

FERDINANDO CARULLI
1770 - 1841



SAMLEDE VERKER FOR TO GITARER

BIND 2

Editert av

Karsten Andersen & Tore Morten Andreassen

TMA Music 20
ISBN 978-82-92985-20-5
ISMN 979-0-706693-20-0

Ferdinando Carulli ble født i Napoli 10. februar 1770. Den første musikkundervisningen fikk han av en prest, og cello var det første instrumentet han lærte å spille.

Senere oppdaget han gitaren, som fra da av ble hans instrument. I oppveksten var det ingen lærer som undervise Carulli på gitar dermed ble han selvlært (autodidakt).

I 1797 etablerte han seg i Leghorn som utøver og gitarlærer. Noen av de tidligste verkene hans ble publisert i Milano rundt 1807. Han skal ha tilbrakt en tid i Venezia, og snart ble han kjent som en fremragende gitarist.

Våren 1808 reiste han til Paris som på denne tiden var verdens musikkhovedstad. Her var han solist ved en rekke konserter og fra samme år tok han permanent opphold der helt til sin død i en alder av 71 år. (1841)

Han giftet seg med en fransk kvinne, Marie-Josephine Boyer i 1801. De fikk sønnen Gustavo, som sammen med Carulli komponerte flere verker for gitar og piano.

Carulli var i sin samtid ansett som en svært begavet og innflytelsesrik gitarlærer og han klarte å gjøre gitaren populær blant borgerskapet i Paris.

Mange gitarister kom til Paris for å studere med Carulli deriblant flere fra Italia. Hans popularitet som gitarlærer ble bare forbigått av Fernando Sor som kom til Paris i 1823.

Verkene han skrev ble flere ganger avvist av musikkforlag i Paris. De var interessert i musikk av enklere karakter og var ikke villige til å ta risiko med å trykke noe som var for vanskelig for den gjennomsnittlige gitarist. Det hevdtes at flere av Carullis største komposisjoner kan ha gått tapt på grunn av dette. Carulli begynte da å publisere sine egne verker selv.

I tillegg til sin egen musikk publiserte han også verker til andre prominente gitarister. Blant annet Filippo Gragnani, som dedikerte tre gitarduetter til Carulli.

Carulli forandret og forbedret også flere sider ved den tidlige gitaren. Dette har vært med på å utvikle gitaren til hva den er i dag, Carulli samarbeidet med instrumentmakeren Lacote som konstruerte flere modeller etter Carullis ideer. Et av disse instrumentene fikk navnet "Decacorde". Instrumentet ble lagd i 1828 etter Carullis design og hadde fire ekstra bassstrenger.

Flere av Carullis elever ble etter hvert kjente musikere som f. eks gitaristen og komponisten Filippo Gragnani (Carulli dedikerte sitt op. 10 og gitarduetten op. 46 Trois Grande Duos til Gragnani).

I de siste årene av sitt liv komponerte Carulli lite, og spilte sjelden offentlig.

Han skrev en stor mengde gitarmusikk i løpet av bare tolv år. I alt over fire hundre komposisjoner. Han komponerte gitarkonserter med orkester, kvintetter, kvartetter, trioer for gitar med andre instrumenter, gitarsoloer, duetter og trioer for gitar.

I 1810 skrev han sin "Methode Complete pour Guitare" opus 27, publisert av i to bind. Denne gitarskolen ble svært utbredt i hans samtid.

Gitaren på Carullis tid

Det vanligste strengeinstrumentet i Europa rundt 1750, som ble “plukket” eller spilt med høyre hånds fingre, var Barokkgitaren. Instrumentet var populært og utbredt i alle de toneangivende landene som Italia, Frankrike, England og Spania. Selv om en samtidig kilde skrev at instrumentet var bråkete, tiltrakk seg vulgære lyttere og hadde en generell korrupperende innflytelse – hadde instrumentet overtatt luttens dominerende plass og ved slutten av Barokken var instrumentet i sentrum av den musikalske “mainstreamen”.

Barokkgitaren hadde fem “kor” dvs. fem doble strenger (Første streng kunne også være enkel streng). Ulike stemninger var vanlig avhengig av enten komponist, land eller hva slags musikk som ble spilt. Det vanligste var å stemme enten unisont eller i oktaver. De tre første korene ble som oftest stemt unisont, fjerde og femte kor unisont eller i oktaver. Den spanske gitaristen Gaspar Sanz skriver i sin “Instruccion de Musica sobre la guitarra espanola” (1674) at bruk av oktaver i fjerde og femte kor var passende for “bråkete “ musikk eller for continuospilling. Å stemme unisont var mer passende for delikat kontrapunktisk musikk.

I siste halvdel av 1700-tallet vokser nye musikkidealer fram, den ”Galante” og “Klassiske” stilen blir dominerende. Gitaren forandrer seg i takt med dette og ved begynnelsen av 1800-tallet har gitaren seks strenger som alle er enkle.

Rundt 1790 begynte den seksstrengede gitaren å bli vanlig og rundt 1800 var den utbredt og populær. Rundt 1808 var det vanlig med trykket musikk for den seksstrengede gitaren. Den kjente Italienske gitarbyggeren Fabricatore begynte å lage moderne seksstrengs gitarer rundt 1785-1792 etter tidligere å ha bygget 5-korige barokkgitarer. Andre kilder mener at den seksstrengede gitaren omtrent samtidig rundt 1785-1792 forekommer i Wien, Napoli og Paris. I denne perioden ble det også laget fem strengede og 6-korige gitarer. Gitaren utviklet seg fra å være en 5-korig (doble strenger) gitar til en med seks enkle strenger.

Flere gitarlæreboke og publikasjoner fra den andre del av 1700-tallet debatterer hvorvidt gitaren skulle ha enkle eller doble strenger. Flere femkorige gitarer ble ombygget til seksstrengede gitarer.

I andre halvdel av 1700-tallet ble tabulaturnotasjonen, som tidligere var vanlig å bruke til å notere gitar og luttmusikk, byttet ut med fiolinnotasjon eller det vi i dag kaller vanlig notasjon.

Utviklingen av strenger er annen viktig faktor som medvirket i utviklingen fra doble til enkle strenger på gitaren. Gut eller tarmstrenger har vært brukt i alle tider siden gitarens opprinnelse. Oppfinnelsen av strenger som var overspunnet av en tynn metalltråd forbedrer klangen og produserer en dypere og kraftigere lyd. Den tidligste referanse til overspunnede strenger dateres til 1659. Selv om metalloverspunnede strenger, med en kjerne av tarm eller silke, var å få fra begynnelsen av 1700-tallet var de ikke vanlige - det var mye arbeid involvert i produksjonen. Metalltråden ble spunnet over hele strengen og ble tilvirket med håndkraft. Dette gjorde strengene ekstremt dyre. Etterhvert som produksjonsmetodene for metalloverspunnede strenger ble utviklet ble strengene rimeligere i anskaffelse og resulterte i at strengene ble vanlige i bruk. Båndene på gitarhalsen som tidligere var tarm (gut) ble etter hvert byttet ut med metallbånd da de nye strengene skar seg ned i tarmbåndene.

Andre bind av Carullis samlede verker for to gitarer

Carulli skrev over fire hundre verk for gitar. Derav ca. hundre- og femti soloverker, sytti duetter (to gitarer), femti for gitar/ fløyte-fiolin, førti for gitar/piano, tjue trioer, seks for gitar/sang, tre gitarkonserter og to for tre gitarer .

Verkene for to gitarer spenner fra enkle metodiske duetter for nybegynnere til store konsertstykker. Nå presenteres alle gitarduettene for første gang i en moderne utgave. Originalt ble nesten alle duettene trykket med hver sin individuelle stemme, i denne utgaven er de trykket som partitur. Notebildet er så originalt som mulig, alle tegn er beholdt som opprinnelig skrevet. I de trykte utgavene er det en lang rekke med trykkfeil og disse er rettet opp ut fra Carullis harmoniske og melodiske struktur.

At gitarduettene forekommer helt fra første opus (op.1) og gjennom hele hans produksjon til blant de siste (op.326) indikerer at gitarduetten som format var viktig for Carulli.

Andre bind omtaler følgende Opus

Op.15 Recueil En samling kort, enkle og progressive stykker. Opuset inneholder til sammen 18 verk, 11 av disse er for sologitar og 7 for gitarduett.

Op.25 Grande Sonate Dette er et verk i tre satser kan spilles for sologitar eller som duett med en enkel akkompagnerende andrestemme. Dette er et stort anlagt verk med virtuose deler. Annen sats inneholder en mengde ornamentikk og en solokadens.

Op.27 Methode Complete Dette er Carullis store gitarskole i tre deler som er trykket i en lang rekke opplag og fikk stor innflytelse i sin samtid. I den siste delen er det 24 duetter for to gitarer. Disse er utformet slik at eleven (l`eleve, L, allivo) spiller førstestemmen og læreren spiller (le maitre, Yl maestro) andrestemmen.

Op.34 Six petites duce dialoges Seks gitarduetter, alle med to satser. Hvor stemmene er tilnærmet likeverdige.

Ornamenter i bind 2

Petites notes eller Appoggiaturas

Det ornamentet som forekommer mest i Carullis musikk er Appoggiaturas eller Petites notes som han selv kaller det. Han skriver i op.27 Methode Complete annen del at Petites notes er små noter eller ornamenter til musikken. Disse utføres ved at de tar halvparten av den etterfølgende notens verdi. Disse noteres på to måter:

1. små noter notert som åttendedeler eller sekstendedeler (op.7 og op.9)
2. små noter med strek gjennom notert som åttendedel (op.1 og op.6).

Eksempler hentet fra gitarskole op.27

noteres utføres

noteres utføres

noteres utføres

noteres utføres

Carulli skriver at når en finner to, tre eller fire Petites notes sammen kalles de Agremens.

Eksempler fra Carulli op. 27

a)

noteres utføres noteres utføres³ 3

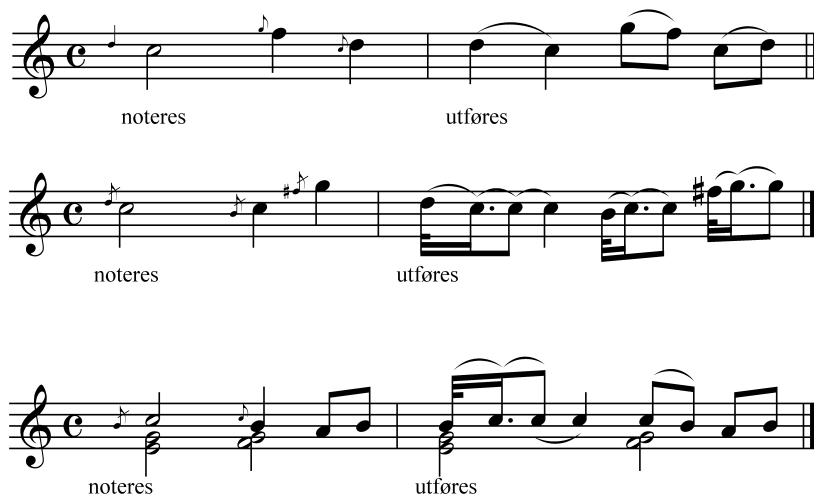
b)



I Methode Complete op.241 er alle eksemplene som viser Petites notes notert med strek gjennom. Petites notes noteres noen ganger som åttendedel noen ganger som sekstendedel.

