FERDINANDO CARULLI
1770 - 1841

SAMLEDE VERKER FOR TO GITARER

BIND 2

Editert av

Karsten Andersen & Tore Morten Andreassen

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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 hevdes 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 bass-strenger.
Flere av Carullis elever ble etter hvert kjente musikere som f. eks gitaristen og komponisten Fillipo 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 Complette 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 korrumperende 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 stemminger 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 gitarlærebøker 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.

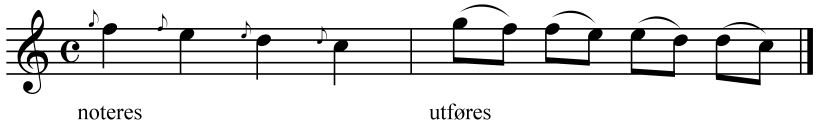
Op.27 Metode Complette Dette er Carullis store gitarskole i tre deler som er trykket i en lang rekke opplag og fikk stor innflytelse i sin samtid. I den siste delen er det 24 duetter for to gitarer. Disse er utformet slik at eleven (l `eleve, L, allivo) spiller førstestemmen og læreren spiller (le maitre,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

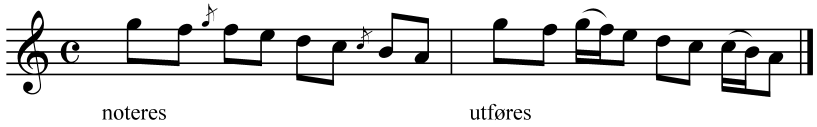
Op.34 Six petites duce dialoges Seks gitarduetter, alle med to satser. Hvor stemmene er tilnærmet likeverdige.

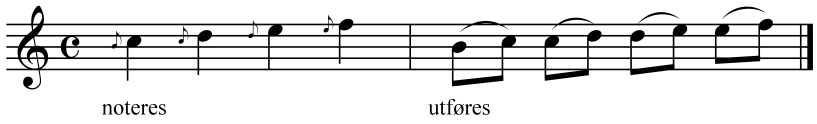
Ornamenter i bind 2

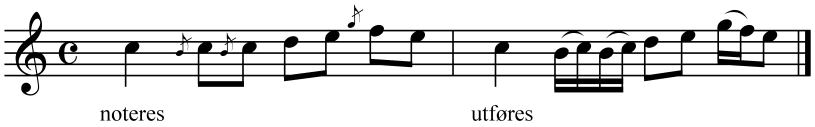
Petites notes eller Appoggiaturas

Det ornamentet som forekommer mest i Carullis musikk er Appoggiaturas eller
Petites notes som han selv kaller det. Han skriver i op.27 Methode Complette 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 åttendeler eller sekstendedeler (op.7 og op.9)
2. små noter med strek gjennom notert som åttendel (op.1 og op.6).
Eksempler hentet fra gitarskole op.27





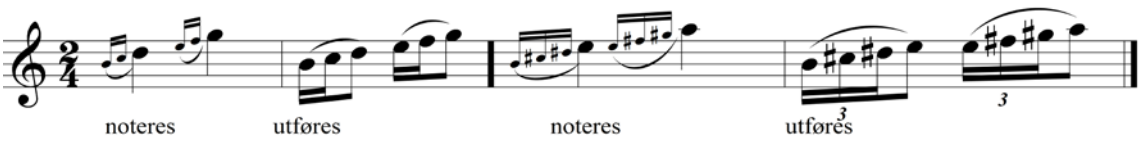




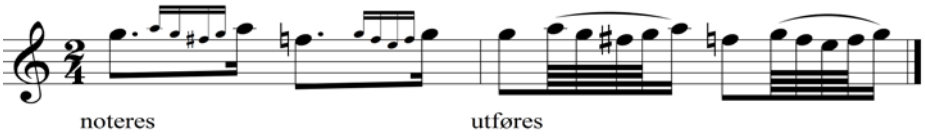
Carulli skriver at når en finner to, tre eller fire Petites notes sammen kalles de Agremens.

Eksempler fra Carulli op. 27

a)



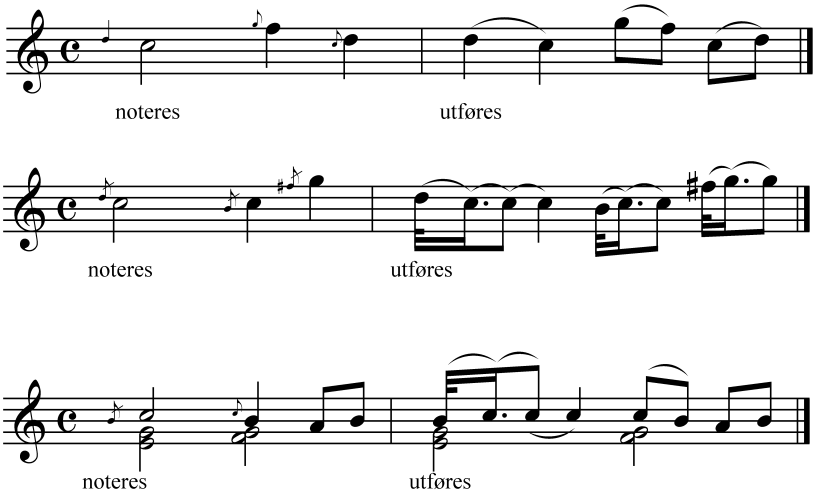
b)



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.

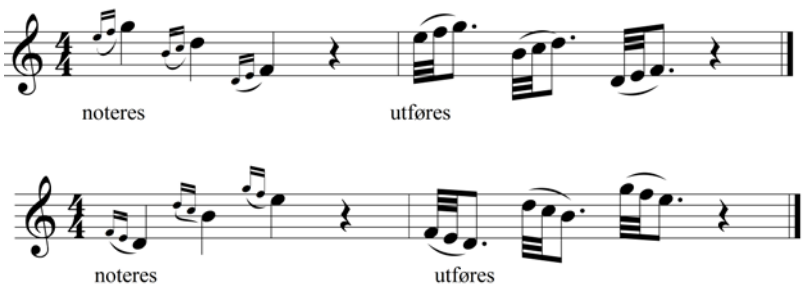
Carcassi omtaler i sin gitarskole op. 59 fra 1836 også Petites notes eller Appoggiatura som små noter som noen ganger tar halvparten av verdien til den etterfølgende noten. I det tilfelle kalles den for lang Appoggiatura. Når noten spiles med kort varighet kalles den for kort Appoggiatura. Den korte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

Carcassi op. 59



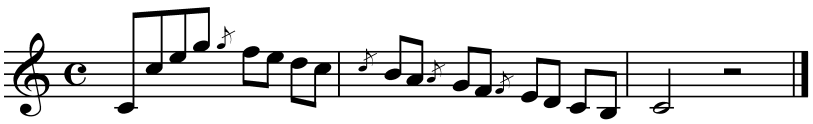
To Appoggiaturas etter hverandre kalles Petites notes doubles.
Tre eller fire Appoggiaturas sammen kalles Grouppetto.

Fra Carcassi op.59

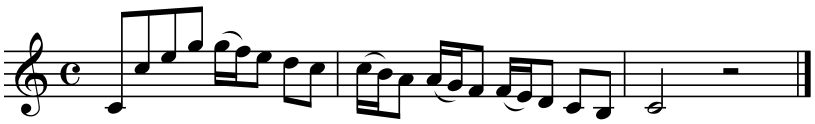


Carulli op.241

noteres



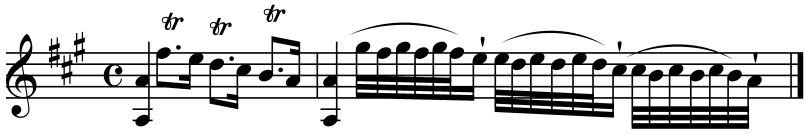
utføres



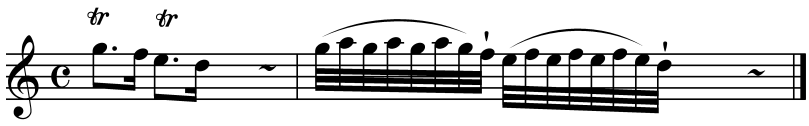
TRILLER

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

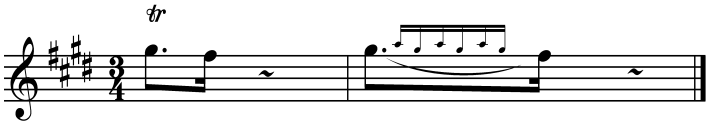
Fra op.27



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 beginner på hovedtonen.
Fra op. 241



Lignende eksempel fra Carcassi op. 59

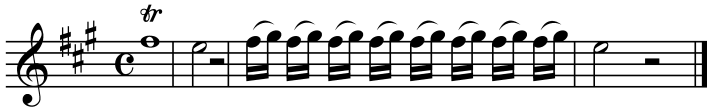


Carcassi skriver i op.59
Triller spilles ved at man vekselvis slår an hovedtonen og tonen over eller under alt etter hovedtonens verdi. Trillen skal begynne og slutte på hovedtonen.

