and B9. The twenty-ninth measure of Gtr. 2 starts with a quarter note F6, followed by quarter notes G6, A6, and B6. The thirtieth measure of Gtr. 1 starts with a half note G9, followed by quarter notes A9, B9, and C10. The thirtieth measure of Gtr. 2 starts with a quarter note G6, followed by quarter notes A6, B6, and C7. The thirty-first measure of Gtr. 1 starts with a half note A9, followed by quarter notes B9, C10, and D10. The thirty-first measure of Gtr. 2 starts with a quarter note A6, followed by quarter notes B6, C7, and D7. The thirty-second measure of Gtr. 1 starts with a half note B9, followed by quarter notes C10, D10, and E10. The thirty-second measure of Gtr. 2 starts with a quarter note B6, followed by quarter notes C7, D7, and E7.

[Two pieces]

Catalog Number: dC 662

Instrumentation: Two guitars

Difficulty Level: 3-4

Duration: 7' ca

Publisher: Manuscript

Archive: Manuscript, photocopy of the manuscript

Pages: 8

Number of Measures: Allegro vivo: 120, Andantino: 69

Number of Movements: 2

Condition: Good

Comments: Probably the first two movements of a Sonata

Incipit:

I

Allegro vivo ♩ = 138

Gtr. 1

Gtr. 2

II

Andantino ♩ = 66

Gtr. 1

Gtr. 2

SONATA SECONDA

Catalog Number: dC 663

Instrumentation: Two guitars

Difficulty Level: 4

Duration: 8' ca

Number of Movements: 3

Publisher: Berben (E. 4478 B.)

Editor/Curator: Salvatore Falcone

Publication Date: 2000

Incipit:

I

Allegro ♩ = 60

Gtr. 1

Gtr. 2

II

Adagio ♩ = 72

Gtr. 1

p

Gtr. 2

III

Allegro ♩ = 120

Gtr. 1

Gtr. 2

ADAGIO

Catalog Number: dC 664

Instrumentation: Guitar and [?]

Difficulty Level: 2

Duration: 3'30" ca (Adagio)

Publisher: Manuscript

Archive: First 8 pages of manuscript. Photocopy of the same eight pages from the same manuscript. The first movement is complete. The second movement is incomplete.

Pages: 8

Number of Measures: Adagio: 51, II: 42

Number of Movements: 2

Difficulty Level: Moderate easy

Condition: Good

Comments: The top staff has the indication "guitar" the bottom staff is in bass clef. This is most likely a duo for guitar and a non-transposing bass instrument. The second movement is incomplete.

Incipit:

I

Adagio

II

[no indications]

[No title]

Catalog Number: dC 665

Instrumentation: [Guitar and cello]

Publisher: Manuscript

Archive: Four manuscript pages numbered 1, 2, 3, and 5

Pages: 4

Number of Measures: 48

Number of Movements: 1

Condition: Good

Comments: Incomplete. For a treble and bass instrument capable of playing double stops. The top staff reaches down to a D-sharp below middle C. Margola did not typically use drop tunings on the guitar.

Incipit:

[no indications]

The image shows the beginning of a musical score for guitar and cello. It consists of two staves. The top staff is labeled [Gtr.] and uses a treble clef. The bottom staff is labeled [?] and uses a bass clef. Both staves are in 4/4 time. The first measure of the guitar part starts with a quarter rest, followed by a quarter note G4, a quarter rest, and a quarter note A4. The second measure of the guitar part starts with a quarter note B4, a quarter note C5, a quarter note B4, and a quarter note A4. The cello part in the first measure consists of a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. The second measure of the cello part consists of a quarter note B2, a quarter note A2, a quarter note G2, and a quarter note F2.

ANDANTE

Catalog Number: dC 666

Instrumentation: Guitar and harpsichord

Difficulty Level: 2

Duration: 2'30" ca

Publisher: Manuscript

Archive: Manuscript, photocopy of the manuscript

Pages: 6

Number of Measures: 47

Number of Movements: 1

Available recordings: Ficco, Davide (Beatrice Sterna, harpsichord) *Franco Margola: opere solistiche e da camera*. Oliphant. CNTP 01092. CD. 1992.

The track is erroneously labeled *Andante per chitarra e clavicembalo* dC 653.

Condition: Good

Incipit:

Andante ♩ = 66

Gtr.

Hpschd.

The musical score shows the beginning of the piece. The guitar part (Gtr.) is in 4/4 time and consists of three measures of rests. The harpsichord part (Hpschd.) begins with a mezzo-piano (mp) dynamic. The right hand of the harpsichord plays a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, and a quarter note D5. The left hand plays a bass line starting with a quarter note G2, followed by eighth notes F2, E2, and a quarter note D2. The piece is marked 'Andante' with a tempo of ♩ = 66.

[No title]

Catalog Number: dC 667

Instrumentation: Guitar and piano

Difficulty Level: 3-4

Publisher: Manuscript

Archive: Photocopy of the manuscript of the guitar part. The page is numbered "4." Last page of the separate guitar part of a duo. There is no score.

Pages: 1

Number of Measures: 12

Number of Movements: 1

Condition: Fair; legible but faded

Comments: This is the last page of the separate guitar part of a duo. The remaining pages are currently lost.

Incipit:

Gtr.

The musical notation is a single staff in 4/4 time, starting with a treble clef. It begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note D5, and a quarter note E5. The third measure contains a quarter note F5, a quarter note G5, and a quarter note A5. The fourth measure contains a quarter note B5, a quarter note C6, and a quarter note D6. The fifth measure contains a quarter note E6, a quarter note F6, and a quarter note G6. The sixth measure contains a quarter note A6, a quarter note B6, and a quarter note C7. The seventh measure contains a quarter note D7, a quarter note E7, and a quarter note F7. The eighth measure contains a quarter note G7, a quarter note A7, and a quarter note B7, with a triplet of eighth notes above it. The ninth measure contains a quarter note C8, a quarter note D8, and a quarter note E8. The tenth measure contains a quarter note F8, a quarter note G8, and a quarter note A8. The eleventh measure contains a quarter note B8, a quarter note C9, and a quarter note D9. The twelfth measure contains a quarter note E9, a quarter note F9, and a quarter note G9.

[No title]*Catalog Number:* dC 668*Instrumentation:* Guitar and piano*Difficulty Level:* 3*Publisher:* Manuscript*Archive:* Manuscript in ink of the first page of the score.*Pages:* 1*Number of Measures:* 14*Number of Movements:* 1*Condition:* Good

Comments: Incomplete. The piece is written in two staves, the top one for piano and the bottom for guitar. It is hard to explain why Margola would have written a piano part in one clef and placed it above the guitar part when in previous piano and guitar pieces he wrote the piano part in the traditional grand staff below the guitar part. It is possible the he considered writing both a guitar or two-guitar version as well as a piano one.

*Incipit:***[no indications]**

The image shows the beginning of a musical score for piano and guitar. The piano part is written on a treble clef staff, and the guitar part is also written on a treble clef staff. The key signature has one sharp (F#) and the time signature is 3/4. The piano part starts with a dotted quarter note followed by eighth notes. The guitar part starts with a quarter note followed by eighth notes.

[No title]

Catalog Number: dC 669

Instrumentation: Guitar and piano

Difficulty Level: 2

Publisher: Manuscript

Archive: Manuscript of the score, photocopy of the manuscript

Pages: 6

Number of Measures: 90

Number of Movements: 1

Difficulty Level: Moderate easy

Condition: Good

Comments: Unfinished. The last page ends with sketches. De Carli's catalogue doesn't mention that it is unfinished.

Incipit:

[no indications]

The image shows the beginning of a musical score for guitar and piano. The guitar part is written on a single staff in 4/4 time, starting with a treble clef and a key signature of one sharp (F#). The piano part is written on two staves (treble and bass clefs) in 4/4 time, also with a key signature of one sharp. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The guitar part consists of a series of eighth and sixteenth notes, some with accidentals. The piano part has a melodic line in the right hand and a harmonic accompaniment in the left hand. The score is marked with a common time signature of 4/4 and a key signature of one sharp (F#).

[No title]

Catalog Number: dC 670

Instrumentation: Guitar and [?]

Difficulty Level: 3

Publisher: Manuscript

Archive: Manuscript in ink

Pages: 2

Number of Measures: 40

Number of Movements: 1

Condition: Good

Comments: Unfinished

Incipit:

[no indications]

The image shows a musical score for two instruments. The top staff is labeled 'Gtr.' and uses a treble clef with a 2/4 time signature. The bottom staff is labeled '[?]' and uses a bass clef with a 2/4 time signature. The key signature has one sharp (F#). The score consists of 40 measures. The guitar part features a series of chords and melodic lines, while the unknown instrument part provides a bass line. The notation includes various note values, rests, and accidentals.

[No title]

Catalog Number: dC 671

Instrumentation: Guitar and [?]

Difficulty Level: 2

Publisher: Manuscript

Archive: Single manuscript of guitar part in ink with pencilled in lower voice. Possibly an arrangement for guitar of another piece.

Pages: 1

Number of Measures: 18

Number of Movements: 1

Difficulty Level: Moderate easy

Condition: Good

Comments: This is a single page of the guitar part (there is a multi measure rest) with no title of a piece for more instruments. It is incomplete.

Incipit:

[no indications]

[Gtr.] 

[No title]*Catalog Number:* dC 684*Instrumentation:* Flute and guitar*Difficulty Level:* 2*Duration:* 1'30' ca*Publisher:* Manuscript*Archive:* Manuscript and photocopy of the manuscript.*Pages:* 3*Number of Measures:* 46*Number of Movements:* 1*Available recordings:* Sabrina Pisciali (flute) and Gregorio Artunghi (guitar).
Music by Franco Margola. Lira Classica. LR CD 097. CD. 2003.

The track is titled "Per flauto e chitarra."