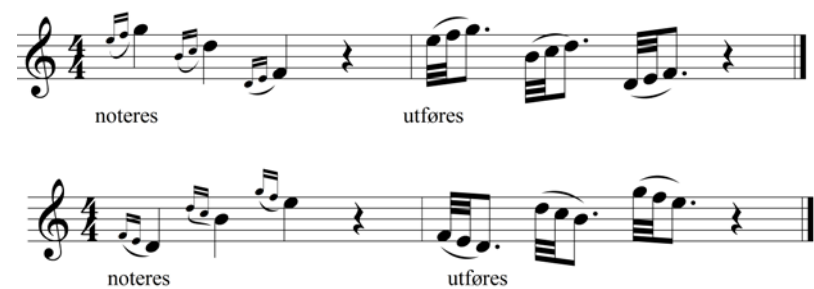
Carcassi omtaler i sin gitarskole op. 59 fra 1836 også Petites notes eller Appoggiatura som små noter som noen ganger tar halvparten av verdien til den etterfølgende noten. I det tilfelle kalles den for lang Appoggiatura. Når noten spiles med kort varighet kalles den for kort Appoggiatura. Den korte Petites notes eller Appoggiatura er notert med en strek gjennom noten. Petites notes noteres i notene uten buer.

Carcassi op. 59



To Appoggiaturas etter hverandre kalles Petites notes doubles. Tre eller fire Appoggiaturas sammen kalles Grouppetto.

Fra Carcassi op.59



Carulli op.241

noteres



utføres



TRILLER

Triller og Kadenser

Triller spilles oftest på korte toner og som regel uten etterslag. Lange triller forekommer på lange toner ofte mot slutten av en frase eller mot slutten av satsen og kalles da Kadens.

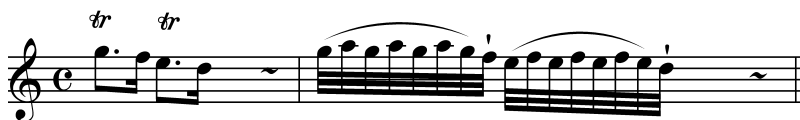
Carulli skriver i op 27 at trillen starter ovenfra. Eksemplene er hentet fra Gitarskole op. 27

Fra op.27

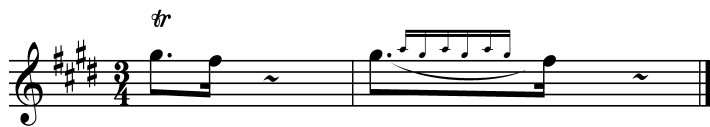


Det var vanlig at lange triller avsluttes med etterslag. Carulli nevner ikke noe om dette i op.27 og eksemplene hans viser heller ikke dette. I kadenstrillene begynner trillen på hovedtonen. I eksemplene fra op.241 skriver han ikke at trillen skal begynne på tonen over, trillen begynner på hovedtonen.

Fra op. 241



Lignende eksempel fra Carcassi op. 59



Carcassi skriver i op.59

Triller spilles ved at man vekselvis slår an hovedtonen og tonen over eller under alt etter hovedtonens verdi. Trillen skal begynne og slutte på hovedtonen.

Carulli og Carcassi skriver at det er tre måter å spille triller på:
Eksempler fra Carulli op 27

1. At hele trillen spilles med bue



2. Annenhver note spilles med bue



3. Trillen spilles på to strenger



Carcassi skriver videre at alle triller bør ha en avslutning som består av en halv- eller hel tone under etterfulgt av avslutningstonen.

Eksempel fra Carcassi op. 59



FINGERSETTINGER

I de trykte utgavene fra Carulli er det skrevet inn fingersetninger i noen av stykkene, i andre stykker ikke. Den originale fingersetningen er skrevet inn i på denne måten. **1 2 3 4**. Det er ikke gitt noen anvisninger til streng, Det anvises til posisjon på denne måten 9e.touche (for niende posisjon). 5e. touche osv. Fingersetningen som er lagt til i notene er notert slik. 1, 2,3, 4, (venstre hand), ①②③④⑤⑥ (streng) Fingersetninger som er skrevet inn er å betrakte som forslag, utøveren står fritt til selv å lage sin egen fingersetning etter egen tolkning.

BUER

De legatobuene som er notert i originalnotene er skrevet inn uforandret.



«eco»: med dette menes bue mellom to noter som spilles over to strenger.



Når det står gruppert to og to noter, den ene gruppen spilles med bue over to noter og stakkatotegn og prikker over de to neste eller motsatt, skal de med legatobue spilles på vanlig måte. De to med stakkatotegn/prikker kan spilles på to strenger og skal spilles tilnærmet legato men tonene slås an med høyre hånd, de skal ikke spilles staccato.



Buer lagt til i denne utgaven noteres på denne måten. Det vil alltid være ulike meninger om hvor og hvor mange buer som skal spilles. Disse er ment som forslag og kan utelates.



DYNAMISKE TEGN

De mest brukte tegnene i de fire opusene:

p, F, sFz, rinf, FF, p, pp, sF, rF.

Rinf: forkortelse for Rinforzando, forkortes *rf* og *rfz*, med økt styrke, kraftig aksentuering av en enkelt tone eller akkord, eller kort, kraftig crescendo.

Cresc., poco, f, dol., dolce, plus lent er også tegn som forekommer. I enkelte satser er fravær av dynamiske tegn påfallende. I begynnelsen av en sats kan det stå et dynamisk tegn og ingen flere – det er ikke meningen at satsen skal spilles uten dynamikk, Utøveren må selv tolke musikken og gi den utformingen han/hun mener er riktig.

RE C U E I L

De différents Morceaux, faciles et Progressifs

Pour Guitar seule
et à deux Guitares,

Composé et Dédié

aux Commencants

PAR

FERDINANDO CARULLI

OPÉRA 15.

PRIX 7.^e 10.^s

A PARIS

Chez Naderman Editeur de Musique et Facteur de Harpes Rue de Richelieu,
Passage de l'ancien Café de Foy, à la Clef d'Or.

pour Naderman

RECUEIL
De differents Morceaux, faciles et Progressifs
Pour Guitare seule et a deux Guitares
Compose et Dedie aux Commencants
PAR FERDINANDO CARULLI
OPERA 15

A deux Guitares. No.4.

Largo.

Guitar 1

Guitar 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

1

3 4

5

2 1

4

13

2 1 2

2 1 3

2

1 1 1

2 1 2 2 1

1 3

No.5.

1 2 4

Guitar 1

Guitar 2

6 2 3 4

Gtr. 1

Gtr. 2

12 fin

Gtr. 1

Gtr. 2

18 3

Gtr. 1

Gtr. 2

24 2 1 3 1 2 3 2

Gtr. 1

Gtr. 2

30 D.C.

Gtr. 1

Gtr. 2

D.C.

Detailed description: This is a musical score for two guitars, labeled 'Guitar 1' and 'Guitar 2'. The score is divided into six systems, each with two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. Measure numbers are placed at the beginning of each system: 1, 2, 4, 6, 12, 18, 24, and 30. Fingering numbers (1, 2, 3, 4) are placed above or below notes to indicate fingerings. Performance instructions 'fin' and 'D.C.' (Da Capo) are placed at the end of the score. The notation includes various note values, rests, and repeat signs.

No.10.

Larghetto.

Guitar 1

Guitar 2

3 4

4

2

2

2

4 2

4 1 2

1

2

Gtr. 1

Gtr. 2

2

3 2

4 2

2 4 4

2 2

3

2 1

4

Gtr. 1

Gtr. 2

2

3 1

2

3 3

2

2

Gtr. 1

Gtr. 2

fin.

1

4

2

1

1 2 1

fin.

f

Gtr. 1

Gtr. 2

3 2 3

1

26

Gtr. 1

Gtr. 2

29

Gtr. 1

Gtr. 2

No.11.

Allegretto.

Guitar 1

Guitar 2



1 2 4

f

Gtr. 1

Gtr. 2



2 1 3 1 1 2 3 2 4 2

p *f*

Gtr. 1

Gtr. 2




2 1 2 3 2 3 1 4 2 1

p

Gtr. 1

Gtr. 2



2 1 2 3 2 1 2 3 1 4

f

Gtr. 1

Gtr. 2



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

33

Gtr. 1

Gtr. 2

39

Gtr. 1

Gtr. 2

45

Gtr. 1

Gtr. 2

p

52

Gtr. 1

Gtr. 2

f

59

Gtr. 1

Gtr. 2

p

f

66

Gtr. 1

Gtr. 2

2 2 1 1 2 1 3 2 3 2

p

1 2 3 2 3

peuce.

72

Gtr. 1

Gtr. 2

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

peuce.

78

Gtr. 1

Gtr. 2

2 4 2 3 2 2

4 2 1 2 2 1 3 1

84

Gtr. 1

Gtr. 2

f

90

Gtr. 1

Gtr. 2

p

97

Gtr. 1

Gtr. 2

f

cres

103

Gtr. 1

Gtr. 2

ff

f

ff

2 1 1 1 2 3

109

Gtr. 1

Gtr. 2

2 3 1 4 3 1 2

115

Gtr. 1

Gtr. 2

No.15.

Andante.

Guitar 1

Guitar 2

3 1 4 3 4 3 4 3 1 0 0

f

2 3 3 4

Gtr. 1

Gtr. 2

4 4 3 4 0 1

Gtr. 1

Gtr. 2

3 1 2 1 1 4 1 4 1

p

Gtr. 1

Gtr. 2

2 3 2 3 3 3 1

Gtr. 1

Gtr. 2

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

f

31

Gtr. 1

Gtr. 2

f

Detailed description: This system contains measures 31 through 37. The Gtr. 1 part features a melodic line with various fingerings (3 1, 1, 4 2 1) and a forte (*f*) dynamic marking. The Gtr. 2 part provides a rhythmic accompaniment with fingerings (1, 2 3 1 2 4) and a crescendo hairpin.

38

Gtr. 1

Gtr. 2

Detailed description: This system contains measures 38 through 42. The Gtr. 1 part has a melodic line with fingerings (3 4, 1, 2 3 1 4, 4, 3, 4). The Gtr. 2 part has a rhythmic accompaniment with fingerings (3, 3, 1 3).

43

Gtr. 1

Gtr. 2

p

Detailed description: This system contains measures 43 through 47. The Gtr. 1 part has a melodic line with fingerings (3 2 3, 3). The Gtr. 2 part has a rhythmic accompaniment with fingerings (3, 3, 3, 4 3) and a piano (*p*) dynamic marking.

48

Gtr. 1

Gtr. 2

Detailed description: This system contains measures 48 through 52. The Gtr. 1 part has a melodic line with fingerings (2, 3 1, 2, 3, 4 2, 2 4 3, 3). The Gtr. 2 part has a rhythmic accompaniment with fingerings (3, 3, 3).

53

Gtr. 1

Gtr. 2

f

Detailed description: This system contains measures 53 through 57. The Gtr. 1 part has a melodic line with fingerings (3, 2 4 0) and a forte (*f*) dynamic marking. The Gtr. 2 part has a rhythmic accompaniment with fingerings (3, 3, 3, 3 4, 1 3 2) and a forte (*f*) dynamic marking.

85

Gtr. 1

Gtr. 2

3 4 3 3 3 4

f

91

Gtr. 1

Gtr. 2

98

Gtr. 1

Gtr. 2

4 4 4 0 3 4 4

105

Gtr. 1

Gtr. 2

4 4

p

111

Gtr. 1

Gtr. 2

117

Gtr. 1

Gtr. 2

f

This musical system contains measures 117 through 122. It features two staves: Gtr. 1 (top) and Gtr. 2 (bottom). The Gtr. 1 staff begins with a treble clef and a key signature of one flat. It contains a complex melodic line with many sixteenth and thirty-second notes, including slurs and ties. A dynamic marking of *f* (forte) is placed below the first measure of the Gtr. 1 staff. The Gtr. 2 staff begins with a treble clef and contains a rhythmic accompaniment consisting of chords and single notes, often with a 'z' (grace note) symbol above the notes.