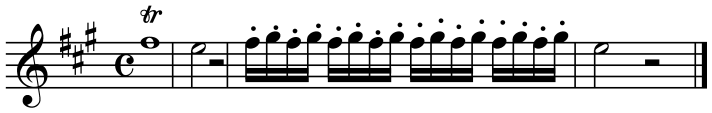
Carulli og Carcassi skriver at det er tre måter å spille triller på:
Eksempler fra Carulli op 27

1. At hele trillen spilles med bue

2. Annenhver note spilles med bue

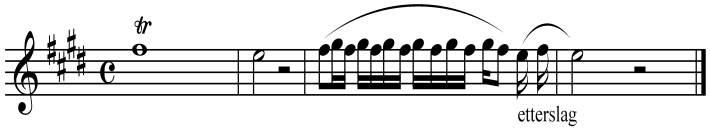


3. Trillen spilles på to strenger



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

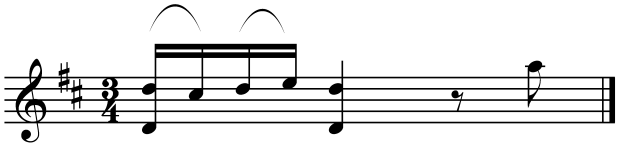


FINGERSETTINGER

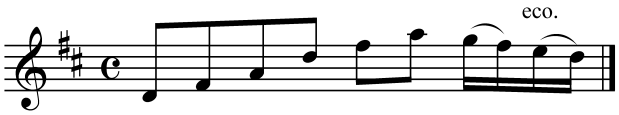
I de trykte utgavene fra Carulli er det skrevet inn fingersetninger i noen av stykkene, i andre stykker ikke. Den originale fingersetningen er skrevet inn i på denne måten. **1 2 3 4.** Det er ikke gitt noen anvisninger til streng, Det anvises til posisjon på denne måten 9e.touche (for niende posisjon). 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

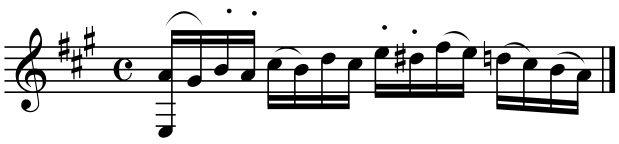
De legatobuene som er notert i originalnotene er skrevet inn uforandret.



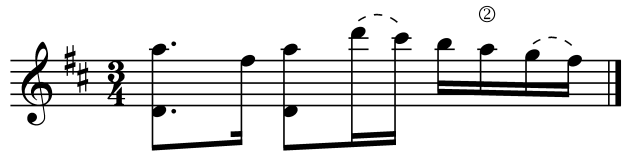
«eco»: med dette menes bue mellom to noter som spilles over to strenger.



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 slåes 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.

RECUEIL

De différents Morceaux, faciles et Progressifs

Pour Guitare seule

et à deux Guitares,

Composé et Dédié

aux Commençants

PAR

FERDINANDO CARULLI

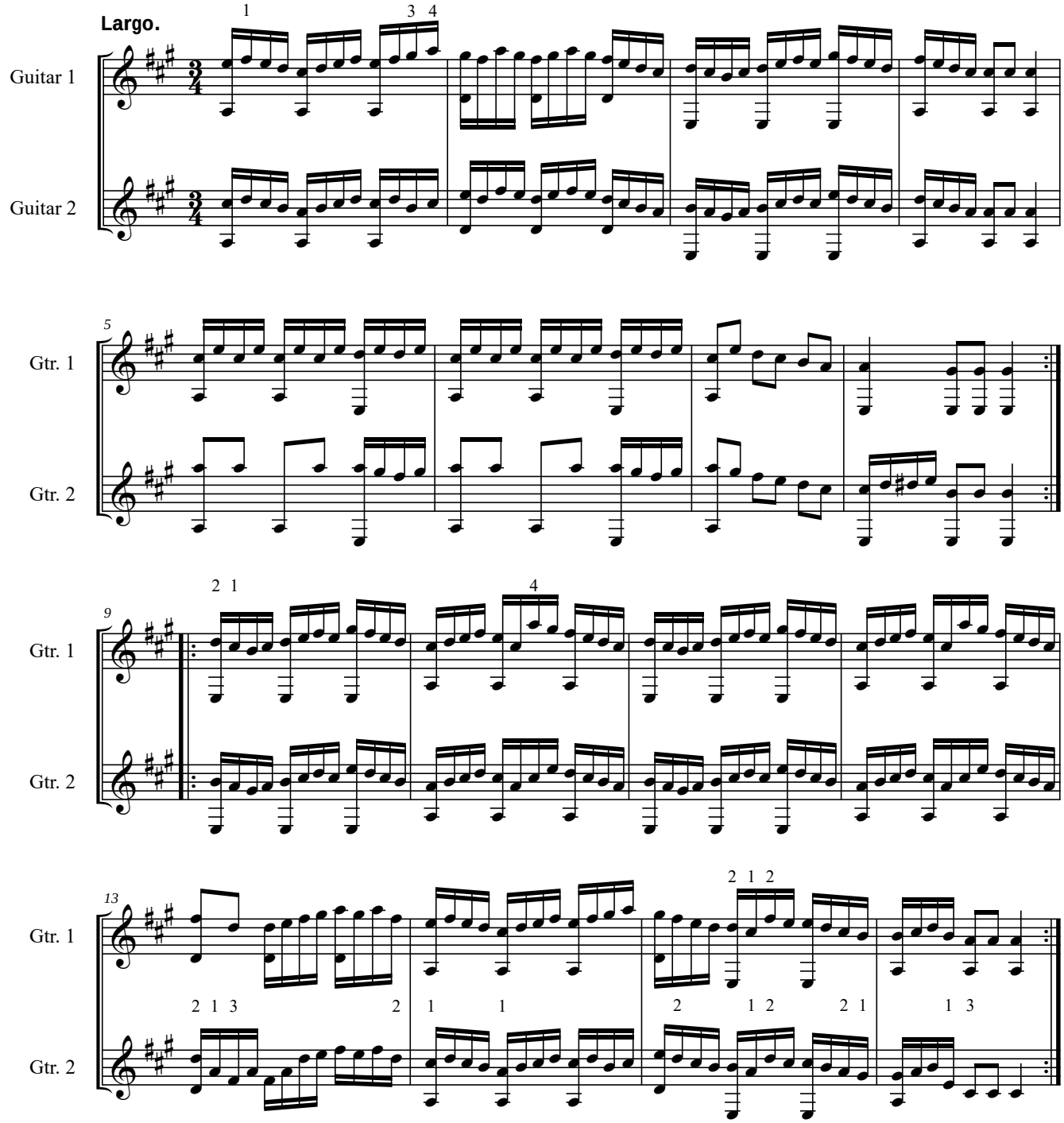
OPÉRA 15. *PRIX 7.^l 10.^s*

A PARIS

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

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.