Condition: Good*Comments:* There are two different manuscripts of page 1 and only one each of pages 2 and 3.*Incipit:***[no indications]**

Fl.

Gtr.

The image shows the beginning of a musical score for flute and guitar. The flute part (top staff) starts with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). It begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, and continues with a series of eighth and quarter notes. The guitar part (bottom staff) also has a treble clef and 2/4 time signature with one sharp (F#). It starts with a quarter note G2, followed by quarter notes A2, B2, and C3, then a quarter rest, and continues with a series of quarter notes.

[No title]

Catalog Number: dC 685

Instrumentation: [Flute and guitar]

Difficulty Level: 2

Publisher: Manuscript

Archive: Manuscript, photocopy of the manuscript

Pages: 2

Number of Measures: 33

Number of Movements: 1

Condition: Good

Incipit:

[no indications]

The image shows the beginning of a musical score for Flute and Guitar. The score is written in 2/4 time and consists of two staves. The top staff is for the Flute (Fl.) and the bottom staff is for the Guitar (Gtr.). The key signature has one flat (B-flat). The Flute part starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The Guitar part starts with a quarter rest, followed by a quarter note G3, a quarter note A3, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, and a quarter note D3. The word "simili" is written above the guitar staff, indicating a similar texture or style.

[No title]

Catalog Number: dC 686

Instrumentation: [Flute and guitar]

Difficulty Level: 2

Duration: 1'30" ca

Publisher: Manuscript

Archive: Manuscript, photocopy of the manuscript

Pages: 3

Number of Measures: 32

Number of Movements: 1

Available recordings: Sabrina Pisciali (flute) and Gregorio Artunghi (guitar).
Music by Franco Margola. Lira Classica. LR CD 097. CD.
2003.

The track is titled "Per flauto e chitarra"

Condition: Good

Incipit:

[no indications]

The image shows the beginning of a musical score for Flute (Fl.) and Guitar (Gtr.) in 4/4 time. The key signature has one sharp (F#). The Flute part starts with a quarter note F#4, followed by eighth notes G4, A4, B4, and a quarter note C5. The Guitar part starts with a quarter note F#3, followed by eighth notes G3, A3, B3, and a quarter note C4. The notation continues for several measures, showing the initial melodic and harmonic development of the piece.

[No title]

Catalog Number: dC 687

Instrumentation: Flute and guitar

Difficulty Level: 2

Publisher: Manuscript

Archive: Manuscript of the first five pages

Pages: 5

Number of Measures: 90

Number of Movements: 1

Condition: Good

Incipit:

[no indications]

The image displays a musical score for Flute (Fl.) and Guitar (Gtr.) in 4/4 time. The Flute part begins with a treble clef and a key signature of one sharp (F#). The first measure contains a quarter note F#4, followed by quarter notes G4, A4, and B4. The second measure contains quarter notes C5, B4, and A4. The third measure contains quarter notes G4, F#4, and E4. The fourth measure contains quarter notes D4, C4, and B3. The fifth measure contains quarter notes A3, G3, and F#3. The sixth measure contains quarter notes E3, D3, and C3. The seventh measure contains quarter notes B2, A2, and G2. The eighth measure contains quarter notes F#2, E2, and D2. The ninth measure contains quarter notes C2, B1, and A1. The tenth measure contains quarter notes G1, F#1, and E1. The eleventh measure contains quarter notes D1, C1, and B0. The twelfth measure contains quarter notes A0, G0, and F#0. The thirteenth measure contains quarter notes E0, D0, and C0. The fourteenth measure contains quarter notes B0, A0, and G0. The fifteenth measure contains quarter notes F#0, E0, and D0. The sixteenth measure contains quarter notes C0, B0, and A0. The seventeenth measure contains quarter notes G0, F#0, and E0. The eighteenth measure contains quarter notes D0, C0, and B0. The nineteenth measure contains quarter notes A0, G0, and F#0. The twentieth measure contains quarter notes E0, D0, and C0. The guitar part begins with a treble clef and a key signature of one sharp (F#). The first measure contains a quarter note F#4, followed by quarter notes G4, A4, and B4. The second measure contains quarter notes C5, B4, and A4. The third measure contains quarter notes G4, F#4, and E4. The fourth measure contains quarter notes D4, C4, and B3. The fifth measure contains quarter notes A3, G3, and F#3. The sixth measure contains quarter notes E3, D3, and C3. The seventh measure contains quarter notes B2, A2, and G2. The eighth measure contains quarter notes F#2, E2, and D2. The ninth measure contains quarter notes C2, B1, and A1. The tenth measure contains quarter notes G1, F#1, and E1. The eleventh measure contains quarter notes D1, C1, and B0. The twelfth measure contains quarter notes A0, G0, and F#0. The thirteenth measure contains quarter notes E0, D0, and C0. The fourteenth measure contains quarter notes B0, A0, and G0. The fifteenth measure contains quarter notes F#0, E0, and D0. The sixteenth measure contains quarter notes C0, B0, and A0. The seventeenth measure contains quarter notes G0, F#0, and E0. The eighteenth measure contains quarter notes D0, C0, and B0. The nineteenth measure contains quarter notes A0, G0, and F#0. The twentieth measure contains quarter notes E0, D0, and C0. The guitar part is marked with a double bar line and a slash in the second, third, and fourth measures, indicating that the notation is not shown for those measures.

[No title]

Catalog Number: dC 688

Instrumentation: Flute and guitar

Difficulty Level: [3]

Publisher: Manuscript

Archive: Manuscript of the first 3 pages of the score

Pages: 3

Number of Measures: 70

Number of Movements: 1

Condition: Good.

Comments: Unfinished.

Incipit:

[no indications]

The image shows the beginning of a musical score for Flute (Fl.) and Guitar (Gtr.) in 3/4 time. The Flute part is written on a treble clef staff and begins with a series of eighth notes, some beamed together, and some with accents. The Guitar part is written on a treble clef staff and begins with a series of quarter notes. The score is labeled 'Fl.' and 'Gtr.' on the left side of the staves.

[No title]

Catalog Number: dC 689

Instrumentation: Flute and guitar

Difficulty Level: 3

Duration: 2'ca

Publisher: Manuscript

Archive: Manuscript

Pages: 4

Number of Measures: 39

Number of Movements: 1

Available recordings: Sabrina Pisciali (flute) and Gregorio Artunghi (guitar).

Music by Franco Margola. Lira Classica. LR CD 097. CD. 2003.

Condition: Good

Incipit:

[no indications]

The image shows the beginning of a musical score for Flute (Fl.) and Guitar (Gtr.). The score is in 4/4 time and features a melodic line for the flute and a harmonic accompaniment for the guitar. The flute part starts with a series of eighth notes, followed by a half note, and then a series of eighth notes with a slur. The guitar part starts with a series of quarter notes, followed by a half note, and then a series of quarter notes. The key signature has one sharp (F#).

[No title]

Catalog Number: dC 690

Instrumentation: [Flute and guitar]

Difficulty Level: [2]

Publisher: Manuscript

Archive: Manuscript

Pages: 2

Number of Measures: 24

Number of Movements: 1

Condition: Good

Comments: Unfinished

Incipit:

[no indications]

[Fl.] *mf*

[Gtr.]

[No title]*Catalog Number:* dC 691*Instrumentation:* [Flute and guitar]*Difficulty Level:* 3*Duration:* 1' ca*Publisher:* Manuscript*Archive:* Manuscript in ink. The last six measures are in pencil.*Pages:* 4*Number of Measures:* I: 16, II: 16*Number of Movements:* 2*Available recordings:* Sabrina Pisciali (flute) and Gregorio Artunghi (guitar).
Music by Franco Margola. Lira Classica. LR CD 097. CD. 2003.*Condition:* Good*Incipit:***I****[no indications]**
II**[no indications]**

[No title]*Catalog Number:* dC 692*Instrumentation:* Flute and guitar*Archive:* According to de Carli's notes, it seems that a sheet containing 4 pages of music was mistakenly catalogued as a separate incomplete piece. De Carli later realized that they were the last four pages of the first movement of the *Sonata Sesta* for flute and guitar 266. So dC 692 does not exist.**[No title]***Catalog Number:* dC 693*Instrumentation:* [Flute and guitar]*Difficulty Level:* [2]*Publisher:* Manuscript*Archive:* Manuscript of the first page*Pages:* 1*Number of Measures:* 10*Number of Movements:* 1*Condition:* Good*Comments:* Unfinished*Incipit:***[no indications]**

[Fl.]

[Gtr.]

ALLEGRETTO

Catalog Number: dC 694

Instrumentation: [Flute and guitar]

Difficulty Level: 1-2

Publisher: Manuscript

Archive: Manuscript in ink

Pages: 7

Number of Measures: 105

Number of Movements: 1

Condition: Good

Comments: Unfinished

Incipit:

Allegretto ♩ = 104

The image shows the beginning of a musical score for Flute and Guitar. The score is written in 3/4 time and D major. The Flute part (top staff) starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first measure contains a quarter note D4, followed by a quarter note E4, and a quarter note F#4. The second measure contains a quarter note G4, followed by a quarter note A4, and a quarter note B4. The third measure contains a quarter note C5, followed by a quarter note B4, and a quarter note A4. The fourth measure contains a quarter note G4, followed by a quarter note F#4, and a quarter note E4. The fifth measure contains a quarter note D4, followed by a quarter note C4, and a quarter note B3. The sixth measure contains a quarter note A3, followed by a quarter note G3, and a quarter note F#3. The seventh measure contains a quarter note E3, followed by a quarter note D3, and a quarter note C3. The eighth measure contains a quarter note B2, followed by a quarter note A2, and a quarter note G2. The ninth measure contains a quarter note F#2, followed by a quarter note E2, and a quarter note D2. The tenth measure contains a quarter note C2, followed by a quarter note B1, and a quarter note A1. The Guitar part (bottom staff) starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first measure contains a quarter note D4, followed by a quarter note E4, and a quarter note F#4. The second measure contains a quarter note G4, followed by a quarter note A4, and a quarter note B4. The third measure contains a quarter note C5, followed by a quarter note B4, and a quarter note A4. The fourth measure contains a quarter note G4, followed by a quarter note F#4, and a quarter note E4. The fifth measure contains a quarter note D4, followed by a quarter note C4, and a quarter note B3. The sixth measure contains a quarter note A3, followed by a quarter note G3, and a quarter note F#3. The seventh measure contains a quarter note E3, followed by a quarter note D3, and a quarter note C3. The eighth measure contains a quarter note B2, followed by a quarter note A2, and a quarter note G2. The ninth measure contains a quarter note F#2, followed by a quarter note E2, and a quarter note D2. The tenth measure contains a quarter note C2, followed by a quarter note B1, and a quarter note A1.