123

Gtr. 1

Gtr. 2

This musical system contains measures 123 and 124. It features two staves: Gtr. 1 (top) and Gtr. 2 (bottom). The Gtr. 1 staff begins with a treble clef and contains two measures of chords, with a 'z' (grace note) symbol above the second measure. The Gtr. 2 staff begins with a treble clef and contains two measures of chords and single notes, with a 'z' (grace note) symbol above the second measure.

No.16.

Allegretto con poco moto.

Guitar 1

Guitar 2

f *p*

Gtr. 1

Gtr. 2

3 4

Gtr. 1

Gtr. 2

f

Gtr. 1

Gtr. 2

1 3 4

3 4 *f*

Gtr. 1

Gtr. 2

3 3

26

Gtr. 1

Gtr. 2

31

Gtr. 1

Gtr. 2

36

3 1 2 1

Gtr. 1

Gtr. 2

41

Gtr. 1

Gtr. 2

46

Gtr. 1

Gtr. 2

f

51

Gtr. 1

Gtr. 2

p

Detailed description: This system contains measures 51 through 55. Gtr. 1 (top staff) starts with a melodic phrase in measure 51, marked with a piano (*p*) dynamic. It continues with a series of chords and melodic fragments. Gtr. 2 (bottom staff) provides a rhythmic accompaniment with a steady eighth-note pattern.

56

Gtr. 1

Gtr. 2

Detailed description: This system contains measures 56 through 60. Gtr. 1 continues its melodic line with some chords. Gtr. 2 continues its rhythmic accompaniment with a steady eighth-note pattern.

61

Gtr. 1

Gtr. 2

ff

Detailed description: This system contains measures 61 through 65. Gtr. 1 has a melodic line with some chords, marked with a fortissimo (*ff*) dynamic in measure 63. Gtr. 2 continues its rhythmic accompaniment with a steady eighth-note pattern.

66

Gtr. 1

Gtr. 2

Detailed description: This system contains measures 66 and 67. Gtr. 1 has a melodic line with some chords. Gtr. 2 continues its rhythmic accompaniment with a steady eighth-note pattern.

No.18

Allegretto con poco moto

4 2 0 4 3

Guitar 1

Guitar 2

II 2 II 3 2

5 2 1 3 1 1 1 2 2

Gtr. 1

Gtr. 2

3

10 4 2 1

Gtr. 1

Gtr. 2

15 2 2 1 1

Gtr. 1

Gtr. 2

2 3 1 II 3 4 2

p

p

20

Gtr. 1

Gtr. 2

4 1 3 1

25

Gtr. 1

Gtr. 2

dol:

30

Gtr. 1

Gtr. 2

1 4 2 3 4 3 1 3

35

Gtr. 1

Gtr. 2

II 3 4 1 4

40

Gtr. 1

Gtr. 2

45

Gtr. 1

Gtr. 2

50

Gtr. 1

Gtr. 2

55

Gtr. 1

Gtr. 2

2 3 1 1 2 3 4

60

Gtr. 1

Gtr. 2

1 2 1

65

Gtr. 1

Gtr. 2

4 1 1 3 1 3 2 1 2 2 1

2 1 3 1 1 3 2

71

Gtr. 1

Gtr. 2

ff

3 4 1 3 2 1 1 3 1 1 3

OP. 15 RECUEIL De différents Morceaux, Faciles et Progressifs Pour Guitare seule et à deux Guitares
Composes par FERDINAND CARULLI
(1810)

Original: Bibliotheque Nationale Paris

Appendiks 1

Endringer av originalnoter – trykkfeil

Op. 15 Nr. 10 – Notert hovedtaktart 3/4, notene skrevet i 2/4

Op. 15 Nr. 15 – Takt 37, Gitar 2



Op. 15 Nr. 16 – Takt 33, Gitar 1



Op. 15 Nr. 18 – Takt 16, Gitar 1



Op. 15 Nr. 18 – Takt 32, Gitar 1



Op. 15 Nr. 18 – Takt 66, Gitar 1



APPENDIKS 2

ORNAMENTER

Appoggiaturas i op. 15



Grande Sonate

Lou

Guitare Seule

avec Accompagnement d'Une Seconde Guitare *obligée*

Composée et Dédicée

à Monsieur Pignic' fils. *Ami,*

PAR

FERDINANDO CARULLI.

Op. 25.

Prix: 6.^l

*N.B. Cette Grande Sonate devrait porter le N.º 94. par ce que elle à été Composée après l'Op. 93.
mais l'Editeur pour remplir la Lacune de la Collection il y à mis Op. 25.*

A PARIS

Chez CARULLI, Editeur et M.^d de Musique, Place et Peristyle des Italiens.

Côté de la Rue d'Armenans.

Propriété de l'Editeur.

Déposé à la Dir.^{on} Gén.^{le} de la Librairie

355



Grande Sonate
pour Guitare Seule
avec Accompagnement d`une Seconde Guitare obligee
Composee et Dediee a Monsieur Poignie fils Aine
PAR FERDINANDO CARULLI OP. 25

ALLEGRO.

16

Gtr. 1

Gtr. 2

19

Gtr. 1

Gtr. 2

sfz *sfz*

sfz *sfz*

22

Gtr. 1

Gtr. 2

sfz *ff*

sfz *f*

1 1 3 4 II 3 4 1 4

25

Gtr. 1

Gtr. 2

3 3 3 2

28

Gtr. 1

Gtr. 2

mf

p

4 1 4 2

31

Gtr. 1

Gtr. 2

gliss *gliss*

> >

34

Gtr. 1

gliss 2 2 gliss 4 0 4 3 2 4 3 3 3

Gtr. 2

f

Gtr. 1

Gtr. 2

40

Gtr. 1

pp

Gtr. 2

pp

1 4 1

43

Gtr. 1

Gtr. 2

46

Gtr. 1

Dolce

Gtr. 2

p

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

49

Gtr. 1

f

Gtr. 2

f

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

52

Gtr. 1

Gtr. 2

55

Gtr. 1

Gtr. 2

3 4 2 2 4

2 2 1 2

1 1 1 3 3 4

58

Gtr. 1

Gtr. 2

1 2 4 1 3 4

61

Gtr. 1

Gtr. 2

4 3 1 1 1 3 3

64

Gtr. 1

Gtr. 2

1 2

IX

IX

IX

67

Gtr. 1

Gtr. 2

IX

IX

IX

70

Gtr. 1

Gtr. 2

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

73

Gtr. 1

Gtr. 2

4 1

76

Gtr. 1

Gtr. 2

79

Gtr. 1

Gtr. 2

82

Gtr. 1

Gtr. 2

85

Gtr. 1

Gtr. 2

88

Gtr. 1

Gtr. 2

91

Gtr. 1

Gtr. 2

94

Gtr. 1

Gtr. 2

4 1

97

Gtr. 1

Gtr. 2

pp

p

100

Gtr. 1

Gtr. 2

II 4 4

103

Gtr. 1

Gtr. 2

106

Gtr. 1

Gtr. 2

f

109

Gtr. 1

Gtr. 2

1 1 1 4

112

Gtr. 1

Gtr. 2

f *mf* *p*

115

Gtr. 1

Gtr. 2

1 ② ②

0 1 2

118

Gtr. 1

Gtr. 2

p

121

Gtr. 1

Gtr. 2

pp *f*

1 0 4 1

124

Gtr. 1

Gtr. 2

p

3 1 1 1 2

127

Gtr. 1

Gtr. 2

2 1 3 2 1

130

Gtr. 1

Gtr. 2

3 4 3 2 2

133

Gtr. 1

Gtr. 2

f *pp* *pp*

2 4 IV 2 4 1

136

Gtr. 1

Gtr. 2

1 4

139

Gtr. 1

Gtr. 2

ff *f*

4 1 3 3

3 2

142

Gtr. 1

Gtr. 2

2 3 4 2 II

145

Gtr. 1

Gtr. 2

1 1 1 2 1 1

148

Gtr. 1

Gtr. 2

3 2 2 1 1 2 2

151

Gtr. 1

Gtr. 2

f

1

154

Gtr. 1

Gtr. 2

mf

p

0 1 3

1 3

157

Gtr. 1

Gtr. 2

160

Gtr. 1

Gtr. 2

sfz sfz sfz

sfz sfz sfz

163

Gtr. 1

Gtr. 2

f

166

Gtr. 1

Gtr. 2

mf

p

169

Gtr. 1

Gtr. 2

172

Gtr. 1

Gtr. 2

sfz sfz sfz

sfz sfz sfz

175

Gtr. 1

Gtr. 2

f

178

Gtr. 1

Gtr. 2

181

Gtr. 1

Gtr. 2

pp

②

184

Gtr. 1

Gtr. 2

1 4 1

187

Gtr. 1

Gtr. 2

Dolce

p

2 1 2 2 3 4 1

190

Gtr. 1

Gtr. 2

2 3 2 1 3 4

f

1 2

193

Gtr. 1

Gtr. 2

f

3

196

Gtr. 1

Gtr. 2

3

4 1 4 2

199

Gtr. 1

Gtr. 2

2

202

Gtr. 1

Gtr. 2

4 4 4 4 1 2 1 1

205

Gtr. 1

Gtr. 2

1 4 4 1 2 4 4 2

sfz

208

Gtr. 1

Gtr. 2

4 1

sfz

f

211

Gtr. 1

Gtr. 2

214

4 1 4 2

Gtr. 1

Gtr. 2

217

Gtr. 1

Gtr. 2

219

Gtr. 1

Gtr. 2

sfz

4 1

sfz

222

Gtr. 1

Gtr. 2

225

4 1

Gtr. 1

Gtr. 2

pp

pp

sfz

229

VII

2 1 3 4

Gtr. 1

Gtr. 2

sfz

sfz

233 VII 4 3 1 3

Gtr. 1 *f*

Gtr. 2 *f*

236

Gtr. 1

Gtr. 2

239 1 1 4 4

Gtr. 1 *ff*

Gtr. 2 *ff*

LARGO

This musical score is for two guitars, labeled "Guitar 1" and "Guitar 2". It is written in a key signature of two sharps (F# and C#) and a 3/4 time signature. The tempo is marked "LARGO".

The score is divided into six systems, each with two staves. The first system (measures 1-2) features a *p* dynamic. Fingerings are indicated as 1, 2, 4, 1, 1, 4, 1. The second system (measures 3-4) includes a *p* dynamic and a glissando marking. Fingerings are 3, 0, 1, 2, 3, 3, 4. The third system (measures 5-6) features a *sfz* dynamic. Fingerings are 2, 1, 2, 4, 4, 2, 2, 4, 1. The fourth system (measures 7-8) continues the piece. The fifth system (measures 9-10) features a *mf* dynamic and a trill marking (*tr.*). Fingerings are 1, 2, 1, 1, 4, 4.