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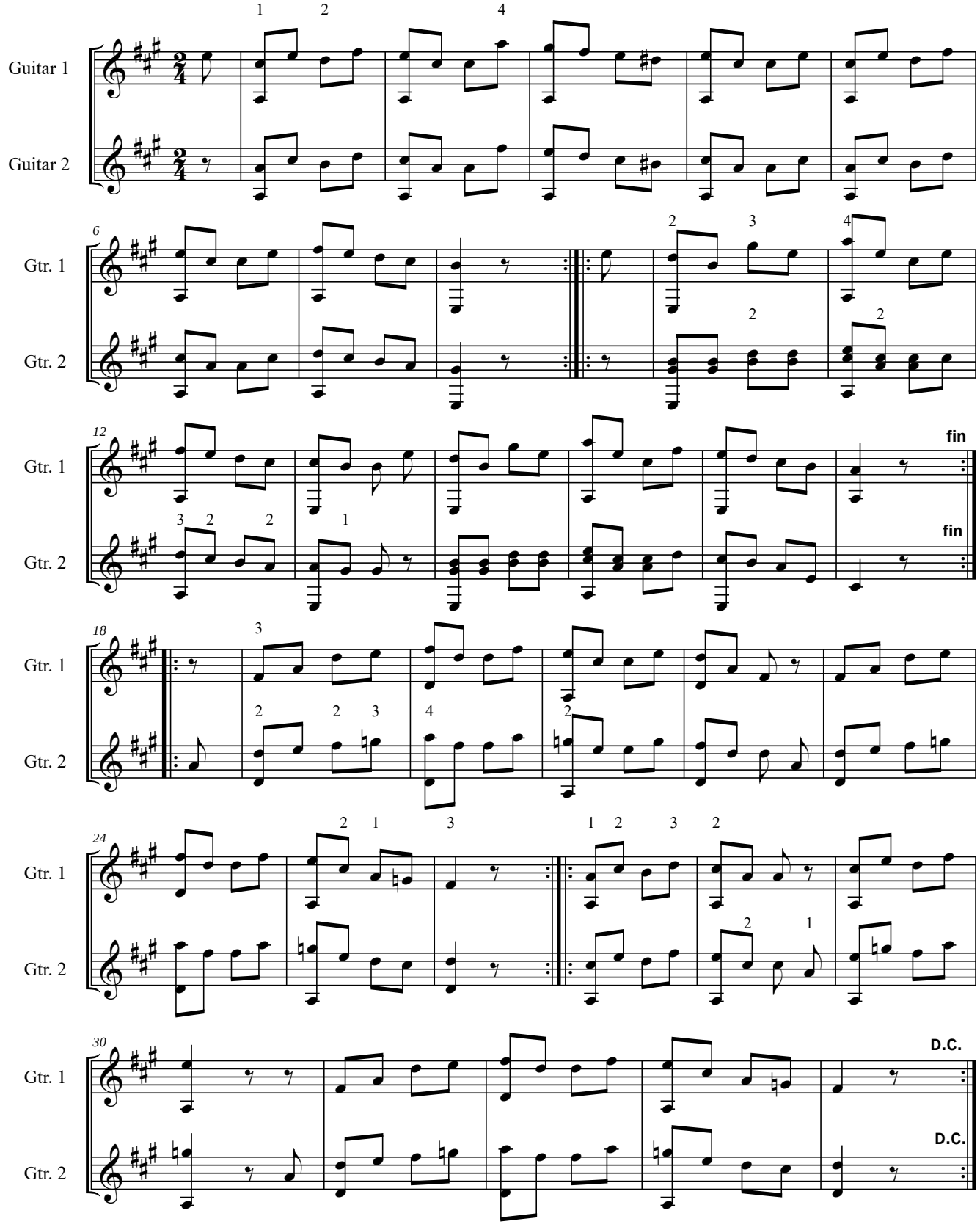