ALLEGRO

Catalog Number: dC 695

Instrumentation: Flute and guitar

Difficulty Level: 2

Duration: 3'30'' ca

Publisher: Manuscript

Archive: Manuscript

Pages: 8

Number of Measures: 93

Number of Movements: 1

Available recordings: Sabrina Pisciali (flute) and Gregorio Artunghi (guitar).
Music by Franco Margola. Lira Classica. LR CD 097. CD.
2003.

Condition: Good

Incipit:

Allegro ♩ = 108

[Fl.]

mp

[Gtr.]

ANDANTE

Catalog Number: dC 696

Instrumentation: [Flute and guitar]

Difficulty Level: 2-3

Duration: 1' 20'' ca

Publisher: Manuscript

Archive: Manuscript

Pages: 2

Number of Measures: 29

Number of Movements: 1

Available recordings: Sabrina Pisciali (flute) and Gregorio Artunghi (guitar).
Music by Franco Margola. Lira Classica. LR CD 097. CD. 2003.

Condition: Good

Comments: Note: the opening minor ninths are an atypical feature in Margola. The flute and the guitar outline diminished chords a half-step apart.

Incipit:

Andante ♩ = 72

The image shows the beginning of a musical score for 'Andante' by Franco Margola. It consists of two staves: [Fl.] (Flute) and [Gtr.] (Guitar). The music is in 3/8 time and D major. The flute part starts with a melodic line, and the guitar part provides a harmonic accompaniment with a bass line. The first measure shows a diminished chord in both parts, a half-step apart.

ANDANTE

Catalog Number: dC 697

Instrumentation: Flute and guitar

Difficulty Level: 2

Duration: 4' ca

Publisher: Manuscript

Archive: Manuscript of the score

Pages: 6

Number of Measures: 115

Number of Movements: 1

Available recordings: Sabrina Pisciali (flute) and Gregorio Artunghi (guitar).
Music by Franco Margola. Lira Classica. LR CD 097. CD.
2003.

Condition: Good

Comments: There are two final barlines, one at the end of page five and one at the end of page six.

Incipit:

Andante ♩. = 63

The image shows the beginning of a musical score for Flute (Fl.) and Guitar (Gtr.). Both parts are written in treble clef with a 6/8 time signature. The key signature has one sharp (F#). The flute part starts with a quarter note G4, followed by eighth notes A4, B4, C5, and D5, then a quarter rest, eighth notes E5, F5, G5, and A5, and finally a quarter note G5. The guitar part starts with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note D5, eighth notes E5, F5, and G5, a quarter note G4, eighth notes F4, E4, and D4, a quarter note C4, eighth notes B3, A3, and G3, a quarter note F3, eighth notes E3, D3, and C3, a quarter note B2, eighth notes A2, G2, and F2, a quarter note E2, eighth notes D2, C2, and B1, and finally a quarter note A1.

CINQUE IMPRESSIONI*Catalog Number:* dC 698*Instrumentation:* Flute and Guitar*Difficulty level:* 2*Duration:* 5' ca*Number of Movements:* 5*Publisher:* Les Productions d'OZ (DZ 1329)*Editor/Curator:* Federico Bonacossa*Publication Date:* 2009*Available recordings:* Sabrina Pisciali (flute) and Gregorio Artunghi (guitar).
*Music by Franco Margola. Lira Classica. LR CD 097. CD. 2003.**Incipit:*

I

Andantino ♩ = 69

Fl. *mf*

Gtr.

II

Allegretto ma sereno ♩ = 96

Fl. *mp*

Gtr.

III

Moderato ♩ = 88

Fl.  *mp*

Gtr. 

IV


Allegretto ♩ = 92

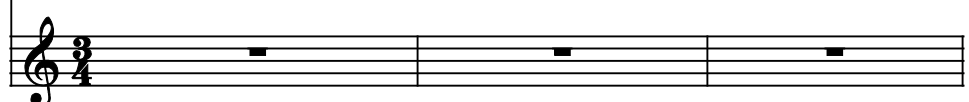
Fl. 

Gtr. 

V

Vivace con brio

Fl. 

Gtr. 

DOLCEMENTE AFFETTUOSO

Catalog Number: dC 699

Instrumentation: [Flute and guitar]

Difficulty Level: 2

Publisher: Manuscript

Archive: Manuscript of the first page

Pages: 1

Number of Measures: 10

Number of Movements: 1

Condition: Good

Comments: Incomplete. The guitar part is entirely linear. This piece could very well be for any two treble instruments.

Incipit:

Dolcemente affettuoso

The image shows the beginning of a musical score for Flute and Guitar. The title is "Dolcemente affettuoso". The score is in 4/4 time and the key signature has one sharp (F#). The Flute part ([Fl.]) starts with a treble clef and a key signature of one sharp. The first measure contains a half note F#4, a quarter note G4, and a quarter note A4, all beamed together. The second measure contains a half note B4, a quarter note C5, and a quarter note D5, all beamed together. The third measure contains a half note E5, a quarter note F#5, and a quarter note G5, all beamed together. The fourth measure contains a half note A5, a quarter note B5, and a quarter note C6, all beamed together. The fifth measure contains a half note D6, a quarter note E6, and a quarter note F#6, all beamed together. The sixth measure contains a half note G6, a quarter note A6, and a quarter note B6, all beamed together. The seventh measure contains a half note C7, a quarter note D7, and a quarter note E7, all beamed together. The eighth measure contains a half note F#7, a quarter note G7, and a quarter note A7, all beamed together. The ninth measure contains a half note B7, a quarter note C8, and a quarter note D8, all beamed together. The tenth measure contains a half note E8, a quarter note F#8, and a quarter note G8, all beamed together. The Guitar part ([Gtr.]) starts with a treble clef and a key signature of one sharp. The first measure contains a half note F#4, a quarter note G4, and a quarter note A4, all beamed together. The second measure contains a half note B4, a quarter note C5, and a quarter note D5, all beamed together. The third measure contains a half note E5, a quarter note F#5, and a quarter note G5, all beamed together. The fourth measure contains a half note A5, a quarter note B5, and a quarter note C6, all beamed together. The fifth measure contains a half note D6, a quarter note E6, and a quarter note F#6, all beamed together. The sixth measure contains a half note G6, a quarter note A6, and a quarter note B6, all beamed together. The seventh measure contains a half note C7, a quarter note D7, and a quarter note E7, all beamed together. The eighth measure contains a half note F#7, a quarter note G7, and a quarter note A7, all beamed together. The ninth measure contains a half note B7, a quarter note C8, and a quarter note D8, all beamed together. The tenth measure contains a half note E8, a quarter note F#8, and a quarter note G8, all beamed together.

FANTASIA

Catalog Number: dC 700

Instrumentation: Flute and guitar

Difficulty Level: 3

Duration: 3'30" ca

Publisher: Manuscript

Archive: Manuscript in ink; photocopy of the manuscript

Pages: 6

Number of Measures: 90

Number of Movements: 1

Available recordings: Pisciali, Sabrina (flute) and Gregorio Artunghi (guitar).
Franco Margola. Provincia di Brescia. PHCL001. CD.
 1997.

Condition: Good

Comments: The guitar part contains a lot of arpeggios. This piece makes use of a variety of rhythms.

Incipit:

Allegretto ♩ = 104

Fl.

Gtr.

MARCETTA

Catalog Number: dC 701

Instrumentation: [Flute and guitar]

Difficulty Level: 3

Duration: 2'30" ca

Publisher: Manuscript

Archive: Manuscript in ink.

Pages: 5

Number of Measures: 73

Number of Movements: 1

Available recordings: Sabrina Pisciali (flute) and Gregorio Artunghi (guitar).
Music by Franco Margola. Lira Classica. LR CD 097. CD.
2003.

Condition: Good

Comments: The guitar part is more idiomatic than usual with a lot of arpeggios, broken thirds etc.

Incipit:

Vivace ♩ = 126

The image shows the beginning of the piece 'Marcetta' for Flute and Guitar. It consists of two staves: the top staff is for the Flute (labeled [Fl.]) and the bottom staff is for the Guitar (labeled [Gtr.]). Both staves are in 4/4 time. The music is marked 'Vivace' with a tempo of 126 beats per minute. The key signature has one sharp (F#). The flute part starts with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and continues with eighth and sixteenth notes. The guitar part starts with a quarter rest, followed by a series of eighth and sixteenth notes, including arpeggios and broken thirds.

MODERATO

Catalog Number: dC 702

Instrumentation: [Flute and guitar]

Difficulty Level: 1-2

Duration: 1' ca

Publisher: Manuscript

Archive: Manuscript in ink.

Pages: 2

Number of Measures: 24

Number of Movements: 1

Available recordings: Sabrina Pisciali (flute) and Gregorio Artunghi (guitar).
Music by Franco Margola. Lira Classica. LR CD 097. CD.
2003.

Condition: Good

Incipit:

Moderato ♩ = 92

[Fl.]