10

Gtr. 1

Gtr. 2

12

Gtr. 1

Gtr. 2

ff

f

14

Gtr. 1

Gtr. 2

0 1 1 4 4 gliss. gliss.

sfz *p*

16

Gtr. 1

Gtr. 2

Dolce

pp

0 1 3 1 4 2 2

18

Gtr. 1

Gtr. 2

Dolcissimo *mf*

2 2 1 1 2 1

20

Gtr. 1

Gtr. 2

22

Gtr. 1

Gtr. 2

24

Gtr. 1

Gtr. 2

26

Gtr. 1

Gtr. 2

27

Gtr. 1

Gtr. 2

28

Gtr. 1

Gtr. 2

29

Gtr. 1

Gtr. 2

30

Gtr. 1

Gtr. 2

32

Gtr. 1

Gtr. 2

pp

34

Gtr. 1

Gtr. 2

40

Gtr. 1

Gtr. 2

1 4

1 4

3

42

Gtr. 1

Gtr. 2

3 4

3

44

Gtr. 1

Gtr. 2

0 3 1 4

0 2 4 4

1

46

Gtr. 1

Gtr. 2

0 3 1 3

48

Gtr. 1

Gtr. 2

48

2 4

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

p

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

sfz

2

59

Gtr. 1

Gtr. 2

61

Gtr. 1

Gtr. 2

mf

tr

63

Gtr. 1

Gtr. 2

tr

ff

f

65

Gtr. 1

Gtr. 2

gliss.

gliss.

sfz

p

sfz

68

Gtr. 1

Gtr. 2

tr

Dolce

tr

Dolcissimo

4

pp

POLONAISE

The musical score for "POLONAISE" is written for two guitars (Guitar 1 and Guitar 2) in a 3/4 time signature with a key signature of three sharps (F#, C#, G#). The score is divided into five systems, each with two staves. Measure numbers 1, 4, 8, 12, and 15 are indicated at the start of their respective systems. Dynamics include *mf* (mezzo-forte), *p* (piano), and *f* (forte). Fingerings are indicated by numbers 1-4 above notes. A barre is marked with an 'X' above measure 3. The score concludes with a double bar line and a repeat sign at the end of measure 15.

System 1 (Measures 1-3):
Guitar 1: *mf* (measures 1-2), *p* (measure 3). Fingerings: 1 2 2 2. Barre (X) above measure 3. Fingerings: 4 1 4 1 3 4 1.
Guitar 2: *mf* (measures 1-2), *p* (measure 3).

System 2 (Measures 4-6):
Gtr. 1: *mf* (measures 4-5), *p* (measure 6).
Gtr. 2: *mf* (measures 4-5), *p* (measure 6).

System 3 (Measures 7-11):
Gtr. 1: *f* (measures 7-11). Fingerings: 3 1 3 0.
Gtr. 2: *mf* (measures 7-11).

System 4 (Measures 12-14):
Gtr. 1: *p* (measures 12-14). Fingerings: 1 1 3 4 0 2 3.
Gtr. 2: *p* (measures 12-14).

System 5 (Measures 15-18):
Gtr. 1: *f* (measures 15-18). Fingerings: II 1 4 2 1 4 2 4.
Gtr. 2: *f* (measures 15-18).

19

Gtr. 1

pp *mf* *p* X

Gtr. 2

pp *mf*

24

Gtr. 1

mf *p* X

Gtr. 2

p *mf*

28

Gtr. 1

mf

Gtr. 2

p

4 1 2 4

32

Gtr. 1

p

Gtr. 2

1 2 1 3 4 3 4 4 3 0

37

Gtr. 1

f

Gtr. 2

mf

3 3

41

Gtr. 1

p

Gtr. 2

p

1 3 1 1 2 3 2 0 4

45

Gtr. 1

Gtr. 2

f

3 4 1

49

Gtr. 1

Gtr. 2

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

53

Gtr. 1

Gtr. 2

1 4 3 3

57

Gtr. 1

Gtr. 2

61

Gtr. 1

Gtr. 2

65

Gtr. 1

Gtr. 2

pp

p

2

69

Gtr. 1

Gtr. 2

74

Gtr. 1

Gtr. 2

f

mf

78

Gtr. 1

Gtr. 2

pp

mf

p

83

Gtr. 1

Gtr. 2

p

mf

p

87

Gtr. 1

Gtr. 2

p

f

mf

91

Gtr. 1

Gtr. 2

p

p

117 VI 4 1 2

Gtr. 1 *pp*

Gtr. 2 *pp* 3 1 4

120

Gtr. 1 1 1 2 2 1 4

Gtr. 2 1 4

124

Gtr. 1 2 1 2 4 1

Gtr. 2 Cres. Cres.

127

Gtr. 1 2 1 4 4 2 4 1 0 0 2 1 4 1

Gtr. 2 *ff* *p*

132

Gtr. 1 2 1 4 2 1 1 2

Gtr. 2

137

Gtr. 1 *f* 2 2

Gtr. 2 *f*

141 1 2 0 1 V VII IX

Gtr. 1

Gtr. 2

144 3 2 1 2 4 1

Gtr. 1

Gtr. 2

148

Gtr. 1

Gtr. 2

151 2 1 VI *p*

Gtr. 1

Gtr. 2

155 VI

Gtr. 1

Gtr. 2

159 4 2 2 2 2

Gtr. 1

Gtr. 2

164

Gtr. 1

Gtr. 2

mf

mf

168

Gtr. 1

Gtr. 2

p

mf

p

mf

172

Gtr. 1

Gtr. 2

p

f

p

mf

176

Gtr. 1

Gtr. 2

180

Gtr. 1

Gtr. 2

p

f

p

f

1 4

183

Gtr. 1

Gtr. 2

pp

pp

2 1

187

Gtr. 1

Gtr. 2

mf

p

mf

p

191

Gtr. 1

Gtr. 2

mf

p

mf

195

Gtr. 1

Gtr. 2

f

f

198

Gtr. 1

Gtr. 2

202

Gtr. 1

Gtr. 2

206

Gtr. 1

Gtr. 2

ff

ff

ff

211

Gtr. 1

Gtr. 2

The musical score is written for two guitars, Gtr. 1 and Gtr. 2, in treble clef with a key signature of two sharps (F# and C#). The score consists of 10 measures. Gtr. 1 features a melodic line with eighth and sixteenth notes, including a triplet in the first measure. Gtr. 2 provides a rhythmic accompaniment with chords and eighth notes. The piece concludes with a double bar line.

Grande Sonate pour Guitare Seule

avec Accompagnement d`Une Seconde Guitare oblige

par Ferdinando Carulli op 25

Paris 1815

Original: Bibliotheque Nationale Paris

Appendiks 1

Endring av originalnoter - trykkfeil

Op. 25, Sats 1

1. Takt 27, Gitar 1



2. Takt 62, Gitar 1



3. Takt 68, Gitar 1



4. Takt 70 og 92, Gitar 1



5. Takt 109, Gitar 1



6. Takt 110, Gitar 1



7. Takt 159, Gitar 2



8. Takt 202 og 218, Gitar 1



9. Takt 203 og 219, Gitar 1



10. Takt 204 og 220, Gitar 1



11. Takt 205 og 221, Gitar 1



12. Takt 216, Gitar 1



Op. 25, Sats 2

1. Takt 9, Gitar 1



2. Takt 21, Gitar 1



3. Takt 25, Gitar 1



Musical notation for Takt 25, Gitar 1. The notation is in treble clef, key of D major (two sharps), and 3/4 time. It consists of three measures. The first measure contains a chord with a sharp sign above it. The second measure contains a chord with a '2' above it. The third measure contains a chord with a '1' above it, followed by a triplet of chords with a '3' above them.

4. Takt 27, Gitar 1



Musical notation for Takt 27, Gitar 1. The notation is in treble clef, key of D major (two sharps), and 3/4 time. It consists of three measures, each containing a complex chordal structure with multiple notes and accidentals.

5. Takt 31, Gitar 1



Musical notation for Takt 31, Gitar 1. The notation is in treble clef, key of D major (two sharps), and 3/4 time. It consists of three measures. The first measure contains a chord with a sharp sign above it. The second measure contains a chord. The third measure contains a chord with a sharp sign above it.

6. Takt 32, Gitar 1



Musical notation for Takt 32, Gitar 1. The notation is in treble clef, key of D major (two sharps), and 3/4 time. It consists of three measures. The first measure contains a note with a trill symbol above it. The second measure contains a sequence of notes. The third measure contains a sequence of notes.

Op. 25, Sats 3

1. Takt 7, 28, 87, 174, 195, Gitar 1



Musical notation for Op. 25, Sats 3, Takt 7, 28, 87, 174, 195, Gitar 1. The notation is in treble clef, key of D major (two sharps), and 3/4 time. It consists of three measures. The first measure contains a note with a sharp sign above it. The second measure contains a sequence of notes. The third measure contains a sequence of notes.

2. Takt 125, Gitar 1



3. Takt 172, Gitar 1



APPENDIKS 2

Ornamenter

I op.25 er Appoggiaturas notert som eksempel a) i første og siste sats. I første sats takt 71 og 93 er de notert som i eksempel h). Første sats Agréments som eksempel c) og d). Trille over to strenger i første sats takt 73-74 og 224-225 som eksempel e).

Annen sats er rikt ornamentert med Appoggiaturas , Agréments og triller. Appoggiaturas er notert som eks h) og i)

a) b) c) d)

e)

f)

g) h) i)

I første og andre sats av op. 25 er effekten Glissando brukt

MÉTHODE COMPLÈTE

pour Guitare

Composée Expressément

pour l'Enseignement

de son Fils Gustave

Par

FERDINANDO CARULLI

Troisième Edition

Revue, Corrigée et Augmentée pour la seconde fois par l'Auteur.

Opéra 27. Prix 20.^{ct}

A PARIS, chez CARLI, Éditeur, M^d des Musiques, d'Instruments et Cordons des Vaples, Boulevard Montmartre, N^o 14.

METHODE COMPLETE
DE GUITARRE OU LYRE
COMPOSEE EXPRESSEMENT
POUR L`ENSEIGNEMENT DE SOM
FILS GUSTAVE PAR
FERDINANDO CARULLI OP. 27

1.LEZIONE

Moderato

L` ALLIEVO
Guitar 1

IL MAESTRO
Guitar 2

Musical notation for the first system, measures 1-5. Guitar 1 part starts with a forte (*f*) dynamic and a piano (*p*) dynamic. Fingerings are indicated above the notes: 4, 3, 3, 1, 1.

6
Gtr. 1

Gtr. 2

Musical notation for the second system, measures 6-10. Includes dynamics like *Poco f* and fingerings: 3, 4, 2, 4, 3, 3, 4, 2, 4, 4.

11
Gtr. 1

Gtr. 2

Musical notation for the third system, measures 11-15. Includes fingerings: 4, 3, 1, 1, 3, 3, 2, 3, 4, 3, 3, 3, 2, 4, 2, 4, 1, 2.

16
Gtr. 1

Gtr. 2

Musical notation for the fourth system, measures 16-20. Includes a forte (*f*) dynamic and fingerings: 4, 4, 4.

21 2 3

Gtr. 1

Gtr. 2

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

2 2

26 4

Gtr. 1

Gtr. 2

4

31

Gtr. 1

Gtr. 2

1 3 3 4

2.LEZIONE

L' ALLIEVO
Guitar 1

IL MAESTRO
Guitar 2

Andante

p

5

9

13

Detailed description of the musical score: The score is for two guitars, labeled 'L' ALLIEVO' (Guitar 1) and 'IL MAESTRO' (Guitar 2). It is in 3/4 time and has a key signature of one sharp (F#). The tempo is marked 'Andante' and the dynamics include a piano 'p' marking. The score is organized into four systems. The first system (measures 1-4) shows the beginning of the piece. Guitar 1 plays a simple melody with notes G4, A4, B4, C5, B4, A4, G4, F#4. Guitar 2 provides a rhythmic accompaniment with notes G3, A3, B3, C4, B3, A3, G3, F#3. Fingerings are indicated as 3, 4, 3, 3. The second system (measures 5-8) starts at measure 5. Guitar 1 continues the melody. Guitar 2 has a more complex accompaniment with notes G3, A3, B3, C4, B3, A3, G3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3. Fingerings are 4, 2, 1, 3, 4, 4, 3. The third system (measures 9-12) starts at measure 9. Guitar 1 continues the melody. Guitar 2 continues the accompaniment with notes G3, A3, B3, C4, B3, A3, G3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3. Fingerings are 2, 3, 4, 4, 3. The fourth system (measures 13-16) starts at measure 13. Guitar 1 continues the melody. Guitar 2 continues the accompaniment with notes G3, A3, B3, C4, B3, A3, G3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3. Fingerings are 4, 2, 3, 3. The score concludes with a double bar line.