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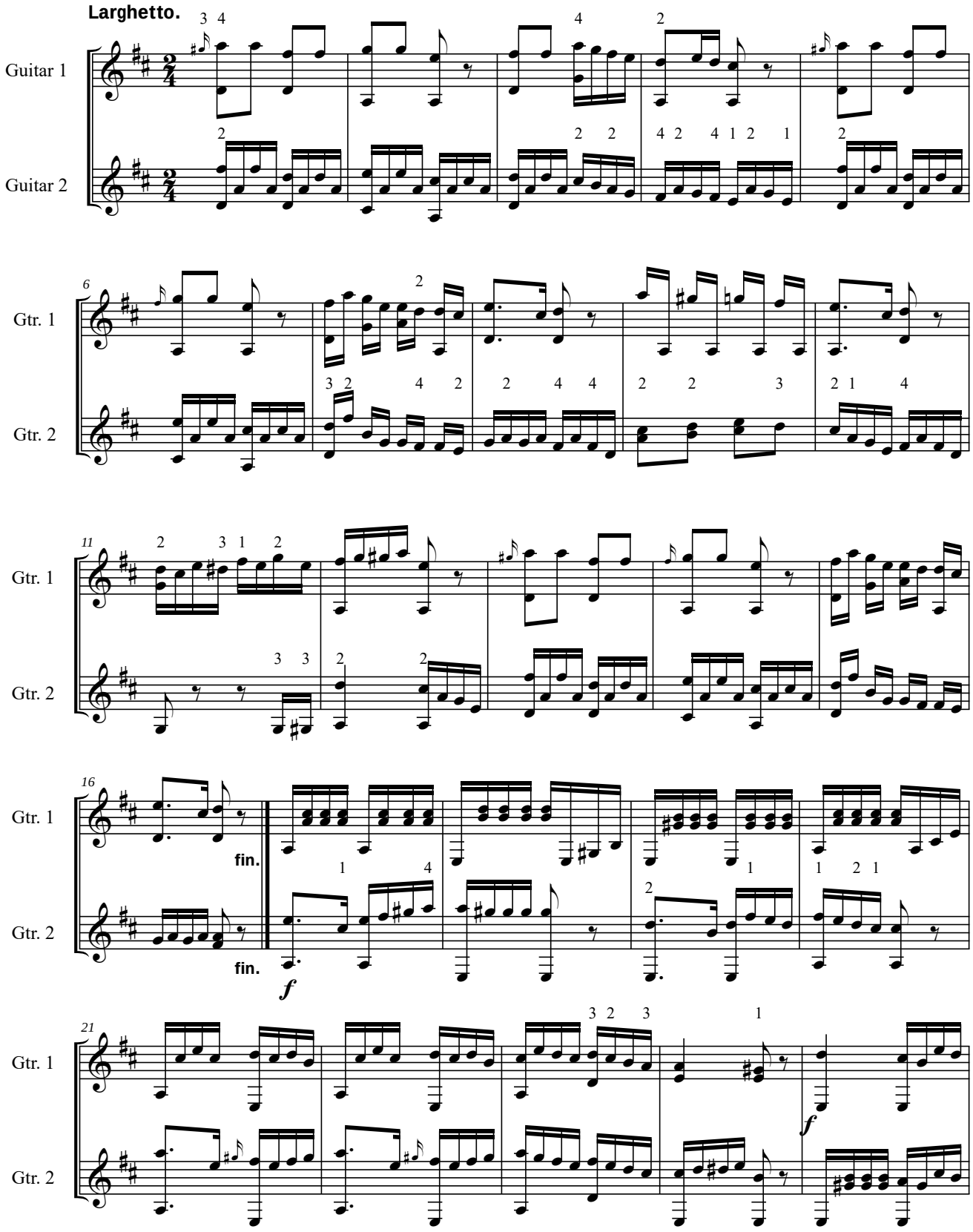
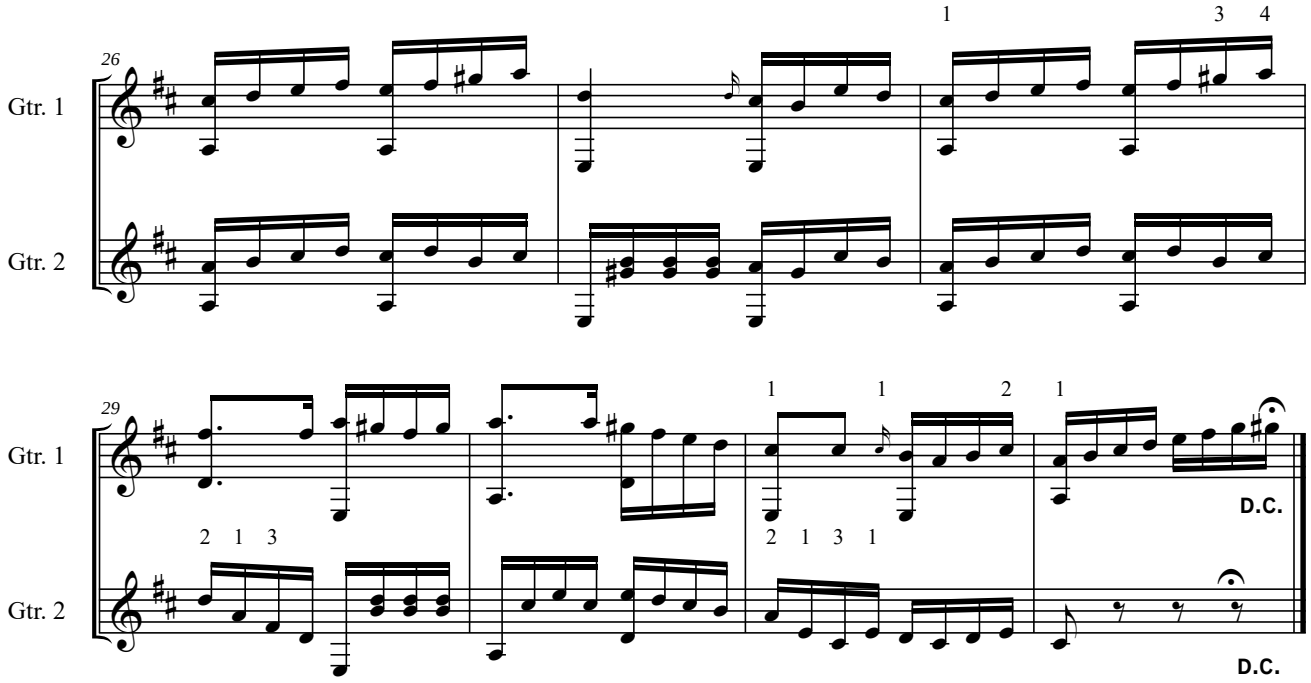
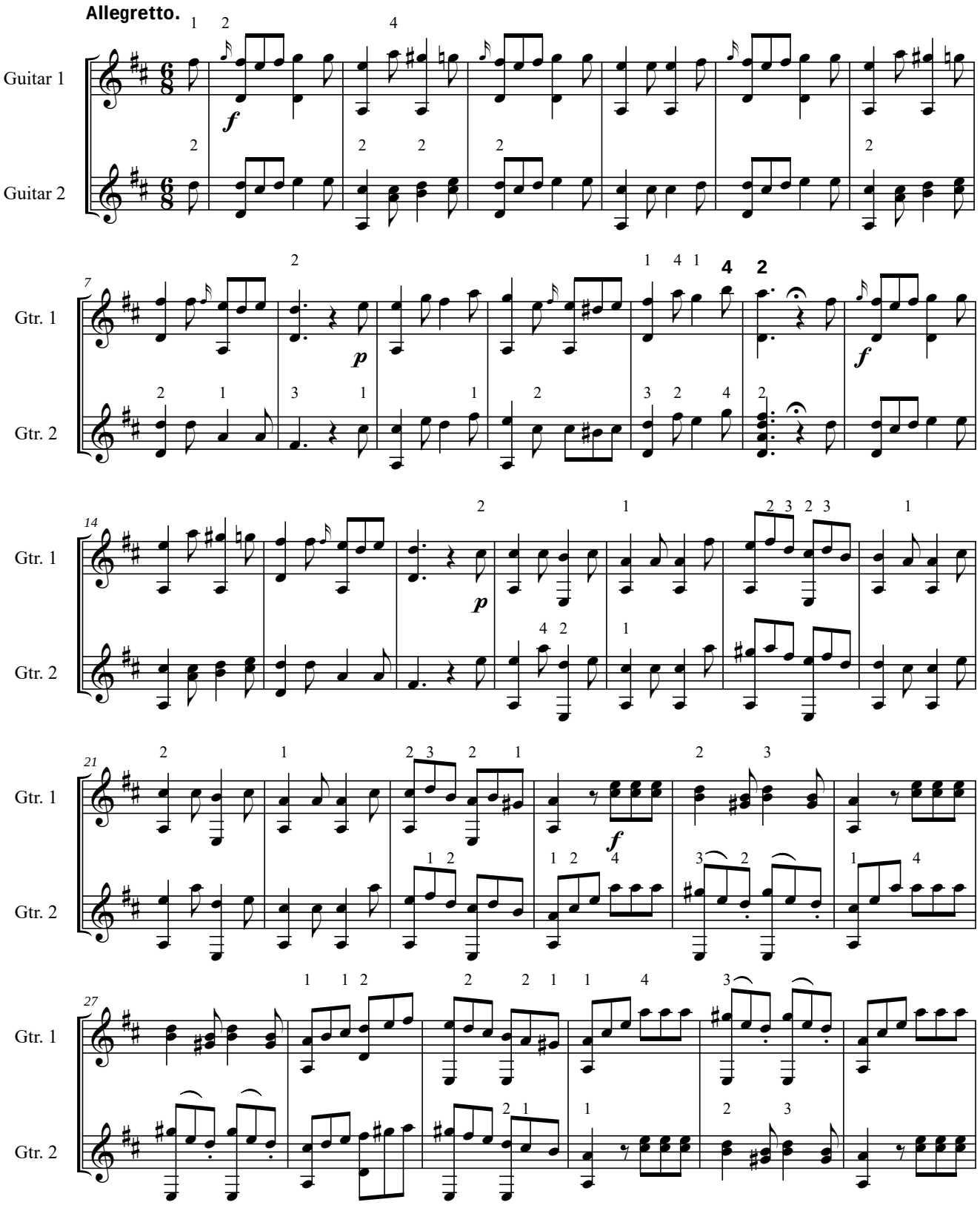
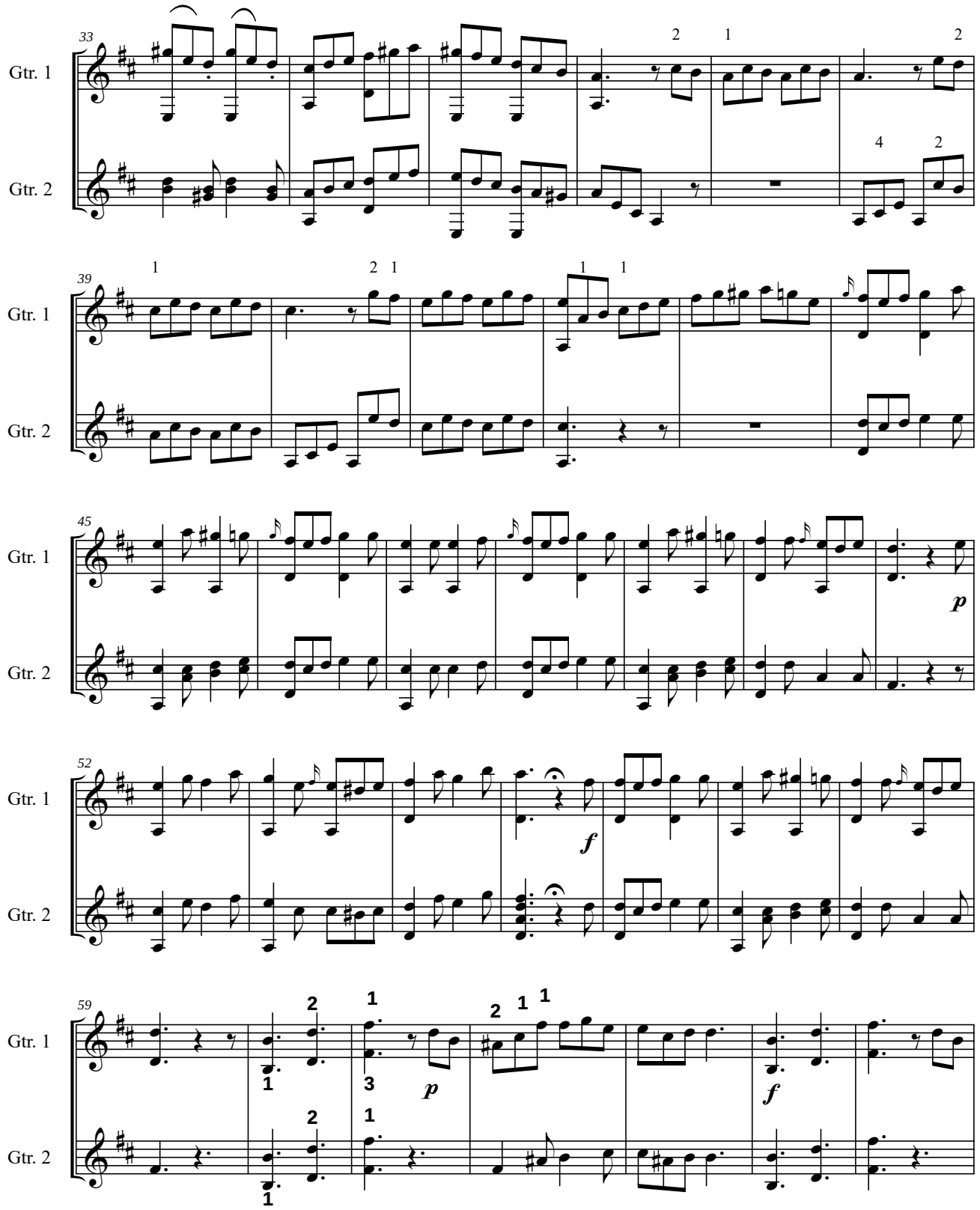
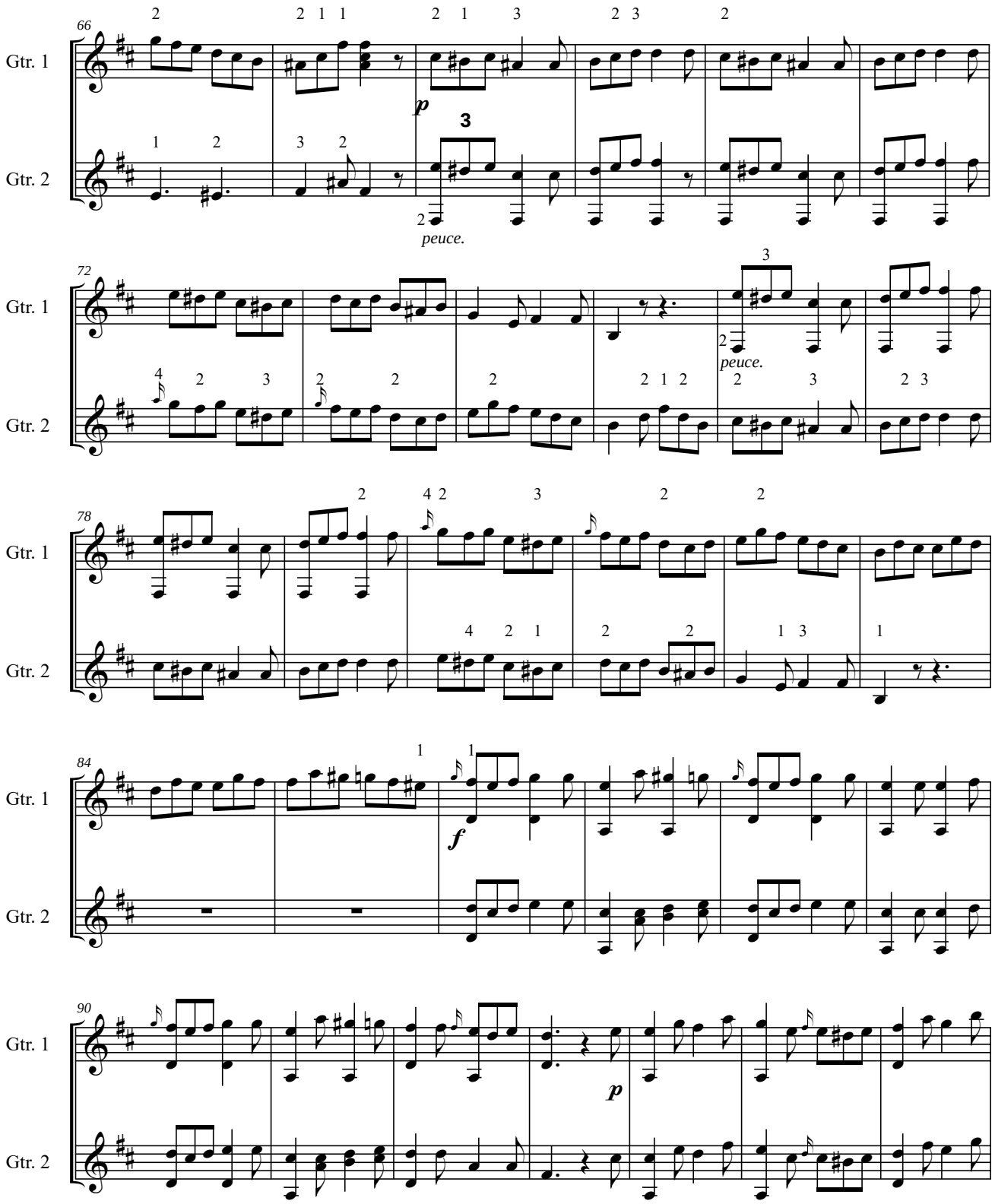