[Gtr.]

MODERATO

Catalog Number: dC 703

Instrumentation: [Flute and guitar]

Difficulty Level: 2

Duration: 1' 30" ca

Publisher: Manuscript

Archive: Manuscript in ink, photocopy of the manuscript

Pages: 2

Number of Measures: 27

Number of Movements: 1

Available recordings: Sabrina Pisciali (flute) and Gregorio Artunghi (guitar).
Music by Franco Margola. Lira Classica. LR CD 097. CD.
2003.

Condition: Good

Incipit:

Moderato ♩=72

The image shows the beginning of a musical score for Flute and Guitar. The tempo is marked 'Moderato' with a quarter note equal to 72 beats per minute. The time signature is 4/4. The flute part (top staff) begins with a melodic line of eighth and sixteenth notes, featuring a slur over the first four measures and a fermata over the eighth measure. The guitar part (bottom staff) provides a rhythmic accompaniment with a steady eighth-note pattern.

MODERATO*Catalog Number:* dC 704*Instrumentation:* [Flute and guitar]*Difficulty Level:* 2*Duration:* 1'30" ca*Publisher:* Manuscript*Archive:* Manuscript in ink, photocopy of the manuscript*Pages:* 2*Number of Measures:* 23*Number of Movements:* 1*Available recordings:* Sabrina Pisciali (flute) and Gregorio Artunghi (guitar).
Music by Franco Margola. Lira Classica. LR CD 097. CD.
2003.*Condition:* Good*Comments:* There is frequent use of dissonant intervals*Incipit:*

Moderato ♩ = 72

[Fl.]

[Gtr.]

MODERATO CON SPIRITO

Catalog Number: dC 705

Instrumentation: Flute and guitar

Difficulty Level: [1]

Publisher: Manuscript

Archive: First page of the manuscript in ink

Pages: 1

Number of Measures: 17

Number of Movements: 1

Condition: Fair

Comments: Incomplete

Incipit:

Moderato con spirito ♩ = 84

The image shows the beginning of a musical score for Flute (Fl.) and Guitar (Gtr.). The music is in 2/4 time and D major. The tempo is Moderato con spirito, with a quarter note equal to 84 beats per minute. The flute part starts with a melodic line of eighth and sixteenth notes, while the guitar part provides a harmonic accompaniment with chords and single notes.

Fl.

Gtr.

[No title]

Catalog Number: dC 706

Instrumentation: [Flute and guitar]

Difficulty Level: [1]

Publisher: Manuscript

Archive: First page of the manuscript in ink.

Pages: 1

Number of Measures: 26

Number of Movements: 1

Condition: Good

Comments: Incomplete. There are several corrections.

Incipit:

[no indications]

The image shows the beginning of a musical score for Flute (Fl.) and Guitar (Gtr.) in 3/4 time. The Flute part starts with a treble clef and a 3/4 time signature. The first measure contains a quarter note G4, followed by a series of eighth notes: A4, B4, C5, B4, A4, G4. The second measure contains a quarter note A4, followed by a quarter note B4, and a half note C5. The third measure contains a quarter note B4, followed by a quarter note A4, and a half note G4. The fourth measure contains a quarter note G4, followed by a quarter note F4, and a half note E4. The Guitar part starts with a treble clef and a 3/4 time signature. The first measure contains a quarter note G2, followed by a quarter note A2, and a half note B2. The second measure contains a quarter note C3, followed by a quarter note D3, and a half note E3. The third measure contains a quarter note F2, followed by a quarter note G2, and a half note A2. The fourth measure contains a quarter note B1, followed by a quarter note C2, and a half note D2. The fifth measure contains a quarter note E2, followed by a quarter note F2, and a half note G2. The sixth measure contains a quarter note A2, followed by a quarter note B2, and a half note C3. The seventh measure contains a quarter note D3, followed by a quarter note E3, and a half note F3. The eighth measure contains a quarter note G3, followed by a quarter note A3, and a half note B3. The ninth measure contains a quarter note C4, followed by a quarter note D4, and a half note E4. The tenth measure contains a quarter note F4, followed by a quarter note G4, and a half note A4. The eleventh measure contains a quarter note B4, followed by a quarter note C5, and a half note B4. The twelfth measure contains a quarter note A4, followed by a quarter note G4, and a half note F4. The thirteenth measure contains a quarter note E4, followed by a quarter note D4, and a half note C4. The fourteenth measure contains a quarter note B3, followed by a quarter note A3, and a half note G3. The fifteenth measure contains a quarter note F3, followed by a quarter note E3, and a half note D3. The sixteenth measure contains a quarter note C3, followed by a quarter note B2, and a half note A2. The seventeenth measure contains a quarter note G2, followed by a quarter note F2, and a half note E2. The eighteenth measure contains a quarter note D2, followed by a quarter note C2, and a half note B1. The nineteenth measure contains a quarter note A1, followed by a quarter note G1, and a half note F1. The twentieth measure contains a quarter note E1, followed by a quarter note D1, and a half note C1. The twenty-first measure contains a quarter note B0, followed by a quarter note A0, and a half note G0. The twenty-second measure contains a quarter note F0, followed by a quarter note E0, and a half note D0. The twenty-third measure contains a quarter note C1, followed by a quarter note B0, and a half note A0. The twenty-fourth measure contains a quarter note B0, followed by a quarter note A0, and a half note G0. The twenty-fifth measure contains a quarter note G0, followed by a quarter note F0, and a half note E0. The twenty-sixth measure contains a quarter note E0, followed by a quarter note D0, and a half note C0.

SONATA NO. 9

Catalog Number: dC 707

Instrumentation: Flute and guitar

Difficulty Level: 2

Duration: 7' ca

Publisher: Manuscript

Archive: Manuscript in ink, photocopy of the manuscript

Pages: 11

Number of Measures: Andantino: 111, Larghetto: 28, Scherzo: 72

Number of Movements: 3

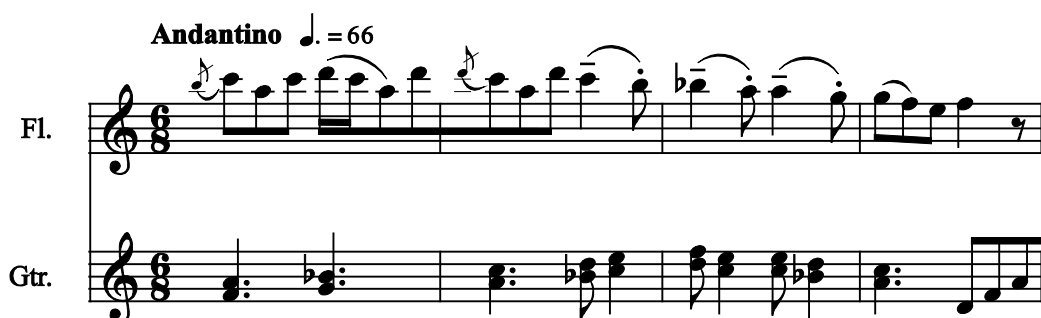
Available recordings: Sabrina Pisciali (flute) and Gregorio Artunghi (guitar).
Music by Franco Margola. Lira Classica. LR CD 097. CD.
 2003.

Condition: Good

Incipit:

I

Andantino ♩ = 66



Fl.

Gtr.

II

Larghetto ♩ = 76



Fl.

Gtr.

III

Scherzo $\text{♩} = 84$

Fl.

Gtr.

[No title]*Catalog Number:* dC 708*Instrumentation:* Flute and guitar*Difficulty Level:* 3*Difficulty Level:* 3*Duration:* 3'30' ca*Publisher:* Manuscript*Archive:* Manuscript of the score, photocopy of the manuscript*Pages:* 4*Number of Measures:* I: 38, Adagio: 32*Number of Movements:* 2*Available recordings:* Sabrina Pisciali (flute) and Gregorio Artunghi (guitar).
*Music by Franco Margola. Lira Classica. LR CD 097. CD. 2003.**Condition:* Good*Comments:* They are probably the first two movements of a sonata*Incipit:***I****[no indications]**

Fl.

Gtr.

II**Adagio** (♩ = 66)

Fl.

Gtr.

SPRITOSO

Catalog Number: dC 709

Instrumentation: Flute and guitar

Difficulty Level: 1-2

Duration: 3' ca

Publisher: Manuscript

Archive: Manuscript of the score in ink.

Pages: 8

Number of Measures: 116

Number of Movements: 1

Available recordings: Sabrina Pisciali (flute) and Gregorio Artunghi (guitar).

Music by Franco Margola. Lira Classica. LR CD 097. CD. 2003.

Condition: Good

Incipit:

Spiritoso ♩ = 80

The image shows the beginning of a musical score for Flute (Fl.) and Guitar (Gtr.). The tempo is marked 'Spiritoso' with a quarter note equal to 80 beats per minute. The music is in 6/8 time and D major. The flute part starts with a series of eighth notes, and the guitar part provides a rhythmic accompaniment with eighth and quarter notes.

Fl.

Gtr.

VIVACE*Catalog Number:* dC 710*Instrumentation:* [Flute and guitar]*Difficulty Level:* 2-3*Duration:* 5' ca*Publisher:* Manuscript*Archive:* Manuscript of the score, photocopy of the manuscript*Pages:* 10*Number of Measures:* 169*Number of Movements:* 1*Available recordings:* Sabrina Pisciali (flute) and Gregorio Artunghi (guitar).
Music by Franco Margola. Lira Classica. LR CD 097. CD. 2003.*Condition:* Good*Incipit:***Vivace** ♩ = 126

The image shows the beginning of a musical score for Flute (Fl.) and Guitar (Gtr.) in 4/4 time, marked **Vivace** with a tempo of ♩ = 126. The flute part starts with a triplet of eighth notes (F4, G4, A4), followed by a quarter note (B4), a quarter note (C5), and a quarter note (D5). The guitar part starts with a quarter rest, followed by a quarter note (F4), a quarter note (G4), a quarter note (A4), and a quarter note (B4). The score includes various accidentals and articulation marks such as slurs and accents.