3.LEZIONE

Allegro II

L' ALLIEVO
Guitar 1

IL MAESTRO
Guitar 2

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

f
1

Gtr. 1

Gtr. 2

3 2 0 2 1 3 2 3 2 4

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

Gtr. 1

Gtr. 2

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

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

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

4. LEZIONE

Larghetto

L' ALLIEVO
Guitar 1

IL MAESTRO
Guitar 2

5.LEZIONE

Andantino

L' ALLIEVO
Guitar 1

IL MAESTRO
Guitar 2

The musical score is written for two guitar parts: L' ALLIEVO (Guitar 1) and IL MAESTRO (Guitar 2). The piece is in 3/4 time, key of D major (two sharps), and tempo Andantino. The score is divided into five systems, each containing two staves (Gtr. 1 and Gtr. 2). The first system (measures 1-5) shows the beginning of the piece. The second system (measures 6-11) continues the melody and accompaniment. The third system (measures 12-17) features a more complex rhythmic pattern in the bass. The fourth system (measures 18-23) shows a melodic line with some chromaticism. The fifth system (measures 24-29) concludes the piece with a final melodic phrase and accompaniment. Fingerings (1-4) and string numbers (I-IV) are indicated throughout the score to guide the student.

30

Gtr. 1

p

Gtr. 2

1

36

Gtr. 1

f

Gtr. 2

1 II 3 1 II 2 3 1 2 3 1 1 4

42

Gtr. 1

Gtr. 2

1 1 3 3 4 3 4 3 2

48

Gtr. 1

Gtr. 2

6.LEZIONE

L' ALLIEVO Moderato

Guitar 1

IL MAESTRO

Guitar 2

3 4 2 3 4 2 3

2 2 3 3 3 3

3 2 3 2 4

2 3 4 1 2 3

1 3 2 4 4

31 1 2 4 3 3 4

Gtr. 1

Gtr. 2

p

38 4 3

Gtr. 1

Gtr. 2

f

2 1 4 2 2 2 4 3 1 3

45 4 3 1 3 3

Gtr. 1

Gtr. 2

3

52 4 1 2 3

Gtr. 1

Gtr. 2

ff

59 2 3 2 4 3

Gtr. 1

Gtr. 2

7.LEZIONE

Moderato

L' ALLIEVO

Guitar 1

IL MAESTRO

Guitar 2

The musical score is written for two guitars, labeled 'L' ALLIEVO' (Guitar 1) and 'IL MAESTRO' (Guitar 2). The tempo is 'Moderato' and the key signature has one flat (B-flat major). The time signature is 3/4. The score is divided into five systems, each with a measure number at the beginning of the first staff of the system.

- System 1 (Measures 1-6):** Starts with a dynamic marking of *f*. Fingerings are indicated above notes in both parts.
- System 2 (Measures 7-12):** Continues the piece with various fingerings and rests.
- System 3 (Measures 13-18):** Includes accents (>) over notes in the first part and specific fingerings.
- System 4 (Measures 19-24):** Features a first ending bracket over measures 23 and 24.
- System 5 (Measures 25-28):** Concludes the piece with a final chord in measure 28.

8.LEZIONE

Andante

L' ALLIEVO
Guitar 1

IL MAESTRO
Guitar 2

3 4 3 1 2 4

p

4 3 3 2

4 3 4

f

3 4 4 3 3 4

f

4 1 3 1 1 3 3 2 4 3 4

3 2 4 4 2 4 4 3

9.LEZIONE

Andante

L' ALLIEVO
Guitar 1

IL MAESTRO
Guitar 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

26

Gtr. 1

Gtr. 2

This system contains measures 26 through 31. The key signature is one sharp (F#). Gtr. 1 (top staff) features a melodic line with eighth and sixteenth notes, including some triplets. Gtr. 2 (bottom staff) provides a rhythmic accompaniment with eighth and sixteenth notes, often in a syncopated pattern.

32

Gtr. 1

Gtr. 2

f

2 1 1 1 2

3 1 4 II 3

4 3 3

2 3

This system contains measures 32 through 37. The key signature remains one sharp (F#). Gtr. 1 (top staff) has a melodic line with eighth notes and some triplets. Gtr. 2 (bottom staff) has a rhythmic accompaniment with eighth notes. Measure 32 starts with a forte (*f*) dynamic. Fingering numbers (1-4) and a second fret (*II*) are indicated above and below notes. Measure 37 ends with a double bar line.

10.LEZIONE

Allegretto

L' ALLIEVO

Guitar 1

IL MAESTRO

Guitar 2

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

f

2 4 4 2 2 1 4 1 2 4

10

2 1 2 2 1 1 2 3

4 1 2 2 4 1 4 2 4

19

2 1 1 2 3 2

4 1 2 1 4 4 1

27

3 II 4 2 1 3 3 4

2 2 4 2 1 1 *p* II 3 1 1 2 4

3 4

36

3 4 3 1 4 *f* 2 4 1 2 0

43

3 3 3 1 4 2

Gtr. 1

Gtr. 2

Detailed description: This system contains measures 43 through 48. The key signature is two sharps (F# and C#). The Gtr. 1 part features a melodic line with various chords and intervals, with fret numbers 3, 3, 3, 1, 4, and 2 indicated above the staff. The Gtr. 2 part provides a rhythmic accompaniment with a consistent eighth-note pattern, with fret numbers 1, 3, 3, 4, 2, 4, 2, 3, 2, 4, 1, 2, 2, and 3 indicated above the staff.

49

1 4 2 4 3 1 2

Gtr. 1

Gtr. 2

p

Detailed description: This system contains measures 49 through 55. The Gtr. 1 part continues the melodic line with fret numbers 1, 4, 2, 4, 3, 1, and 2. The Gtr. 2 part continues the rhythmic accompaniment, with fret numbers 3, 3, 4, and 4 indicated. A dynamic marking of *p* (piano) is placed above the Gtr. 2 staff in measure 52.

56

2

Gtr. 1

Gtr. 2

f

Detailed description: This system contains measures 56 through 66. The Gtr. 1 part features a melodic line with a fermata over the second measure of this system, with a fret number of 2 indicated. The Gtr. 2 part continues the rhythmic accompaniment. A dynamic marking of *f* (forte) is placed above the Gtr. 2 staff in measure 57.

67

Gtr. 1

Gtr. 2

Detailed description: This system contains measures 67 through 76. The Gtr. 1 part continues the melodic line with various chords and intervals. The Gtr. 2 part continues the rhythmic accompaniment. There are some slurs and accents in the Gtr. 2 part.

77

Gtr. 1

Gtr. 2

Detailed description: This system contains measures 77 through 86. The Gtr. 1 part continues the melodic line with various chords and intervals. The Gtr. 2 part continues the rhythmic accompaniment.

85

Gtr. 1

Gtr. 2

The musical score consists of two staves, Gtr. 1 and Gtr. 2, in treble clef with a key signature of two sharps (F# and C#). Measure 85 begins with Gtr. 1 playing a melodic line of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4. Gtr. 2 plays a rhythmic accompaniment of eighth notes: F#3, G3, A3, B3, C4, B3, A3, G3. In measure 86, Gtr. 1 plays a quarter note F#4, followed by a quarter rest. Gtr. 2 plays a quarter note F#3, followed by a quarter rest. In measure 87, Gtr. 1 plays a quarter note F#4, followed by a quarter rest. Gtr. 2 plays a quarter note F#3, followed by a quarter rest. In measure 88, Gtr. 1 plays a quarter note F#4, followed by a quarter rest. Gtr. 2 plays a quarter note F#3, followed by a quarter rest. In measure 89, Gtr. 1 plays a quarter note F#4, followed by a quarter rest. Gtr. 2 plays a quarter note F#3, followed by a quarter rest. In measure 90, Gtr. 1 plays a quarter note F#4, followed by a quarter rest. Gtr. 2 plays a quarter note F#3, followed by a quarter rest. In measure 91, Gtr. 1 plays a quarter note F#4, followed by a quarter rest. Gtr. 2 plays a quarter note F#3, followed by a quarter rest. In measure 92, Gtr. 1 plays a quarter note F#4, followed by a quarter rest. Gtr. 2 plays a quarter note F#3, followed by a quarter rest. The piece concludes with a double bar line and repeat dots.

11.LEZIONE

Larghetto

L' ALLIEVO
Guitar 1

IL MAESTRO
Guitar 2

Gtr. 1

Gtr. 2

1 3 3 2 1 2

4 3 2 3 4

4 4 4 4 1 3

6

4 3 1 4 2 4 *p* 3 3 3 3

12 3 3 3 4 2 2

3 2 4 4 3

12.LEZIONE

Allegro

L' ALLIEVO
Guitar 1

IL MAESTRO
Guitar 2

1 2 3 3

f 3 2 3 4 3 4

6 3 3 3 4 3

11 3 2 3 1 1 3 3 3 2

3 4 3 3 4 3

17 2 3 1 2 3 3 3

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

23 1 2 4 3 1 1 1 1 3

4 4 4 2 3 2 1 4 3 2 3

14.LEZIONE

Andantino

L' ALLIEVO
Guitar 1

IL MAESTRO
Guitar 2

Musical notation for the first system, measures 1-4. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The first staff (Guitar 1) has a treble clef and contains a melodic line with a '4' above the first and third measures. The second staff (Guitar 2) has a treble clef and contains a bass line with a '4' above the second measure, and '1 2' and '3 3' above the fourth and fifth measures respectively.

Musical notation for the second system, measures 5-8. The first staff (Gtr. 1) has a treble clef and contains a melodic line with a '5' above the first measure, a 'f' dynamic marking below the first measure, and a 'p' dynamic marking below the fourth measure. The second staff (Gtr. 2) has a treble clef and contains a bass line with a 'f' dynamic marking below the first measure, and 'I 1', '4 4', and '1 1' above the second, third, and fourth measures respectively.

Musical notation for the third system, measures 9-14. The first staff (Gtr. 1) has a treble clef and contains a melodic line with a '4' above the first measure, and '2 4 3' above the fourth, fifth, and sixth measures respectively. The second staff (Gtr. 2) has a treble clef and contains a bass line with a '3 1' above the first measure, and '2 3 3 1' above the second, third, fourth, and fifth measures respectively.

Musical notation for the fourth system, measures 15-19. The first staff (Gtr. 1) has a treble clef and contains a melodic line with a '3 2 1' above the first measure, and a 'f' dynamic marking below the second measure. The second staff (Gtr. 2) has a treble clef and contains a bass line with a continuous eighth-note accompaniment.

Musical notation for the fifth system, measures 20-24. The first staff (Gtr. 1) has a treble clef and contains a melodic line with a '3 3' above the second measure, and '4 3' above the fourth and fifth measures respectively. The second staff (Gtr. 2) has a treble clef and contains a bass line with a '1' above the second measure, and '4 3' and '1 3' above the fourth, fifth, and sixth measures respectively.