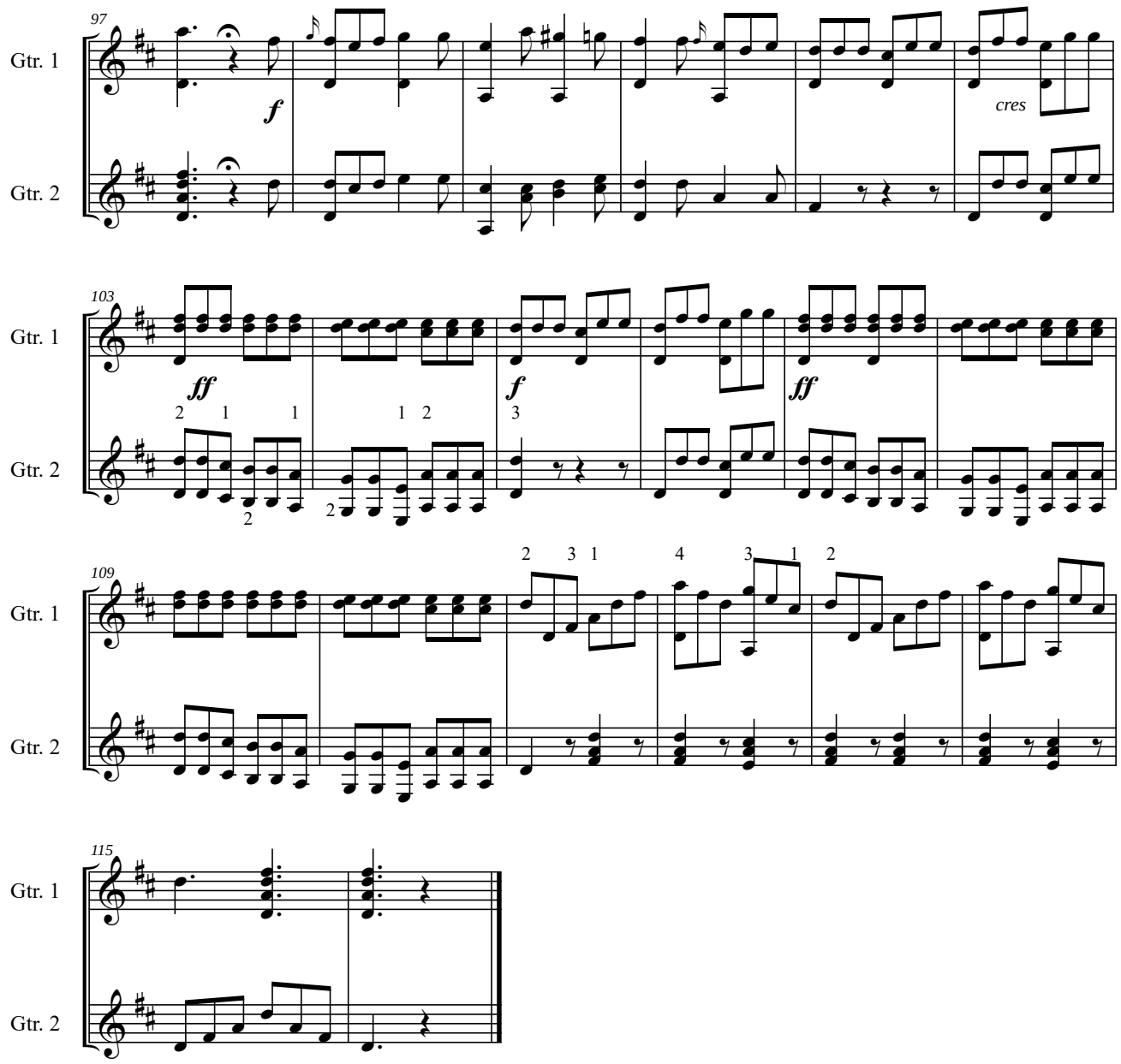

26
Gtr. 1
Gtr. 2
1
3 4
29
Gtr. 1
Gtr. 2
2 1 3
1 1 2 1
2 1 3 1
D.C.
D.C.

No.11.