VIVACE

Catalog Number: dC 711

Instrumentation: [Flute and guitar]

Difficulty Level: 2

Duration: 5' ca

Publisher: Manuscript

Archive: Manuscript of the score, photocopy of the manuscript

Pages: 8

Number of Measures: 152

Number of Movements: 1

Condition: Good (there are several faded pencil markings as if the paper has been recycled)

Comments: Completely different piece than dC 710. Notable use of dissonance in the opening measures.

Incipit:

Vivace ♩ = 126

The image shows the beginning of a musical score for Flute (Fl.) and Guitar (Gtr.). The music is in 4/4 time and the key signature has one sharp (F#). The Flute part starts with a melodic line featuring eighth and sixteenth notes, including a triplet of eighth notes in the second measure. The Guitar part provides a harmonic accompaniment with a steady eighth-note pattern. The first measure of the guitar part contains a dissonant chord with F# and B natural.

[No title]

Catalog Number: dC 712

Instrumentation: [Flute and guitar]

Difficulty Level: [1-2]

Publisher: Manuscript

Archive: Pages 1 and 3 of the manuscript

Pages: 2

Number of Measures: 24

Number of Movements: 1

Condition: Good

Comments: Incomplete. The remaining pages are currently lost.

Incipit:

[no indications]

The image shows the beginning of a musical score for Flute (Fl.) and Guitar (Gtr.) in 4/4 time. The Flute part starts with a treble clef and a 4/4 time signature. The first measure contains a quarter note G4, followed by eighth notes A4, B4, and C5. The second measure contains quarter notes D5, E5, and F5. The third measure contains quarter notes G5, A5, and B5. The fourth measure contains a quarter note C6, followed by a dotted quarter note B5, and an eighth note A5. The fifth measure contains a quarter note G5, followed by a dotted quarter note F5, and an eighth note E5. The sixth measure contains a quarter note D5, followed by a dotted quarter note C5, and an eighth note B4. The seventh measure contains a quarter note A4, followed by a dotted quarter note G4, and an eighth note F4. The eighth measure contains a quarter note E4, followed by a dotted quarter note D4, and an eighth note C4. The ninth measure contains a quarter note B3, followed by a dotted quarter note A3, and an eighth note G3. The tenth measure contains a quarter note F3, followed by a dotted quarter note E3, and an eighth note D3. The eleventh measure contains a quarter note C3, followed by a dotted quarter note B2, and an eighth note A2. The twelfth measure contains a quarter note G2, followed by a dotted quarter note F2, and an eighth note E2. The thirteenth measure contains a quarter note D2, followed by a dotted quarter note C2, and an eighth note B1. The fourteenth measure contains a quarter note A1, followed by a dotted quarter note G1, and an eighth note F1. The fifteenth measure contains a quarter note E1, followed by a dotted quarter note D1, and an eighth note C1. The sixteenth measure contains a quarter note B0, followed by a dotted quarter note A0, and an eighth note G0. The seventeenth measure contains a quarter note F0, followed by a dotted quarter note E0, and an eighth note D0. The eighteenth measure contains a quarter note C0, followed by a dotted quarter note B0, and an eighth note A0. The nineteenth measure contains a quarter note B0, followed by a dotted quarter note A0, and an eighth note G0. The twentieth measure contains a quarter note A0, followed by a dotted quarter note G0, and an eighth note F0. The twenty-first measure contains a quarter note G0, followed by a dotted quarter note F0, and an eighth note E0. The twenty-second measure contains a quarter note F0, followed by a dotted quarter note E0, and an eighth note D0. The twenty-third measure contains a quarter note E0, followed by a dotted quarter note D0, and an eighth note C0. The twenty-fourth measure contains a quarter note D0, followed by a dotted quarter note C0, and an eighth note B0.

[No title]

Catalog Number: dC 727

Instrumentation: Bassoon and [guitar]

Difficulty Level: 2

Duration: 1' ca

Publisher: Manuscript

Archive: Manuscript in ink of the score and the separate bassoon part. Photocopy of both. There score and parts are labelled "4" which suggests that this was part of a set of pieces.

Pages: Score: 2, bassoon part: 1

Number of Measures: 35

Number of Movements: 1

Available recordings: Davide Ficco (Diego Chenna, Bassoon). *Franco Margola: opere solistiche e da camera*. Oliphant. CNTP 01092. CD. 1992.

The track is erroneously labeled *Frammento n. 4 per fagotto e chitarra* dC 712

Condition: Good

Comments: The guitar part is written in concert pitch in bass clef. This is unusual. The music however is clearly intended for guitar. This is a complete piece or movement although de Carli describes it as incomplete.

Incipit:

[no indications]

The image shows the beginning of a musical score for Bassoon and Guitar. The Bassoon part is written on a single staff with a bass clef, a key signature of one flat (B-flat), and a 3/4 time signature. It starts with a quarter rest, followed by a series of eighth and sixteenth notes, including a triplet of eighth notes. The Guitar part is written on a single staff with a bass clef and a 3/4 time signature. It begins with a quarter note, followed by a measure with a repeat sign (//), and then continues with a series of chords and eighth notes.

[No title]

Catalog Number: dC 728

Instrumentation: Bassoon and guitar

Difficulty Level: [2]

Publisher: Manuscript

Archive: First page of the manuscript score and photocopy.

Pages: 1

Number of Measures: 20

Number of Movements: 1

Condition: Good

Comments: Incomplete, perhaps intended to be combined with dC 727

Incipit:

[no indications]

The image displays the beginning of a musical score for Bassoon (Bsn.) and Guitar (Gtr.). The score is written in 3/4 time and B-flat major. The Bassoon part starts with a whole rest in the first measure, followed by a half note G4, a quarter note A4, and a quarter note Bb4, all under a slur. The Guitar part begins with a bass clef and a key signature of one flat. It features a rhythmic accompaniment of eighth and sixteenth notes, starting with a quarter note G2, followed by eighth notes A2, Bb2, and C3, and then a series of sixteenth notes and chords in the lower register.

[No title]

Catalog Number: dC 730

Instrumentation: Horn and guitar

Difficulty Level: 2

Publisher: Manuscript

Archive: Two photocopies of a manuscript of the score, one with the indication "copia per Morugoni."

Pages: 1

Number of Measures: 15

Number of Movements: 1

Condition: Fair

Comments: Incomplete.

Incipit:

[no indications]

The image shows a musical score for Horn and Guitar. The Horn part (Hn.) is in the upper staff and the Guitar part (Gtr.) is in the lower staff. Both parts are in treble clef. The time signature is 3/4. The Horn part starts with a melodic line, and the Guitar part starts with a rhythmic accompaniment. The score is labeled as an incipit with no indications.

[No title]

Catalog Number: dC 742

Instrumentation: Violin and guitar

Difficulty Level: 2

Publisher: Manuscript

Archive: Manuscript copy of the score in ink, photocopy of the manuscript

Pages: 3

Number of Measures: 71

Number of Movements: 1

Condition: Good

Incipit:

[no indications]

VI.

Gtr.

The image shows the beginning of a musical score for Violin and Guitar. Both parts are in 2/4 time. The Violin part (VI.) starts with a 7th fret barre (indicated by a '7' above the staff) and a melodic line consisting of quarter notes and eighth notes. The Guitar part (Gtr.) starts with a series of chords, including a D major chord with a sharp sign above it, and a G major chord with a sharp sign above it. The score is written in treble clef for both instruments.

[No title]

Catalog Number: dC 743

Instrumentation: Violin and [guitar]

Difficulty Level: 2

Publisher: Manuscript

Archive: First two pages of the manuscript in ink.

Pages: 2

Number of Measures: 24

Number of Movements: 1

Condition: Good

Comments: Incomplete

Incipit:

[no indications]

The image shows the beginning of a musical score for Violin (VI.) and Guitar (Gtr.). The music is in 3/4 time and D major. The Violin part starts with a treble clef and a key signature of one sharp (F#). The first measure contains a half note D4, a quarter note E4, and a quarter note F#4. The second measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The third measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The fourth measure contains a quarter note G4, a quarter note F#4, and a quarter note E4. The fifth measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The sixth measure contains a quarter note A3, a quarter note G3, and a quarter note F#3. The seventh measure contains a quarter note E3, a quarter note D3, and a quarter note C3. The eighth measure contains a quarter note B2, a quarter note A2, and a quarter note G2. The Guitar part starts with a treble clef and a key signature of one sharp (F#). The first measure contains a half note D4, a quarter note E4, and a quarter note F#4. The second measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The third measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The fourth measure contains a quarter note G4, a quarter note F#4, and a quarter note E4. The fifth measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The sixth measure contains a quarter note A3, a quarter note G3, and a quarter note F#3. The seventh measure contains a quarter note E3, a quarter note D3, and a quarter note C3. The eighth measure contains a quarter note B2, a quarter note A2, and a quarter note G2.

[No title]

Catalog Number: dC 744

Instrumentation: Violin and guitar

Difficulty Level: 2

Difficulty Level: 2

Publisher: Manuscript

Archive: Manuscript copy of the score in ink and photocopy.

Pages: 3

Number of Measures: 54

Number of Movements: 1

Condition: Good

Incipit:

violino con sordina

The image shows the beginning of a musical score for Violin (VI.) and Guitar (Gtr.). Both parts are written in 4/4 time and the key signature has one sharp (F#). The violin part starts with a dotted quarter note on F#4, followed by an eighth note on G4, a quarter note on A4, and a quarter note on B4. The guitar part starts with a quarter note on F#2, followed by a quarter note on G2, a quarter note on A2, and a quarter note on B2. The score continues with similar rhythmic patterns and intervals.