25

Gtr. 1

Gtr. 2

3 4 4 3 2 3 2 3

30

Gtr. 1

Gtr. 2

4 2 2 III 3 4 *f* 4 3

35

Gtr. 1

Gtr. 2

4 4 2 3 1 1 2 3 4

40

Gtr. 1

Gtr. 2

3 1 4 0 3 1 4 3 4 1 2 1 3 *mf* 3

45

Gtr. 1

Gtr. 2

50

Gtr. 1

Gtr. 2

ff

3 4 1 4

3 4 3 3 2 3

55

Gtr. 1

Gtr. 2

3 2 2 2

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

60

Gtr. 1

Gtr. 2

15.LEZIONE

Allegretto con poco moto

L' ALLIEVO
Guitar 1

Musical notation for the first system, measures 1-4. L' ALLIEVO Guitar 1 (treble clef) has notes G4, A4, B4, C5, with fingerings 4, 1, 3, 1, 1. IL MAESTRO Guitar 2 (treble clef) has notes G4, A4, B4, C5, with fingerings 2, 2, 3, 3, 4, 3.

Gtr. 1

Musical notation for the second system, measures 5-8. Gtr. 1 (treble clef) has notes G4, A4, B4, C5, with fingerings 5, 4, 1, 3, 1, 1, 4, 2. Gtr. 2 (treble clef) has notes G4, A4, B4, C5, with fingerings 1, 4, 4.

Gtr. 1

Musical notation for the third system, measures 9-14. Gtr. 1 (treble clef) has notes G4, A4, B4, C5, with fingerings 1, 2, 4, 0, 3, 3, 3, 3. Gtr. 2 (treble clef) has notes G4, A4, B4, C5, with fingerings 1, 2, 3, 3.

Gtr. 1

Musical notation for the fourth system, measures 15-19. Gtr. 1 (treble clef) has notes G4, A4, B4, C5, with fingerings 3, 4, 4, 3, 2, 2, 3. Gtr. 2 (treble clef) has notes G4, A4, B4, C5, with fingerings 3, 4, 4, 3, 1, 1. A second ending bracket labeled 'II' spans measures 17-19.

Gtr. 1

Musical notation for the fifth system, measures 20-24. Gtr. 1 (treble clef) has notes G4, A4, B4, C5, with fingerings 3, 4, 4, 3, 2, 2, 3. Gtr. 2 (treble clef) has notes G4, A4, B4, C5, with fingerings 3, 4, 4, 3, 1, 1. A second ending bracket labeled 'II' spans measures 22-24.

25

Gtr. 1

Gtr. 2

3 3 4 3 2 3 4 3 1 1

1 3 4 3 II 4 3 1 1

30

Gtr. 1

Gtr. 2

b 4 3 1 1 2 1 1 4 2 3 1

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

35

Gtr. 1

Gtr. 2

2 2 1 4 3 2 1

1 1 3 0 2 1 3

40

Gtr. 1

Gtr. 2

4 2 3 4 3 1 3 1

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

III

45

Gtr. 1

Gtr. 2

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

3 4 3 1 3

50

Gtr. 1

Gtr. 2

55

Gtr. 1

Gtr. 2

60

Gtr. 1

Gtr. 2

65

Gtr. 1

Gtr. 2

16.LEZIONE

Andantino

L' ALLIEVO
Guitar 1

IL MAESTRO
Guitar 2

p

Gtr. 1

Gtr. 2

f

Gtr. 1

Gtr. 2

3 3 4 4 4

Gtr. 1

Gtr. 2

3 4 4

Gtr. 1

Gtr. 2

3 4 2 3 4 2 3

20

Gtr. 1

Gtr. 2

1 2 1 2 4

II 4 1 3 2 2 1 II

Detailed description: This system covers measures 20 to 24. The key signature has one sharp (F#). The guitar 1 part (treble clef) features a melodic line with fret numbers 1, 2, 1, 2, and 4. The guitar 2 part (treble clef) provides a rhythmic accompaniment with fret numbers 4, 1, 3, 2, 2, and 1. A capo is indicated as 'II' at the beginning and end of the system.

25

Gtr. 1

Gtr. 2

3 2 1 3 1 3

f 4 3 1

Detailed description: This system covers measures 25 to 29. The guitar 1 part (treble clef) has fret numbers 3, 2, 1, 3, 1, and 3. The guitar 2 part (treble clef) has fret numbers 4, 3, and 1. A forte dynamic marking 'f' is present in measure 27.

31

Gtr. 1

Gtr. 2

4 0 3 4 2 2 1

3 3 3 3 1 2 4

Detailed description: This system covers measures 31 to 36. The guitar 1 part (treble clef) has fret numbers 4, 0, 3, 4, 2, 2, and 1. The guitar 2 part (treble clef) has fret numbers 3, 3, 3, 3, 1, 2, and 4.

37

Gtr. 1

Gtr. 2

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

2 1

Detailed description: This system covers measures 37 to 42. The guitar 1 part (treble clef) has fret numbers 3, 2, 0, 2, 1, 2, 1, 3, 2, 1, 3, 1, 2, and 1. The guitar 2 part (treble clef) has fret numbers 2 and 1.

43

Gtr. 1

Gtr. 2

2 3 2 1 3 1 3

Detailed description: This system covers measures 43 to 47. The guitar 1 part (treble clef) has fret numbers 2, 3, 2, 1, 3, 1, and 3. The guitar 2 part (treble clef) has fret numbers 2, 3, 2, 1, 3, 1, and 3.

49

Gtr. 1

Gtr. 2

55

Gtr. 1

Gtr. 2

61

Gtr. 1

Gtr. 2

67

Gtr. 1

Gtr. 2

72

Gtr. 1

Gtr. 2

75

Gtr. 1

Gtr. 2

Detailed description: This system contains measures 75, 76, and 77. The key signature is one sharp (F#). Gtr. 1 (top staff) starts with a whole rest on the first beat of measure 75, followed by a series of chords: G4-B4-D5 (measures 75-76) and G4-A4-B4 (measures 76-77). Gtr. 2 (bottom staff) plays a continuous eighth-note pattern: G4-A4-B4-C5 (measures 75-76) and G4-A4-B4-C5 (measures 76-77).

78

Gtr. 1

Gtr. 2

Detailed description: This system contains measures 78, 79, 80, and 81. The key signature is one sharp (F#). Gtr. 1 (top staff) features chords: G4-B4-D5 (measures 78-79), G4-A4-B4 (measures 79-80), and G4-B4-D5 (measures 80-81). Gtr. 2 (bottom staff) features eighth-note patterns: G4-A4-B4-C5 (measures 78-79), G4-A4-B4-C5 (measures 79-80), and G4-A4-B4-C5 (measures 80-81). Fingering numbers are indicated above notes: '4' and '3' above the first two notes of measure 78; '4', '3', and '2' above the first three notes of measure 79; and '3' above the first note of measure 80.

17.LEZIONE

Allegretto 4

L' ALLIEVO

Guitar 1

IL MAESTRO

Guitar 2

32 4 2 2 2 4

Gtr. 1

Gtr. 2

38

Gtr. 1

Gtr. 2

f

1

46 3 4 3 3 3 4

Gtr. 1

Gtr. 2

4 2 3 2

54 2 4 1 3 1 3

Gtr. 1

Gtr. 2

3 1 2 1

60 1 2 3 4

Gtr. 1

Gtr. 2

f

67

Gtr. 1

Gtr. 2

1 2

3 4 0 1 1 3 1 3 4 0

75

Gtr. 1

Gtr. 2

3

3 3 3 2 1 3 0 3

81

Gtr. 1

Gtr. 2

18.LEZIONE

Andante

L' ALLIEVO
Guitar 1

IL MAESTRO
Guitar 2

Musical notation for the first system, measures 1-4. The key signature is two sharps (F# and C#), and the time signature is common time (C). The piece is marked 'Andante'. The first staff (Guitar 1) features a melody with triplets and a dynamic marking of *p* (piano) in measure 1, and *f* (forte) in measure 4. The second staff (Guitar 2) provides a rhythmic accompaniment with eighth notes. Fingerings are indicated by numbers 1-4. A second fret barre (II) is shown in measures 2 and 3.

Musical notation for the second system, measures 5-7. The first staff (Guitar 1) continues the melody with triplets and fingerings 5, 4, 3, 2. The second staff (Guitar 2) continues the accompaniment with triplets and fingerings 3, 3, 3. A first fret barre (I) is shown in measure 7.

Musical notation for the third system, measures 8-11. The first staff (Guitar 1) features a melody with triplets and fingerings 3, 3, 4. The second staff (Guitar 2) continues the accompaniment with triplets and fingerings 2, 4, 3. Dynamic marking *p* (piano) is present in measure 9. Second fret barres (II) are shown in measures 9 and 10.

Musical notation for the fourth system, measures 12-14. The first staff (Guitar 1) continues the melody with triplets and fingerings 3, 3. The second staff (Guitar 2) continues the accompaniment with triplets and fingerings 3, 3.

Musical notation for the fifth system, measures 15-17. The first staff (Guitar 1) features a melody with triplets and fingerings 3, 1, 1, 2, 4, 3. The second staff (Guitar 2) continues the accompaniment with triplets and fingerings 4, 2, 3, 3, 2. A first fret barre (I) is shown in measure 15, and a second fret barre (II) is shown in measure 17.

35 4 1 2 2

Gtr. 1

Gtr. 2

f

43 2 1

Gtr. 1

Gtr. 2

II

1 3 3 2 4 4 2 2 3

II

52

Gtr. 1

Gtr. 2

f

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

61 1 1

Gtr. 1

Gtr. 2

2 4

70 1 2 2 3

Gtr. 1

Gtr. 2

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

79

Gtr. 1

Gtr. 2

88

Gtr. 1

Gtr. 2

19.LEZIONE

Allegro

L` ALLIEVO
Guitar 1

IL MAESTRO
Guitar 2

f

5

9

13

17

21

Gtr. 1

Gtr. 2

I 3 1 2 I

1 3 1 4 3 4

26

Gtr. 1

Gtr. 2

I 1 3 1

4 4 3 2 3 2 3 3 2

31

Gtr. 1

Gtr. 2

III 2 2 3

2 3 2 3

36

Gtr. 1

Gtr. 2

3 4 3

4 3

40

Gtr. 1

Gtr. 2

4 3 1 3 1 3 2

20.LEZIONE

Allegro 2 3 4 3 4 3 4 I

L' ALLIEVO
Guitar 1

f

IL MAESTRO
Guitar 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

f

Gtr. 1

Gtr. 2

4 I 3 4

Gtr. 1

Gtr. 2

20

Gtr. 1

Gtr. 2

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

23

Gtr. 1

Gtr. 2

3 4 II 3 0 4 3 1 2 3 3

26

Gtr. 1

Gtr. 2

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

29

Gtr. 1

Gtr. 2

4 4 3 1 1 3 2 4 3 3 3 4 II 1 3 3 4

33

Gtr. 1

Gtr. 2

4 1 3 4 1 3 1 3 3 3 3 4 3 4

41

Gtr. 1

Gtr. 2

49

Gtr. 1

Gtr. 2

58

Gtr. 1

Gtr. 2

66

Gtr. 1

Gtr. 2

72

Gtr. 1

Gtr. 2

22.LEZIONE

Largo

L' ALLIEVO

Guitar 1

Measures 1-3 of L' ALLIEVO Guitar 1. Measure 1 starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It begins with a chord of F#4, D5, and A5. Measure 2 contains a melodic line with a fingering of 2. Measure 3 contains a melodic line with a fingering of 3. The dynamic marking *p* is present.

IL MAESTRO

Guitar 2

Measures 1-3 of IL MAESTRO Guitar 2. Measure 1 contains a bass line with a fingering of 2. Measure 2 contains a bass line with a fingering of 3. Measure 3 contains a bass line with a fingering of 2, followed by a fingering of 1, and then a fingering of 4.