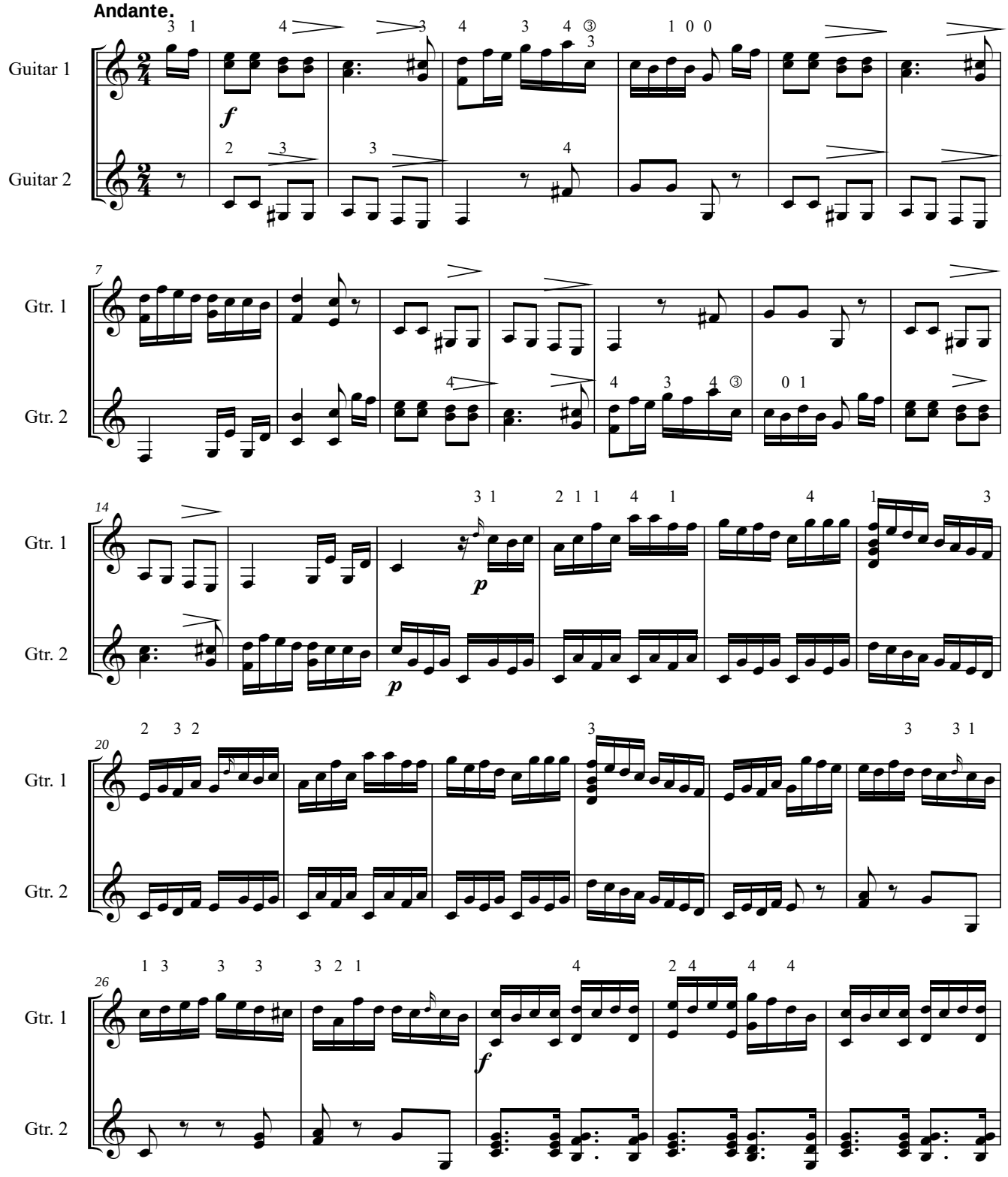


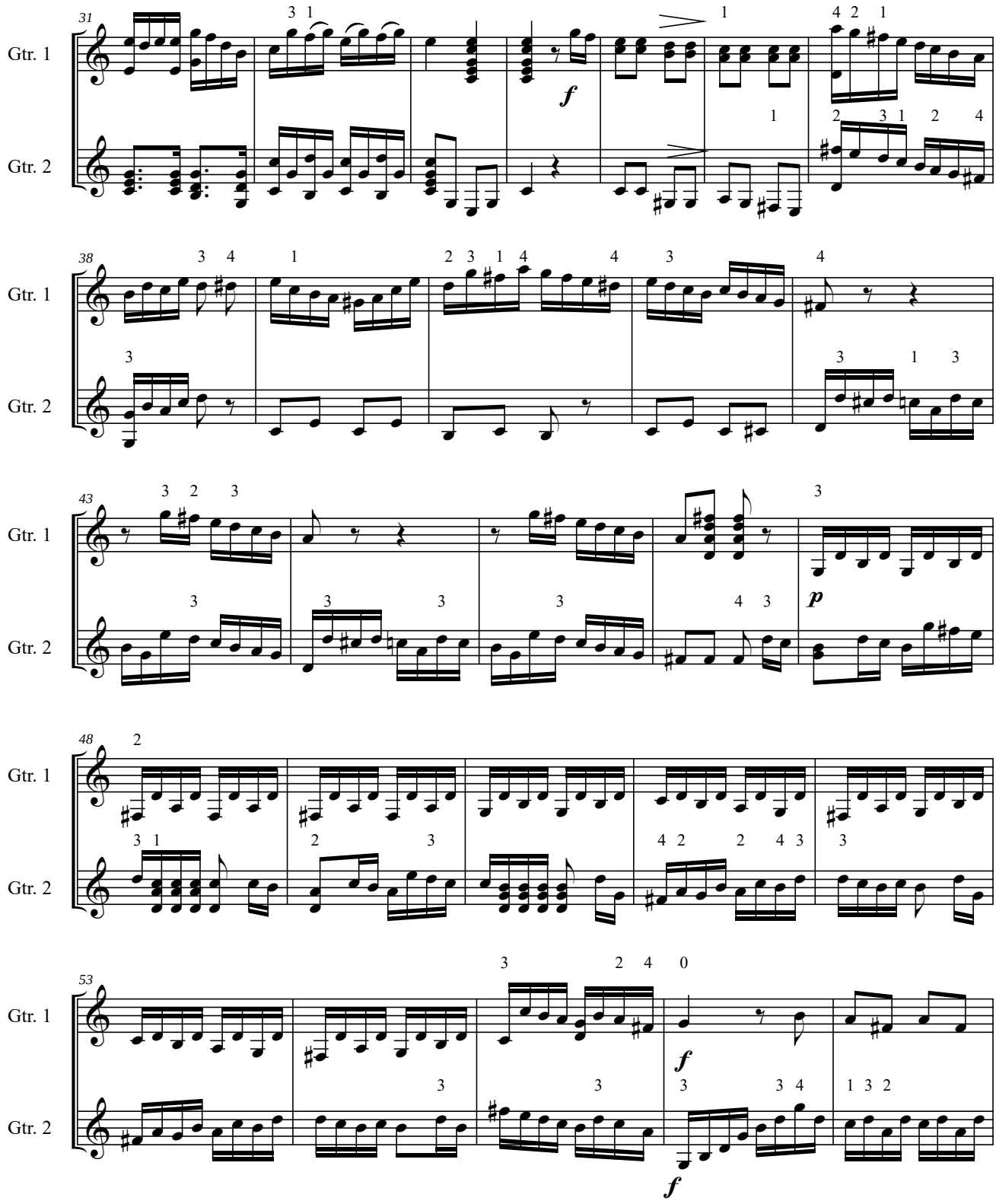

33
Gtr. 1
Gtr. 2
39
Gtr. 1
Gtr. 2
45
Gtr. 1
Gtr. 2
p
52
Gtr. 1
Gtr. 2
f
59
Gtr. 1
Gtr. 2
p
f

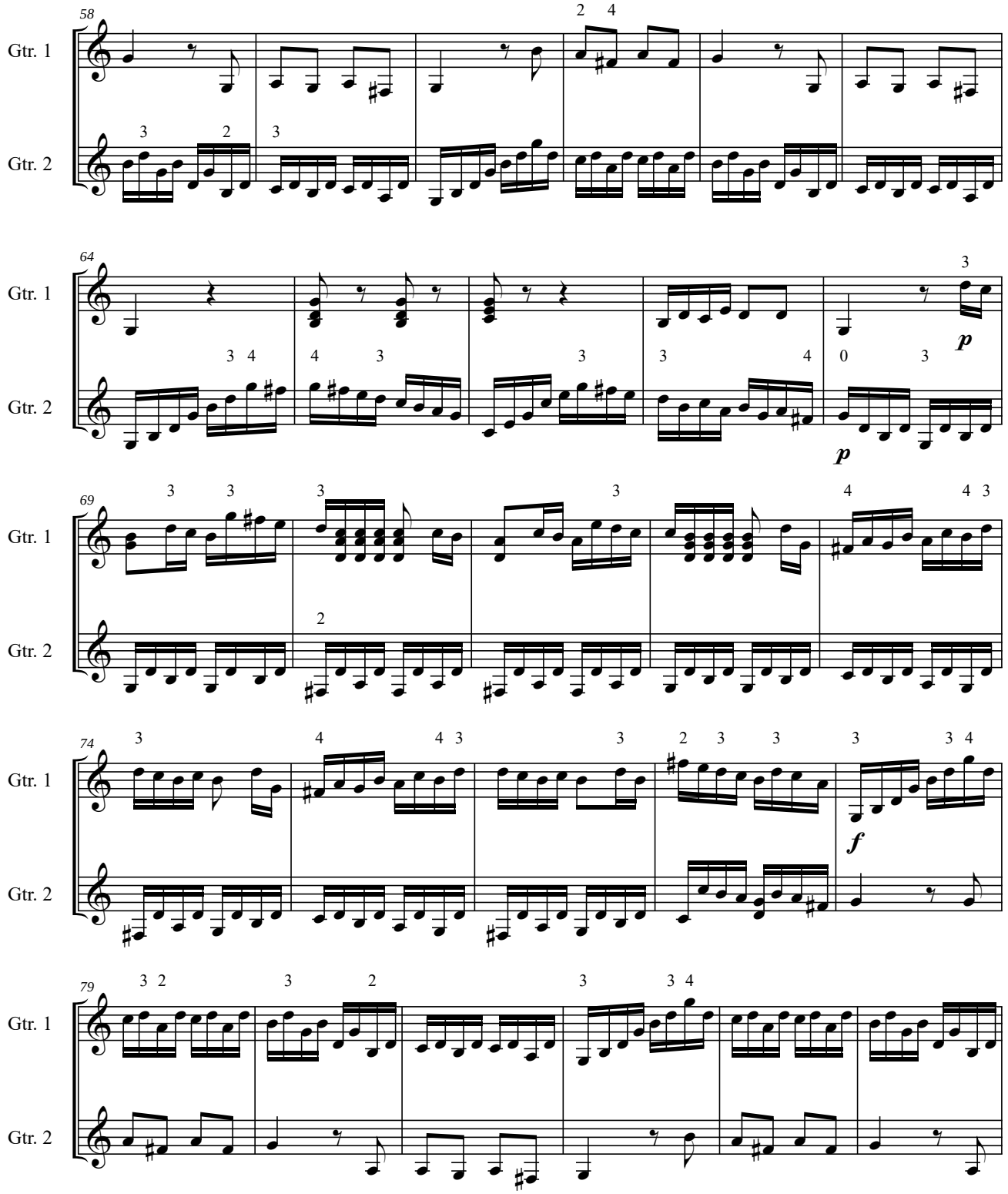