[No title]

Catalog Number: dC 745

Instrumentation: Violin and guitar

Difficulty Level: 2

Publisher: Manuscript

Archive: Manuscript of the score in ink

Pages: 7

Number of Measures: 94

Number of Movements: 1

Condition: Fair

Comments: There is a double bar at the bottom of page 3.

Incipit:

[no indications]

The image shows the beginning of a musical score for Violin (VI.) and Guitar (Gtr.) in 4/4 time. The Violin part starts with a treble clef and a 4/4 time signature. The first measure contains a quarter note G4, followed by a half note A4, and a quarter note B4. The second measure contains a quarter note C5, followed by a quarter note B4, and a quarter note A4. The third measure contains a quarter note G4, followed by a quarter note F4, and a quarter note E4. The fourth measure contains a quarter note D4, followed by a quarter note C4, and a quarter note B3. The Guitar part starts with a treble clef and a 4/4 time signature. The first measure contains a quarter note G4, followed by a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, followed by a quarter note B4, and a quarter note A4. The third measure contains a quarter note G4, followed by a quarter note F4, and a quarter note E4. The fourth measure contains a quarter note D4, followed by a quarter note C4, and a quarter note B3. The score ends with a double bar line.

[No title]

Catalog Number: dC 746

Instrumentation: [Violin and guitar]

Difficulty Level: 2

Publisher: Manuscript

Archive: Copy of the manuscript in ink.

Pages: 1

Number of Measures: 17

Number of Movements: 1

Condition: Good

Comments: Very short but complete composition

Incipit:

The image shows the beginning of a musical score for Violin and Guitar. The score is written in 4/4 time and consists of two staves. The top staff is for the Violin (VI.) and the bottom staff is for the Guitar ([Gtr.]). The key signature has one sharp (F#), and the time signature is 4/4. The violin part starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The guitar part starts with a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. The score continues with various notes and rests for both instruments.

DIVERTIMENTO

Catalog Number: dC 747 [a] see dC 653

Instrumentation: Violin, viola, and guitar

Publisher: Manuscript

Archive: Photocopy of the vl, vla, and guitar parts. Pages 3, 4, and 5 of the score of a separate piece for two treble instruments (probably violin and guitar)

Pages: Violin: 2, viola: 2, guitar: 1

Number of Measures: 76

Comments: dC 747 no longer exists. The 3 pages in this folder have been combined with their sister pages as dC 653 which is now two complete movements. This piece was miscataloged by de Carli. The folder contains two separate pieces: separate parts of the *Divertimento* for vl, vla, and gtr, and the last three pages of the score of a different piece for violin and guitar. These pages however don't seem to be the continuation of dC 743. De Carli's catalogue mistakenly calls these "two compositions for violin and guitar" and marks them as incomplete. The incipit of the *Divertimento* was not inserted in the catalogue. The two incipits in his catalogue are from page three (which contains the end of a movement and the beginning of an adagio) i.e. top of the page and beginning of the adagio. The *Divertimento* is not accounted for. These are the parts for the trio dC 764 which were misplaced and mislabelled. The viola part is labelled dC 471 which corresponds to an *Allegro* for guitar that is not related to this piece.

[Two pieces]

Catalog Number: dC 747 [b] see dC 653

Instrumentation: Violin and guitar

ALLEGRO

Catalog Number: dC 748

Instrumentation: Violin and guitar

Difficulty Level: 2

Duration: 4' ca

Publisher: Manuscript

Archive: Manuscript of the score and photocopy

Pages: 9

Number of Measures: 154

Number of Movements: 1

Condition: Good

Comments: Extensive single movement piece

Incipit:

Allegro ♩ = 112

The image shows the beginning of a musical score for Violin (VI.) and Guitar (Gtr.). The music is in 2/4 time and D major. The tempo is marked 'Allegro' with a quarter note equal to 112 beats per minute. The violin part starts with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, and a quarter note A3. The guitar part starts with a quarter note D4, a quarter note E4, a quarter note F#4, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, and a quarter note A3.

ANDANTE

Catalog Number: dC 749

Instrumentation: Violin and [guitar]

Difficulty Level: 2

Duration: 40" ca

Publisher: Manuscript

Archive: Manuscript of the score and photocopy

Pages: 1

Number of Measures: 16

Number of Movements: 1

Condition: Good

Comments: Short single movement. Probably belonging to a multi-movement piece.

Incipit:

Andante ♩ = 63

VI.

[Gtr.]

ANDANTE

Catalog Number: dC 750

Instrumentation: [Violin and guitar]

Difficulty Level: 2

Duration: 2' ca

Publisher: Manuscript

Archive: Manuscript of the score and photocopy

Pages: 3

Number of Measures: 33

Number of Movements: 1

Condition: Good

Incipit:

Andante ♩ = 72

VI. *mp*

[Gtr.]

MODERATO

Catalog Number: dC 751

Instrumentation: [Violin and guitar]

Difficulty Level: [2]

Publisher: Manuscript

Archive: First five pages of the manuscript score in ink

Pages: 3

Number of Measures: 65

Number of Movements: 1

Condition: Good

Comments: Incomplete

Incipit:

Moderato ♩ = 88

[VI.]

[Gtr.]

MODERATO MA VIVO

Catalog Number: dC 752

Instrumentation: [Violin and guitar]

Difficulty Level: 2

Duration: 24" ca

Publisher: Manuscript

Archive: Manuscript copy in ink and several photocopies. The manuscript is labelled "page 5" while the photocopies are labelled "page one." Both are the same.

Pages: 1

Number of Measures: 16

Number of Movements: 1

Condition: Good

Incipit:

Moderato ma vivo ♩ = 78

The image shows the beginning of a musical score for Violin and Guitar. The score is written in 2/4 time and consists of two staves. The Violin part (top staff) starts with a treble clef and a key signature of one sharp (F#). The first measure contains a quarter note G4, followed by an eighth note A4, a quarter note B4, and a quarter note C5. The second measure contains a quarter note D5, a quarter note E5, and a quarter note F#5. The third measure contains a quarter note G5, a quarter note A5, and a quarter note B5. The fourth measure contains a quarter note C6, a quarter note B5, and a quarter note A5. The fifth measure contains a quarter note G5, a quarter note F#5, and a quarter note E5. The sixth measure contains a quarter note D5, a quarter note C5, and a quarter note B4. The seventh measure contains a quarter note A4, a quarter note G4, and a quarter note F#4. The eighth measure contains a quarter note E4, a quarter note D4, and a quarter note C4. The ninth measure contains a quarter note B3, a quarter note A3, and a quarter note G3. The tenth measure contains a quarter note F#3, a quarter note E3, and a quarter note D3. The eleventh measure contains a quarter note C3, a quarter note B2, and a quarter note A2. The twelfth measure contains a quarter note G2, a quarter note F#2, and a quarter note E2. The thirteenth measure contains a quarter note D2, a quarter note C2, and a quarter note B1. The fourteenth measure contains a quarter note A1, a quarter note G1, and a quarter note F#1. The fifteenth measure contains a quarter note E1, a quarter note D1, and a quarter note C1. The sixteenth measure contains a quarter note B0, a quarter note A0, and a quarter note G0. The Guitar part (bottom staff) starts with a treble clef and a key signature of one sharp (F#). The first measure contains a quarter note G4, followed by an eighth note A4, a quarter note B4, and a quarter note C5. The second measure contains a quarter note D5, a quarter note E5, and a quarter note F#5. The third measure contains a quarter note G5, a quarter note A5, and a quarter note B5. The fourth measure contains a quarter note C6, a quarter note B5, and a quarter note A5. The fifth measure contains a quarter note G5, a quarter note F#5, and a quarter note E5. The sixth measure contains a quarter note D5, a quarter note C5, and a quarter note B4. The seventh measure contains a quarter note A4, a quarter note G4, and a quarter note F#4. The eighth measure contains a quarter note E4, a quarter note D4, and a quarter note C4. The ninth measure contains a quarter note B3, a quarter note A3, and a quarter note G3. The tenth measure contains a quarter note F#3, a quarter note E3, and a quarter note D3. The eleventh measure contains a quarter note C3, a quarter note B2, and a quarter note A2. The twelfth measure contains a quarter note G2, a quarter note F#2, and a quarter note E2. The thirteenth measure contains a quarter note D2, a quarter note C2, and a quarter note B1. The fourteenth measure contains a quarter note A1, a quarter note G1, and a quarter note F#1. The fifteenth measure contains a quarter note E1, a quarter note D1, and a quarter note C1. The sixteenth measure contains a quarter note B0, a quarter note A0, and a quarter note G0.

PAVANA

Catalog Number: dC 753

Instrumentation: [Violin and guitar]

Difficulty Level: 2

Publisher: Manuscript

Archive: Manuscript copy of the first page

Pages: 1

Number of Measures: 25

Number of Movements: 1

Condition: Good

Comments: Incomplete. Guitar is notated in treble and bass clef. It may have been a piano piece in the process of being arranged for violin and guitar. It looks very much like a sketch.

Incipit:

[no indications]

The image shows the beginning of a musical score for 'Pavana'. It consists of two staves. The top staff is for Violin (labeled [VI.]) and the bottom staff is for Guitar (labeled [Gtr.]). Both staves are in 2/4 time and use a treble clef. The key signature has one sharp (F#). The violin part begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The guitar part begins with a quarter note G2, followed by a quarter note A2, a quarter note B2, and a quarter note C3. The notation is sparse and appears to be a sketch.

SONATA

Catalog Number: dC 754

Instrumentation: Violin and guitar

Difficulty Level: 2

Publisher: Manuscript

Archive: Manuscript copy of the score and photocopy

Pages: 3

Number of Measures: 39

Number of Movements: 1

Condition: Good

Incipit:

[no indications]

The image shows the beginning of a musical score for Violin (VI.) and Guitar (Gtr.) in 4/4 time. The key signature has one sharp (F#). The Violin part starts with a second finger fingering (2) on the first note, followed by a series of eighth and quarter notes. The Guitar part provides a harmonic accompaniment with a mix of quarter and eighth notes.