Gtr. 1

Measures 4-6 of Gtr. 1. Measure 4 starts with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. It contains a melodic line with a fingering of 3. Measure 5 contains a melodic line with a fingering of 1, followed by a fingering of 2, and then a fingering of 4. Measure 6 contains a melodic line with a fingering of 2, followed by a fingering of 1.

Gtr. 2

Measures 4-6 of Gtr. 2. Measure 4 contains a bass line with a fingering of 4. Measure 5 contains a bass line with a fingering of 3. Measure 6 contains a bass line with a fingering of 4, followed by a fingering of 1, and then a fingering of 3. A second ending bracket labeled 'II' spans measures 5 and 6.

Gtr. 1

Measures 7-9 of Gtr. 1. Measure 7 contains a melodic line with a fingering of 2. Measure 8 contains a melodic line with a fingering of 1. Measure 9 contains a melodic line with a fingering of 6.

Gtr. 2

Measures 7-9 of Gtr. 2. Measure 7 contains a bass line with a fingering of 2. Measure 8 contains a bass line with a fingering of 1. Measure 9 contains a bass line with a fingering of 6.

Gtr. 1

Measures 10-12 of Gtr. 1. Measure 10 starts with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains a melodic line with a dynamic marking of *f*. Measure 11 contains a melodic line with a dynamic marking of *f*. Measure 12 contains a melodic line with a dynamic marking of *f*.

Gtr. 2

Measures 10-12 of Gtr. 2. Measure 10 contains a bass line with a fingering of 3. Measure 11 contains a bass line with a fingering of 4. Measure 12 contains a bass line with a fingering of 3.

Gtr. 1

Measures 13-15 of Gtr. 1. Measure 13 contains a melodic line with a fingering of 3. Measure 14 contains a melodic line with a fingering of 4. Measure 15 contains a melodic line with a fingering of 3.

Gtr. 2

Measures 13-15 of Gtr. 2. Measure 13 contains a bass line with a fingering of 3, followed by a fingering of 4. Measure 14 contains a bass line with a fingering of 4. Measure 15 contains a bass line with a fingering of 3, followed by a fingering of 3, and then a fingering of 4.

15

Gtr. 1

Gtr. 2

18

Gtr. 1

Gtr. 2

21

Gtr. 1

Gtr. 2

24

Gtr. 1

Gtr. 2

27

Gtr. 1

Gtr. 2

Largo

30

Gr. 1

Gr. 2

This system contains measures 30, 31, and 32. The Gtr. 1 part (top staff) begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 30. The Gtr. 2 part (bottom staff) provides a rhythmic accompaniment with a steady eighth-note pattern, often using chords.

33

Gr. 1

Gr. 2

This system contains measures 33, 34, and 35. The Gtr. 1 part continues the melodic development with various intervals and rests. The Gtr. 2 part maintains its accompaniment, with some measures featuring chords and rests.

36

Gr. 1

Gr. 2

This system contains measures 36, 37, and 38. The Gtr. 1 part has a melodic line that concludes with a whole note chord in measure 38. The Gtr. 2 part continues with a rhythmic accompaniment that ends with a whole note chord in measure 38.

23. LEZIONE

Allegretto

L' ALLIEVO
Guitar 1

IL MAESTRO
Guitar 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Detailed description of the musical score: The score is for two guitar parts, L' ALLIEVO (Guitar 1) and IL MAESTRO (Guitar 2), in 6/8 time and D major. The tempo is marked 'Allegretto'. The piece consists of 24 measures. The first system (measures 1-5) shows the student part with a melodic line and the teacher part with a bass line. The second system (measures 6-11) features a 'f' dynamic and includes a double bar line (II) in measure 10. The third system (measures 12-17) continues the melodic and bass lines. The fourth system (measures 18-23) includes a 'f' dynamic and a double bar line (II) in measure 20. The fifth system (measures 24) concludes the piece. Fingering numbers (1-4) are provided for many notes throughout the score.

30

Gtr. 1

Gtr. 2

p II

4 4 2 2 2 2 1

0 1 3 3 3 0 1 2 1 3 3

36

Gtr. 1

Gtr. 2

II

II 4 3 0 3

1 3 3 1

42

Gtr. 1

Gtr. 2

2 3 4 1 2 3 3 1 2

3 3 3 1 1 3 1 3 1

48

Gtr. 1

Gtr. 2

II II 1 2

2 4 2 1

54

Gtr. 1

Gtr. 2

p *f*

60

Gtr. 1

Gtr. 2

f

66

Gtr. 1

Gtr. 2

p

72

Gtr. 1

Gtr. 2

f

78

Gtr. 1

Gtr. 2

84

Gtr. 1

Gtr. 2

24. LEZIONE

Moderato assai

L' ALLIEVO
Guitar 1

IL MAESTRO
Guitar 2

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

mf

2 2 1 1 1 2 II

5 4 1

II 4 3 4 3

2 2 3 2 1

3 4 3 1 4

1 1 1

1 2 1 2

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

2 1 2

f

25

Gtr. 1

Gtr. 2

30

Gtr. 1

Gtr. 2

36

Gtr. 1

Gtr. 2

42

Gtr. 1

Gtr. 2

46

Gtr. 1

Gtr. 2

50 4 4 1 2 4 3 2

Gtr. 1

Gtr. 2

54 4 2 3 4 3 2 4 1

Gtr. 1

Gtr. 2

mf

59

Gtr. 1

Gtr. 2

64

Gtr. 1

Gtr. 2

69

Gtr. 1

Gtr. 2

75

Gtr. 1

Gtr. 2

This system contains measures 75 through 80. The key signature is three sharps (F#, C#, G#). Gtr. 1 features a melodic line with eighth and sixteenth notes, including some triplets. Gtr. 2 provides a rhythmic accompaniment with chords and eighth-note patterns.

81

Gtr. 1

Gtr. 2

This system contains measures 81 through 86. The key signature remains three sharps. Gtr. 1 starts with a forte (*f*) dynamic and features a melodic line with eighth-note patterns and some triplets. Gtr. 2 continues with a rhythmic accompaniment of eighth notes and chords. The system concludes with a double bar line.

Methode Complete de Guitare ou Lyre

Composee Expressément pour L`Enseignement de som Fils Gustave

Par Ferdinando Carulli op 27

Prina Edizione 1810 o 11

Troisieme Editione 1822

Paris Bibliotheque Nationale

Milano, Metodo Completo pub. Lucca 1858

University of North Carolina Music Library

Appendiks 1

Endring av originalnoter – trykkfeil

1. Lecon 1 - Takt 14, Gitar 2



2. Lecon 12 - Takt 24, Gitar 2



3. Lecon 13 - Takt 5, Gitar 1



9. Lecon 22 - Takt 27, Gitar 2



10. Lecon 24 - Takt 2, 6, 17, 21, 60, 64, 75, 79, Gitar 1



APPENDIKS 2

ORNAMENTER

Op 27 Methode Complete

Appoggiaturas noteres med bue, uten bue, med strek gjennom og uten strek gjennom



SIX

Petits Duos
Dialogués.

Pour deux Guitares.

COMPOSÉS, ET DÉDIÉS.

à Monsieur

ROUGEON DESRIVIÈRES

Amateur.

Par

Ferdinando Carulli.

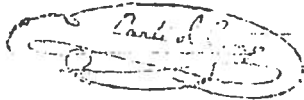
Opéra 54.

I Suite.

Prix 4 fr. chaque suite

A PARIS

chez C. TRILL, Editeur et M. Joubert, Libraire, Place et Péristyle des Italiens



1. 61

SIX PETITS DUOS DIALOGUES
POUR DEUX GUITARES
par FERDINANDO CARULLI OPERA 34
I DUO

Largo

Guitar 1

Guitar 2

Gtr. 1

Gtr. 2

8

12

15

The musical score is written for two guitars, labeled 'Guitar 1', 'Guitar 2', 'Gtr. 1', and 'Gtr. 2'. It is in the key of D major (two sharps) and 3/4 time. The tempo is marked 'Largo'. The score is divided into systems, with measure numbers 4, 8, 12, and 15 indicated. Fingerings are shown as numbers 1-4 above or below notes. Dynamics include *f* (forte) and *p* (piano). Articulation marks like accents and slurs are present. The score includes various musical notations such as slurs, accents, and dynamic markings.

Gtr. 1

Gtr. 2

18

II

Gtr. 1

Gtr. 2

20

Gtr. 1

Gtr. 2

22

Gtr. 1

Gtr. 2

24

p *f*

Gtr. 1

Gtr. 2

27

p *f* *p*

30

Gtr. 1

Gtr. 2

f

1 2 1 3 1 3 4

4 2

f

35

Gtr. 1

Gtr. 2

p

38

Gtr. 1

Gtr. 2

4 2 2 1 4 1 4 4 3

f *p* *f*

VII

42

Gtr. 1

Gtr. 2

pp

3 4 3 4

RONDEAU.

Allegretto.

Guitar 1

Guitar 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

3

f

4 3 2 1 1 1 3

6

2 2 1 1 2 2

12

1 1 2 4 2 2 1 3 1 1

18

2

p

24

1 2 3 2

2 3 2 1

30

Gtr. 1

Gtr. 2

36

Gtr. 1

Gtr. 2

42

Gtr. 1

Gtr. 2

48

Gtr. 1

Gtr. 2

54

Gtr. 1

Gtr. 2

60

Gtr. 1

Gtr. 2

66

Gtr. 1

Gtr. 2

72

Gtr. 1

Gtr. 2

Jusqu' au signe *D.C.* p

Mineur

Jusqu' au signe *D.C.* p

78

Gtr. 1

Gtr. 2

f

84

Gtr. 1

Gtr. 2

p

90

Gtr. 1

Gtr. 2

96

Gtr. 1

Gtr. 2

102

Gtr. 1

Gtr. 2

108

Gtr. 1

Gtr. 2

114

Gtr. 1

Gtr. 2

120

Gtr. 1

Gtr. 2

0 1 3 4

126

Gtr. 1

Gtr. 2

3 4

132

Gtr. 1

Gtr. 2

3 2 1 #

138

Gtr. 1

Gtr. 2

f

144

Gtr. 1

Gtr. 2

1 2 1 1 2 4 2

ff

150

Gtr. 1

Gtr. 2

1 1 4 2 4

II DUO

Largo

Guitar 1

Guitar 2

f

4 3 1

4 1

Gtr. 1

Gtr. 2

pp

3

3

4 4

Gtr. 1

Gtr. 2

mf

4

4 3 1 1

Gtr. 1

Gtr. 2

p

4

1

4 1

Gtr. 1

Gtr. 2

p

4

4

Gtr. 1

Gtr. 2

f

1 2 1 2 1 2

19

Gtr. 1

Gtr. 2

21

Gtr. 1

Gtr. 2

ff

ff

p

24

Gtr. 1

Gtr. 2

pp

pp

27

Gtr. 1

Gtr. 2

p

p

30

Gtr. 1

Gtr. 2

32

Gtr. 1

Gtr. 2

34

Gtr. 1

Gtr. 2

36

Gtr. 1

Gtr. 2

38

Gtr. 1

Gtr. 2

ff

40

Gtr. 1

Gtr. 2

42

Gtr. 1

Gtr. 2

RONDEAU

Poco Allegretto

Guitar 1

Guitar 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

p

pp

p

pp

p

p

f

f

p

p

VII₂

VII₄

2 4

2 4

2 4

4 4 4 4

III

25

Gtr. 1

Gtr. 2

②

②

⑥

f

29

Gtr. 1

Gtr. 2

8va ad libitum

Fine

VII

f

Fine

35

Gtr. 1

Gtr. 2

40

Gtr. 1

Gtr. 2

f

2

3

1

45

Gtr. 1

Gtr. 2

1

1

50

Gtr. 1

Gtr. 2

55

Gtr. 1

Gtr. 2

1 1

p

60

Gtr. 1

Gtr. 2

1

65

Gtr. 1

Gtr. 2

Mineur

2 2

D.C.

p

D.C. p.