66
Gtr. 1
Gtr. 2
p
peuce.
72
peuce.
78
84
f
90
p

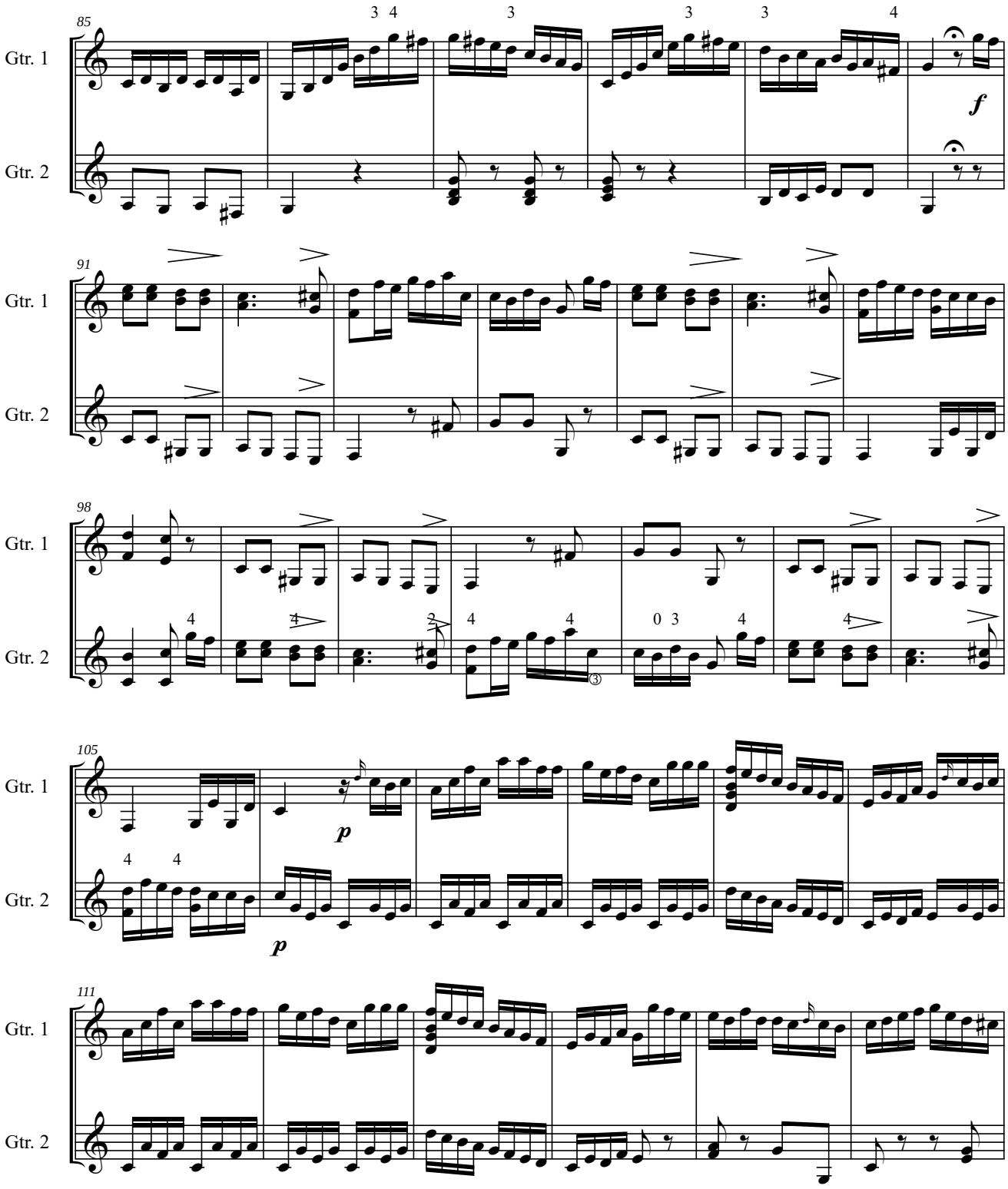

97
Gtr. 1
Gtr. 2
f
cres
103
ff
f
ff
109
115

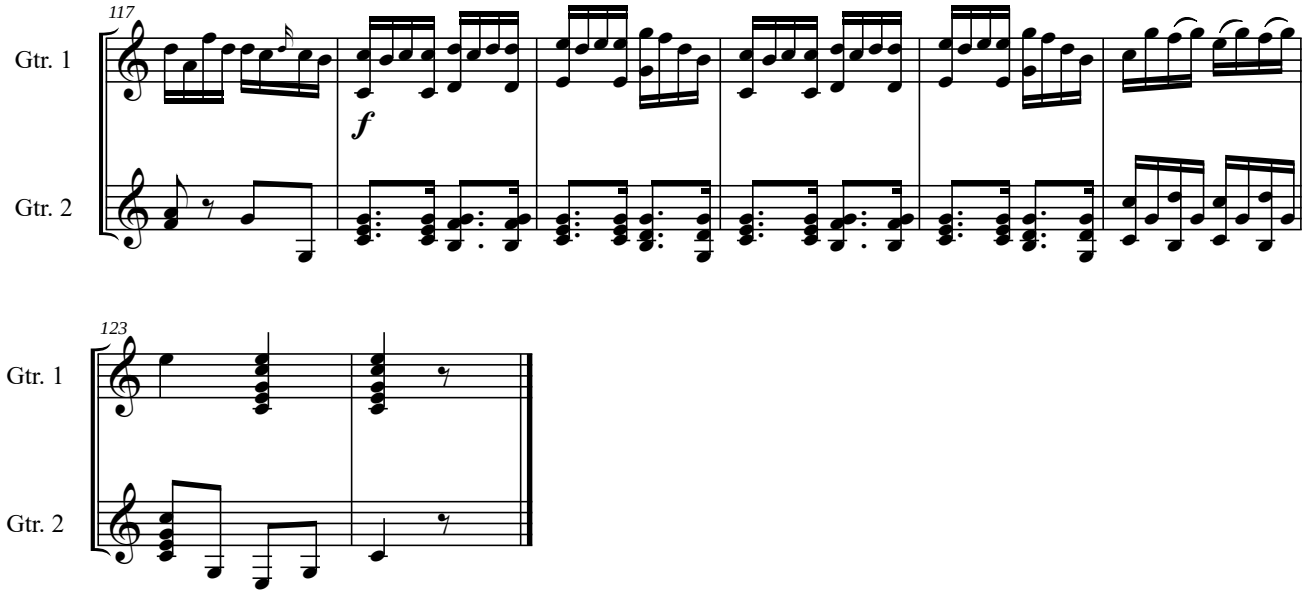
No.15.