VI.

Gtr.

FANTASIA

Catalog Number: dC 758

Instrumentation: Viola and guitar

Difficulty Level: 3

Duration: 4' ca

Publisher: Manuscript

Archive: Manuscript copy of the score

Pages: 9

Number of Measures: 105

Number of Movements: 1

Available recordings: Davide Ficco (Giorgio Baiocco, viola). *Franco Margola: opere solistiche e da camera*. Oliphant. CNTP 01092. CD. 1992.

The track is erroneously labeled *Fantasia per viola e chitarra* dC 742.

Condition: Very good

Comments: Extensive single movement piece

Incipit:

Allegretto espressivo ♩ = 104

The image shows the beginning of a musical score for Viola and Guitar. The Viola part is written in bass clef, 4/4 time, and starts with a mezzo-piano (mp) dynamic. The Guitar part is written in treble clef, 4/4 time, and features a simple harmonic accompaniment. The key signature has one sharp (F#).

[No title]

Catalog Number: dC 759

Instrumentation: Viola and guitar

Difficulty Level: 3-4

Publisher: Manuscript

Archive: Manuscript copy of the score. Guitar part is in ink, viola part in pencil. Many measures are incomplete.

Pages: 3

Number of Measures: 52

Number of Movements: 1

Condition: Fair

Comments: Unfinished

Incipit:

[no indications]

Vla.

Gtr.

DIVERTIMENTO*Catalog Number:* dC 764*Instrumentation:* Violin, viola, and guitar*Difficulty Level:* 2*Duration:* 5' ca*Publisher:* Manuscript*Archive:* Photocopy of the vl, vla, and guitar parts. Manuscript of the score. A different manuscript of the score with the violin and viola parts combined in one staff. Perhaps the original piano version of the composer.*Pages:* Score I: 6, score II: 5, vl: 2, vla: 2, gtr: 1*Number of Measures:* 76*Number of Movements:* 1*Condition:* Good*Comments:* The parts were mistakenly catalogued by de Carli as dC 747.*Incipit:***Moderato** ♩ = 80

The image shows the beginning of a musical score for three instruments: Violin (Vln.), Viola (Vla.), and Guitar (Gtr.). The music is in 4/4 time and begins with a key signature of one sharp (F#). The tempo is marked 'Moderato' with a quarter note equal to 80 beats per minute. The dynamic marking is 'mf' (mezzo-forte). The Violin part starts with a whole note chord (F#4, A4, C5) followed by a series of eighth notes. The Viola part starts with a series of eighth notes. The Guitar part is mostly silent, with a few notes indicated by short horizontal lines.

VIVACE

Catalog Number: dC 765

Instrumentation: Violin, viola, and guitar

Difficulty Level: 2-3

Publisher: Manuscript

Archive: Manuscript of the score in ink. Only violin and guitar are in the score.

Pages: 5

Number of Measures: 113

Number of Movements: 1

Condition: Good but poorly legible due to many corrections.

Comments: Incomplete. There is not actual viola part.

Incipit:

Vivace ♩ = 126

The image shows the beginning of a musical score for Violin (VI.) and Guitar (Gtr.) in 4/4 time, marked Vivace. The tempo is indicated as ♩ = 126. The Violin part starts with a treble clef and a key signature of one flat (B-flat). The first measure contains a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note B4, and a quarter note A4. The third measure contains a quarter note G4, a quarter note F4, and a quarter note E4. The fourth measure contains a quarter note D4, a quarter note C4, and a quarter note B3. The fifth measure contains a quarter note A3, a quarter note G3, and a quarter note F3. The sixth measure contains a quarter note E3, a quarter note D3, and a quarter note C3. The seventh measure contains a quarter note B2, a quarter note A2, and a quarter note G2. The eighth measure contains a quarter note F2, a quarter note E2, and a quarter note D2. The ninth measure contains a quarter note C2, a quarter note B1, and a quarter note A1. The tenth measure contains a quarter note G1, a quarter note F1, and a quarter note E1. The eleventh measure contains a quarter note D1, a quarter note C1, and a quarter note B0. The twelfth measure contains a quarter note A0, a quarter note G0, and a quarter note F0. The thirteenth measure contains a quarter note E0, a quarter note D0, and a quarter note C0. The fourteenth measure contains a quarter note B0, a quarter note A0, and a quarter note G0. The fifteenth measure contains a quarter note F0, a quarter note E0, and a quarter note D0. The sixteenth measure contains a quarter note C0, a quarter note B0, and a quarter note A0. The seventeenth measure contains a quarter note G0, a quarter note F0, and a quarter note E0. The eighteenth measure contains a quarter note D0, a quarter note C0, and a quarter note B0. The nineteenth measure contains a quarter note A0, a quarter note G0, and a quarter note F0. The twentieth measure contains a quarter note E0, a quarter note D0, and a quarter note C0. The twenty-first measure contains a quarter note B0, a quarter note A0, and a quarter note G0. The twenty-second measure contains a quarter note F0, a quarter note E0, and a quarter note D0. The twenty-third measure contains a quarter note C0, a quarter note B0, and a quarter note A0. The twenty-fourth measure contains a quarter note G0, a quarter note F0, and a quarter note E0. The twenty-fifth measure contains a quarter note D0, a quarter note C0, and a quarter note B0. The twenty-sixth measure contains a quarter note A0, a quarter note G0, and a quarter note F0. The twenty-seventh measure contains a quarter note E0, a quarter note D0, and a quarter note C0. The twenty-eighth measure contains a quarter note B0, a quarter note A0, and a quarter note G0. The twenty-ninth measure contains a quarter note F0, a quarter note E0, and a quarter note D0. The thirtieth measure contains a quarter note C0, a quarter note B0, and a quarter note A0. The thirty-first measure contains a quarter note G0, a quarter note F0, and a quarter note E0. The thirty-second measure contains a quarter note D0, a quarter note C0, and a quarter note B0. The thirty-third measure contains a quarter note A0, a quarter note G0, and a quarter note F0. The thirty-fourth measure contains a quarter note E0, a quarter note D0, and a quarter note C0. The thirty-fifth measure contains a quarter note B0, a quarter note A0, and a quarter note G0. The thirty-sixth measure contains a quarter note F0, a quarter note E0, and a quarter note D0. The thirty-seventh measure contains a quarter note C0, a quarter note B0, and a quarter note A0. The thirty-eighth measure contains a quarter note G0, a quarter note F0, and a quarter note E0. 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The forty-ninth measure contains a quarter note B0, a quarter note A0, and a quarter note G0. The fiftieth measure contains a quarter note F0, a quarter note E0, and a quarter note D0. The fifty-first measure contains a quarter note C0, a quarter note B0, and a quarter note A0. The fifty-second measure contains a quarter note G0, a quarter note F0, and a quarter note E0. The fifty-third measure contains a quarter note D0, a quarter note C0, and a quarter note B0. The fifty-fourth measure contains a quarter note A0, a quarter note G0, and a quarter note F0. The fifty-fifth measure contains a quarter note E0, a quarter note D0, and a quarter note C0. The fifty-sixth measure contains a quarter note B0, a quarter note A0, and a quarter note G0. The fifty-seventh measure contains a quarter note F0, a quarter note E0, and a quarter note D0. The fifty-eighth measure contains a quarter note C0, a quarter note B0, and a quarter note A0. 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The sixty-ninth measure contains a quarter note E0, a quarter note D0, and a quarter note C0. The seventieth measure contains a quarter note B0, a quarter note A0, and a quarter note G0. The seventy-first measure contains a quarter note F0, a quarter note E0, and a quarter note D0. The seventy-second measure contains a quarter note C0, a quarter note B0, and a quarter note A0. The seventy-third measure contains a quarter note G0, a quarter note F0, and a quarter note E0. The seventy-fourth measure contains a quarter note D0, a quarter note C0, and a quarter note B0. The seventy-fifth measure contains a quarter note A0, a quarter note G0, and a quarter note F0. The seventy-sixth measure contains a quarter note E0, a quarter note D0, and a quarter note C0. The seventy-seventh measure contains a quarter note B0, a quarter note A0, and a quarter note G0. The seventy-eighth measure contains a quarter note F0, a quarter note E0, and a quarter note D0. 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The eighty-ninth measure contains a quarter note A0, a quarter note G0, and a quarter note F0. The ninetieth measure contains a quarter note E0, a quarter note D0, and a quarter note C0. The hundredth measure contains a quarter note B0, a quarter note A0, and a quarter note G0. The hundred-first measure contains a quarter note F0, a quarter note E0, and a quarter note D0. The hundred-second measure contains a quarter note C0, a quarter note B0, and a quarter note A0. The hundred-third measure contains a quarter note G0, a quarter note F0, and a quarter note E0. The hundred-fourth measure contains a quarter note D0, a quarter note C0, and a quarter note B0. The hundred-fifth measure contains a quarter note A0, a quarter note G0, and a quarter note F0. The hundred-sixth measure contains a quarter note E0, a quarter note D0, and a quarter note C0. The hundred-seventh measure contains a quarter note B0, a quarter note A0, and a quarter note G0. The hundred-eighth measure contains a quarter note F0, a quarter note E0, and a quarter note D0. The hundred-ninth measure contains a quarter note C0, a quarter note B0, and a quarter note A0. The hundred-tieth measure contains a quarter note G0, a quarter note F0, and a quarter note E0.

FANTASIA

Catalog Number: dC 766

Instrumentation: Guitar trio

Difficulty Level: 3-4

Duration: 5'30" ca

Number of Movements: 1

Publisher: Pizzicato (PVH 491)

Editor/Curator: Antonio Vivaldi Guitar Trio (Erico Negro, Ignazio Viola, Mario Cosco).