70

Gtr. 1

Gtr. 2

VII

f

75
Gtr. 1
Gtr. 2
p *f*
VII 1 3 1
4

80
Gtr. 1
Gtr. 2
4 1 1
③

85
Gtr. 1
Gtr. 2
VII 3 1 4

90
Gtr. 1
Gtr. 2
3 1 1 4 1 1
p *p*

95
Gtr. 1
Gtr. 2
f *f*

100

Gtr. 1

Gtr. 2

p

2

Detailed description: This system contains measures 100 through 104. The first staff, labeled 'Gtr. 1', begins with a treble clef and a key signature of one sharp (F#). It features a series of chords in measures 100-103, followed by a melodic line in measure 104. The second staff, labeled 'Gtr. 2', provides a rhythmic accompaniment with eighth and sixteenth notes. A dynamic marking of *p* (piano) is present in both staves. A fingering '2' is indicated above the first staff in measure 104.

105

Gtr. 1

Gtr. 2

D.C.

2 2

D.C.

Detailed description: This system contains measures 105 and 106. The first staff, labeled 'Gtr. 1', continues the melodic line from measure 104, ending with a fermata and the instruction *D.C.* (Da Capo). The second staff, labeled 'Gtr. 2', continues the rhythmic accompaniment, also ending with a fermata and the instruction *D.C.*. Fingering '2' is indicated above the first staff in measure 105.

27

Gtr. 1

Gtr. 2

30

Gtr. 1

Gtr. 2

33

Gtr. 1

Gtr. 2

f

36

Gtr. 1

Gtr. 2

p

41

Gtr. 1

Gtr. 2

sfz

p

25 4

Gtr. 1

Gtr. 2

30

Gtr. 1

Gtr. 2

35 4

Gtr. 1

Gtr. 2

40 2 2

Gtr. 1

Gtr. 2

45 p p

Gtr. 1

Gtr. 2

50

Gtr. 1

Gtr. 2

55

Gtr. 1

Gtr. 2

60

Gtr. 1

Gtr. 2

65

Gtr. 1

Gtr. 2

70

Gtr. 1

Gtr. 2

75

Gtr. 1

Gtr. 2

ff

f

80

Gtr. 1

Gtr. 2

ff

85

Gtr. 1

Gtr. 2

p

p

90

Gtr. 1

Gtr. 2

pp

dolce

ff

ff

95

Gtr. 1

Gtr. 2

16

Gtr. 1

Gtr. 2

19

Gtr. 1

Gtr. 2

f

23

Gtr. 1

Gtr. 2

p

26

Gtr. 1

Gtr. 2

29

Gtr. 1

Gtr. 2

f

32

Gtr. 1

Gtr. 2

35

Gtr. 1

Gtr. 2

p

38

Gtr. 1

Gtr. 2

41

Gtr. 1

Gtr. 2

pp

44

Gtr. 1

Gtr. 2

RONDEAU

Allegretto.

Guitar 1

Guitar 2

p *f*

Gtr. 1

Gtr. 2

p *f*

Gtr. 1

Gtr. 2

p *f*

Gtr. 1

Gtr. 2

p *f*

Gtr. 1

Gtr. 2

p *f*

25

Gtr. 1

Gtr. 2

fin.

f

30

Gtr. 1

Gtr. 2

3 4

35

Gtr. 1

Gtr. 2

p

3 1

2

40

Gtr. 1

Gtr. 2

4 1

3 1

f

45

Gtr. 1

Gtr. 2

5

5

49

Gtr. 1

Gtr. 2

④

53

Gtr. 1

Gtr. 2

3

3 4 3 2 1

③

p

p

57

Gtr. 1

Gtr. 2

61

Gtr. 1

Gtr. 2

65

Gtr. 1

Gtr. 2

69

Gtr. 1

Gtr. 2

73

Gtr. 1

Gtr. 2

Mineur.

D.C.

f

77

Gtr. 1

Gtr. 2

81

Gtr. 1

Gtr. 2

p

85

Gtr. 1

Gtr. 2

89

Gtr. 1

Gtr. 2

f

93

Gtr. 1

Gtr. 2

97

Gtr. 1

Gtr. 2

p

101

Gtr. 1

Gtr. 2

p

105

Gtr. 1

Gtr. 2

109

Gtr. 1

Gtr. 2

113

Gtr. 1

Gtr. 2

117

Gtr. 1

Gtr. 2

D.C.

V DUO

Largo.

Guitar 1

Guitar 2

Measures 1-3. Gtr. 1 starts with a *p* dynamic. Fingerings: 1 2, 2, 2. Gtr. 2 starts with a *p* dynamic. Fingerings: 1 2 4, 2, 3 1 1 3 2 1 1.

Gtr. 1

Gtr. 2

Measures 4-6. Gtr. 1 starts with a *p* dynamic. Fingerings: 1 2 4, 1 1, 4 2. Gtr. 2 starts with a *p* dynamic. Fingerings: 4, 3, 1 1. A circled 6 is below the staff.

Gtr. 1

Gtr. 2

Measures 7-9. Gtr. 1 starts with a *p* dynamic. Fingerings: 4, 1. Gtr. 2 starts with a *p* dynamic. Fingerings: 2, 3. Dynamics *f* are indicated at the end of the system.

Gtr. 1

Gtr. 2

Measures 10-12. Gtr. 1 starts with a *p* dynamic. Fingerings: 1 3, 4. Gtr. 2 starts with a *p* dynamic. Fingerings: 1, 3, 1 1.

Gtr. 1

Gtr. 2

Measures 13-15. Gtr. 1 starts with a *p* dynamic. Fingerings: 1, 4. Gtr. 2 starts with a *p* dynamic. Fingerings: 1, 3, 1 1.

16 2 V

Gtr. 1

Gtr. 2

19 4 4

Gtr. 1

Gtr. 2

22 4 1 1 3 4 1 1

Gtr. 1

Gtr. 2

p

25

Gtr. 1

Gtr. 2

f *p*

28 2 1 3

Gtr. 1

Gtr. 2

31

Gtr. 1

Gtr. 2

f

33

Gtr. 1

Gtr. 2

35

Gtr. 1

Gtr. 2

37

Gtr. 1

Gtr. 2

p

39

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Measures 41-42. Gtr. 1: Measure 41 has notes with fingerings 2, 4, 1, 3. Measure 42 has a triplet of eighth notes with a flat, followed by two more triplets. Gtr. 2: Measure 41 has a triplet of eighth notes with a flat, followed by two more triplets. Measure 42 has a triplet of eighth notes with a flat, followed by two more triplets.

Gtr. 1

Gtr. 2

Measures 43-44. Gtr. 1: Measure 43 has notes with fingerings 2, 1, 3. Measure 44 has a triplet of eighth notes with a flat, followed by two more triplets. Gtr. 2: Measure 43 has notes with fingerings 2, 1, 3, marked with an asterisk and a circled 3. Measure 44 has a triplet of eighth notes with a flat, followed by two more triplets.

Gtr. 1

Gtr. 2

Measures 45-46. Gtr. 1: Measure 45 has notes with a fingering of 2. Measure 46 has a triplet of eighth notes with a flat, followed by two more triplets. Gtr. 2: Measure 45 has notes with fingerings 2, 4, 1, 3, marked with an asterisk and a circled 3. Measure 46 has a triplet of eighth notes with a flat, followed by two more triplets.

RONDEAU.

Allegretto.

Guitar 1

Guitar 2

pp

pp

Gtr. 1

Gtr. 2

ff

ff

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

fin.

fin.

p

p

Gtr. 1

Gtr. 2

f

f

30

Gtr. 1

Gtr. 2

36

Gtr. 1

Gtr. 2

42

D.C.

Mineur.

Gtr. 1

Gtr. 2

Jusqu` a la fin

p

48

Gtr. 1

Gtr. 2

54

Gtr. 1

Gtr. 2

60

Gtr. 1

Gtr. 2

p

f

p

f

66

Gtr. 1

Gtr. 2

D.C.

D.C.

Jusqu` a la fin

VI DUO

Largo.

Guitar 1
Guitar 2

dolcissimo *pp* *ff*

Gtr. 1
Gtr. 2

5 VII 4
p *pp*

Gtr. 1
Gtr. 2

10 VII 4 fin
f *fin* *f*

Gtr. 1
Gtr. 2

15 0 2 1 p 3 2
p

Gtr. 1
Gtr. 2

21 4 4 VII 2 D.C.
pp *pp* *D.C.* *D.C.*

RONDEAU

Allegretto con poco moto

Guitar 1

Guitar 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

30

Gtr. 1

Gtr. 2

36

Gtr. 1

Gtr. 2

42

Gtr. 1

Gtr. 2

48

Gtr. 1

Gtr. 2

54

Gtr. 1

Gtr. 2

60

Gtr. 1

Gtr. 2

pp

66

Gtr. 1

Gtr. 2

72

Gtr. 1

Gtr. 2

78

Gtr. 1

Gtr. 2

f

84

Gtr. 1

Gtr. 2

p

90

Gtr. 1

f

Gtr. 2

f

96

Gtr. 1

p

Gtr. 2

p

102

Gtr. 1

pp

Gtr. 2

pp

Six Petits Duos Dialogues Pour deux Guitares

Composes,et dedies a Monsieur Rougeon Desrivieres Amateur

Par Ferdinando Carulli Opera 34

Paris/Leipzig 1812

Bibliotheque Nationale Paris/ Leipzig - Breitkoph et Hartel

/Rischel's F. Brikt-Smith samling -København

Appendiks 1

Endringer av originalnoter – trykkfeil

Duett nr. 2, 1. Sats

1) Takt 19, Gitar 2



2) Takt 23, Gitar 1

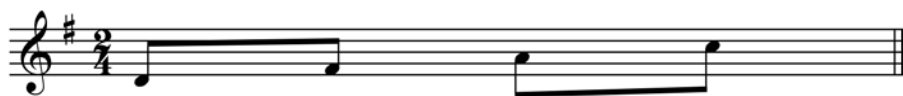


Duett nr. 2, 2. Sats

1) Takt 34, Gitar 2 (Leipzig - Breitkoph et Hartel 1812)



2) Takt 45, Gitar 1 og takt 53 Gitar 2



3) Takt 80, Gitar 1 og takt 88 Gitar 2



Duett nr. 3, 1. Sats

1) Takt 1-3,5-6,13-14,38-39, Gitar 2



Duett nr. 4, 1. Sats

1) Takt 28, Gitar 2



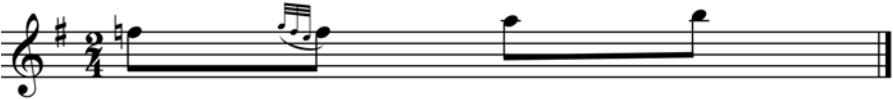
Duett nr. 6, 1. sats

1) Takt 1, Gitar 1



Duett nr. 6, 2. sats

1) Takt 99, Gitar 1



APPENDIKS 2

ORNAMENTER

I opus 34 er alle apoggiaturas (a) notert på samme måte.

Op. 34 Nr. 4. Sats 2 (b)

Op. 34 Nr. 6 (c)

a)

b)

c)