Publication Date: 2002

Available Recordings: A. Vivaldi Guitar Trio. *Contemporanea: autori Italiani pe tre chitarre*, Lira Classica. LR CD 085. CD. 2001.

Trio Ravel. *Franco Margola: Le opere per tre chitarre* (Works for Three Guitars). IMAIE. ACCR 001. CD. 1998.
The track is erroneously labeled *Fantasia* dC 292A.

Comments:

Incipit:

[no indications]

Gtr. 1

mp

Gtr. 2

mp

Gtr. 3

tu

[No title]

Catalog Number: dC 779

Instrumentation: Violin, viola, cello, and guitar

Difficulty Level: [4]

Publisher: Manuscript

Archive: Manuscript of the score

Pages: 2

Number of Measures: 20

Number of Movements: 1

Condition: Good

Comments: Incomplete

Incipit:

[no indications]

gva

The image shows the beginning of a musical score for four instruments: guitar (Gtr.), violin (Vln.), viola (Vla.), and cello (Vlc.). The score is in 4/4 time and features a key signature of one sharp (F#). The guitar part starts with a *gva* (pizzicato) marking and a dashed line above the staff. The violin part is silent, indicated by a whole rest. The viola and cello parts play a rhythmic accompaniment of eighth notes.

Gtr.

Vln.

Vla.

Vlc.

[No title]

Catalog Number: dC 803

Instrumentation: Guitar and string quartet

Difficulty Level: 3-4

Publisher: Manuscript

Archive: Manuscript copy of the complete score, photocopy of the first page of the guitar part (incomplete)

Pages: 5

Number of Measures: 76

Number of Movements: 1

Condition: Very good

Comments: Probably the first movement of a larger piece that was never completed

Incipit:

[no indications]

The image shows the beginning of a musical score for guitar and string quartet. The score is written in 3/4 time and consists of five staves: Guitar (Gtr.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The guitar part begins with a melodic line in the treble clef. The string parts are marked with 'pizz.' (pizzicato) for the first two measures and 'arco' (arco) for the third and fourth measures. The string parts consist of simple harmonic accompaniment.

INTRODUZIONE CONCERTO

Catalog Number: dC 804

Instrumentation: Guitar and strings

Difficulty Level: 3-4

Publisher: Manuscript

Archive: Manuscript copy of the score and sketch in pencil on two staves

Pages: Score: 6, sketches: 2

Number of Measures: 56

Number of Movements: 1

Condition: Good – many measures are incomplete.

Comments: Unfinished

Incipit:

[no indications]

The image shows the beginning of a musical score for 'Introduzione Concerto'. The score is written for guitar and strings. The guitar part (Gtr.) is in the top staff, followed by Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The music is in 4/4 time. The guitar part is mostly silent, with some notes in the first measure. The strings play a melodic line in the first measure, with the violin I part leading. The score is marked as unfinished, with many measures containing only rests or incomplete notes.

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- Petrucci, Gian Luca et al. *Franco Margola: opere per flauto*. Bongiovanni. GB 5058-2. CD. 1996.
- Pisciali, Sabrina (flute) and Gregorio Artunghi (guitar). *Franco Margola*. Provincia di Brescia. PHCL001. CD. 1997.
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Spadetto, Paolo. *Contemporary Guitar Composers*. Phoenix Classics. PH 95108. CD. 1995.

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APPENDIX

PUBLISHED GUITAR WORKS BY FRANCO MARGOLA

Instrumentation	Title	Cat. No.	Publisher	Year
Guitar	<i>Sei piccoli pezzi per fanciulli</i> (transr. by Renzo Cabassi)	dC 70a	BONGIOVANNI (F. 2545 B.)	1967
Guitar	<i>Otto pezzi per chitarra</i>	dC 149	BONGIOVANNI (F. 2549 B.)	1968
Guitar	<i>Otto studi da concerto</i>	dC 158	ZANIBON (G. 5076 Z.)	1970
Guitar	<i>Leggenda</i>	dC 161	BERBEN (E. 1470 B.)	1970
Guitar	<i>Notturmo</i>	dC 162	ZANIBON (G. 5078 Z.)	1971
Guitar	<i>Ballata</i>	dC 175	ZANIBON (G. 5255 Z.)	1972
Guitar	<i>Sonata</i>	dC 176	BONGIOVANNI (F. 2549 B.)	1972
Guitar	<i>Otto pezzi facili</i>	dC 182	RICORDI (132070)	1973
Guitar	<i>Dieci composizioni</i>	dC 198	ZANIBON (G. 5615 Z.)	1977
Guitar	<i>Omaggio a De Falla</i>	dC 216	ZANIBON (G. 5698 Z.)	1979
Guitar	<i>Preludio</i>	dC 217	ZANIBON (G. 5698 Z.)	1979
Guitar	<i>Sonata seconda</i>	dC 218	ZANIBON (G. 5692 Z.)	1979
Guitar	<i>Trittico</i>	dC 226	BERBEN (E. 2271 B.)	1980
Guitar	<i>Sonata terza</i>	dC 232	ZANIBON (G. 5851 Z.)	1981
Guitar	<i>Ultimo canto</i>	dC 236	ZANIBON (G. 5918 Z.)	1981
Guitar	<i>Meditativo</i>	dC 246	CURCI (E. 10319 C.)	1980
Guitar	<i>Caccia</i>	dC 249	CURCI (E. 10318 C.)	1980
Guitar	<i>Sonata Quarta</i>	dC 250	CURCI (E. 10340 C.)	1980
Guitar	<i>Sei Bagatelle</i>	dC 254	BERBEN (E. 2388 B.)	1982
Guitar	<i>Tre bagatelle</i>	dC 254	BONGIOVANNI (F. 2599 B.)	1980
Guitar	<i>Fantasia seconda</i>	dC 258	CURCI (E. 11034 C.)	1993
Guitar	<i>Intermezzo</i>	dC 264	ZANIBON (G. 5950 Z.)	1981

Guitar	<i>La Brescianella Suite</i>	dC 270	ZANIBON (G. 6264 Z.)	1987
Guitar	<i>Preludio da concerto</i>	dC 295	ZANIBON (G. 6091 Z.)	1984
Guitar	<i>Preludio – Grandaria - Scherzo</i>	dC 296	ZANIBON (G. 6110 Z.)	1985
Guitar	<i>Filastrocca</i>	dC 298	RICORDI (132070)	1987
Guitar	<i>4 Studi</i>	dC 311	ANSPI (V. Cattaneo Chitarra II)	1982
Guitar	<i>Fantasia</i>	dC 312	ZANIBON (G. 6109 Z.)	1984
Guitar	<i>Sonata quinta</i>	dC 607	PIZZICATO (PVH 647)	2000
Guitar	<i>Dieci composizioni inedite</i>	dC 262, 302, 303, 507, 521, 524, 560 a-b, 579, 585, 592	ARMELIN MUSICA (A. 1383 M.)	2008
Flute and guitar	<i>Cinque Impressioni</i>	dC 698	LES PRODUCTIONS D'OZ (DZ 1329) ed. by Federico Bonacossa	2009
Flute and guitar	<i>Quattro episodi</i>	dC 159	ZANIBON (G. 5057 Z.)	1973
Flute and guitar	<i>Sonata prima</i>	dC 190	ZANIBON (G. 5601 Z.)	1983
Flute and guitar	<i>Sonata quarta</i>	dC 191	ZANIBON (G. 5604 Z.)	1976
Flute and guitar	<i>Sonata terza</i>	dC 194	ZANIBON (G. 5603 Z.)	1978
Flute and guitar	<i>Sonata seconda</i>	dC 197	ZANIBON (G. 5602 Z.)	1981
Flute and guitar	<i>Sonata for flute and guitar</i>	dC 211	CONCERT ARTIST SOCIETY EDITION (C.A.S. 1032)	1976
Two guitars	<i>Cinque duetti facili</i>	dC 220	ZANIBON (G. 5785 Z.)	1980
Two guitars	<i>Quattro duettini</i>	dC 224	PIZZICATO (PVH 620)	1999
Two guitars	<i>Sonata prima</i>	dC 235	ZANIBON (G. 5829 Z.)	1980
Two guitars	<i>Andantino</i>	dC 309	ANSPI (V. Cattaneo Chitarra I)	1982
Two guitars	<i>Sonatina</i>	dC 310	ANSPI (V. Cattaneo Chitarra II)	1982
Two guitars	<i>Sonata seconda</i>	dC 663	BÈRBEN (E. 4478 B.)	2000
Violin and guitar	<i>Sonatina</i>	dC 259	ZANIBON (G. 5893 Z.)	1987
Guitar and piano	<i>Fantasia</i>	dC 247	ZANIBON (G. 5948 Z.)	1982
Three guitars	<i>Sonata (Trio)</i>	dC 228	PIZZICATO (PVH 244)	1997
Three guitars	<i>Sonata II</i>	dC 234	PIZZICATO (PVH 490)	2001
Three guitars	<i>Contrappunti</i>	dC 237	PIZZICATO (PVH 489)	2001

Three guitars	<i>Sonata</i>	dC 281	SUVINI ZERBONI (S 8798 Z.)	1985
Three guitars	<i>Fantasia</i>	dC 766	PIZZICATO (PVH 491)	2002
Four guitars	<i>Quattro movimenti</i>	dC 214	MNEMES (ISBN 88-8161-060-4)	2003
Violin, viola, cello, and guitar	<i>Impressioni 1967</i>	dC 151	BONGIOVANNI (F. 2551 B.)	1969
Guitar and strings	<i>Concerto breve</i>	dC 204	ZANIBON (G. 5567, 5568, 5569 Z.)	1976
Guitar and strings	<i>Secondo concerto</i>	dC 325	MNEMES (ISBN 88-8161-087-6)	2002