31
Gtr. 1
Gtr. 2
f
38
43
p
48
53


58
Gtr. 1
Gtr. 2
64
Gtr. 1
Gtr. 2
p
p
69
Gtr. 1
Gtr. 2
74
Gtr. 1
Gtr. 2
f
79
Gtr. 1
Gtr. 2

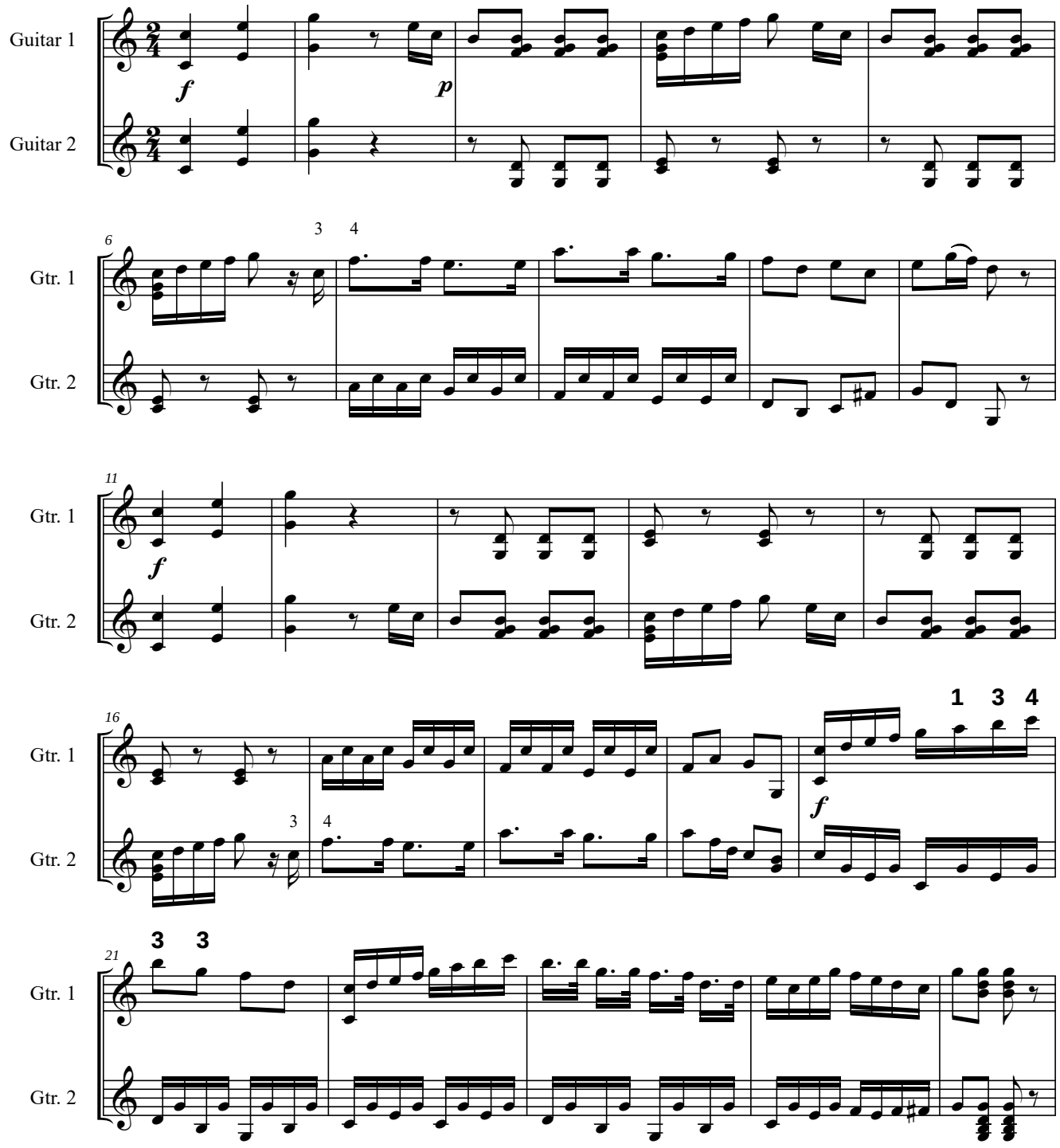

85
Gtr. 1
Gtr. 2
f
91
98
105
p
111

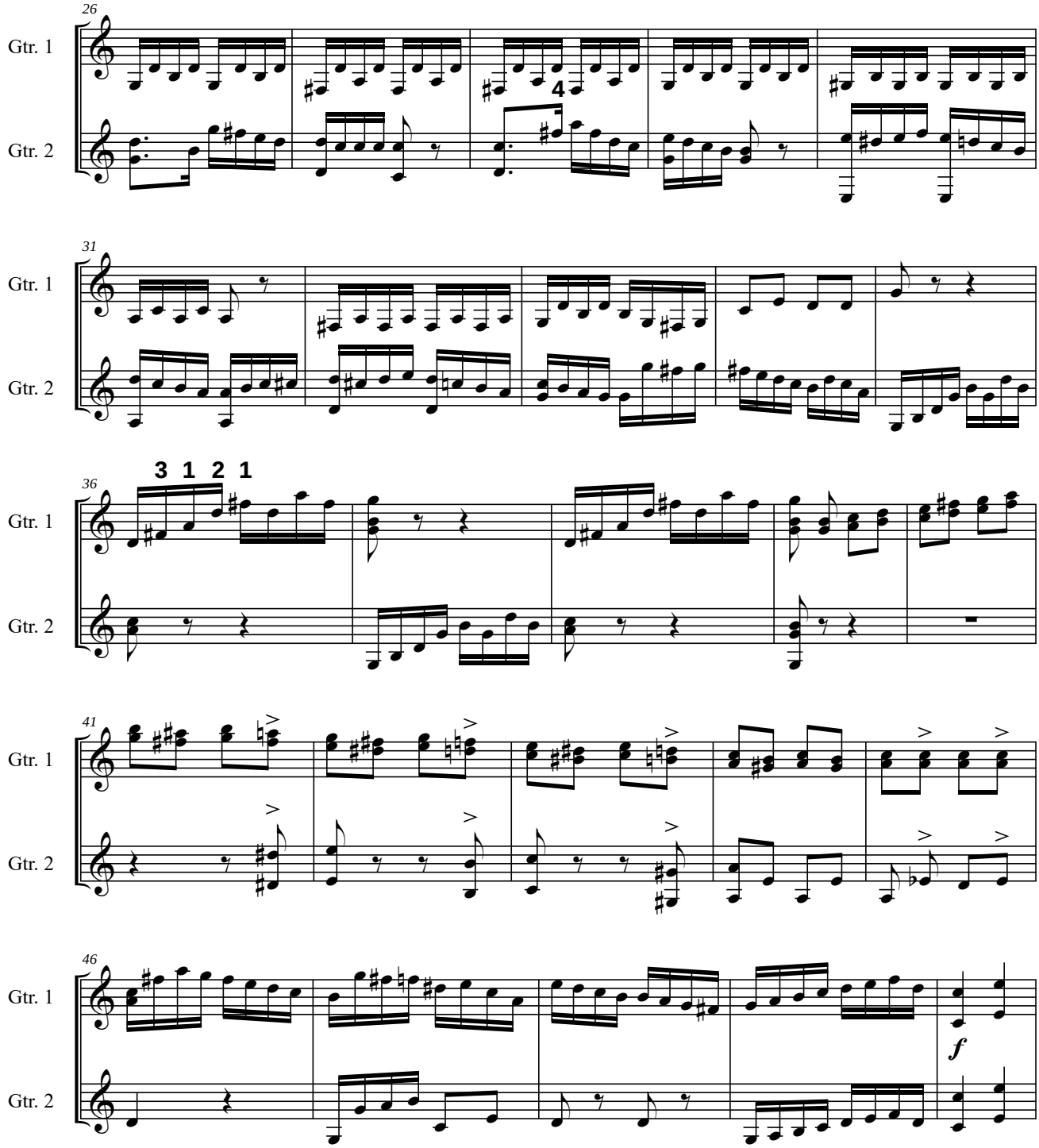

117
Gtr. 1
Gtr. 2
f

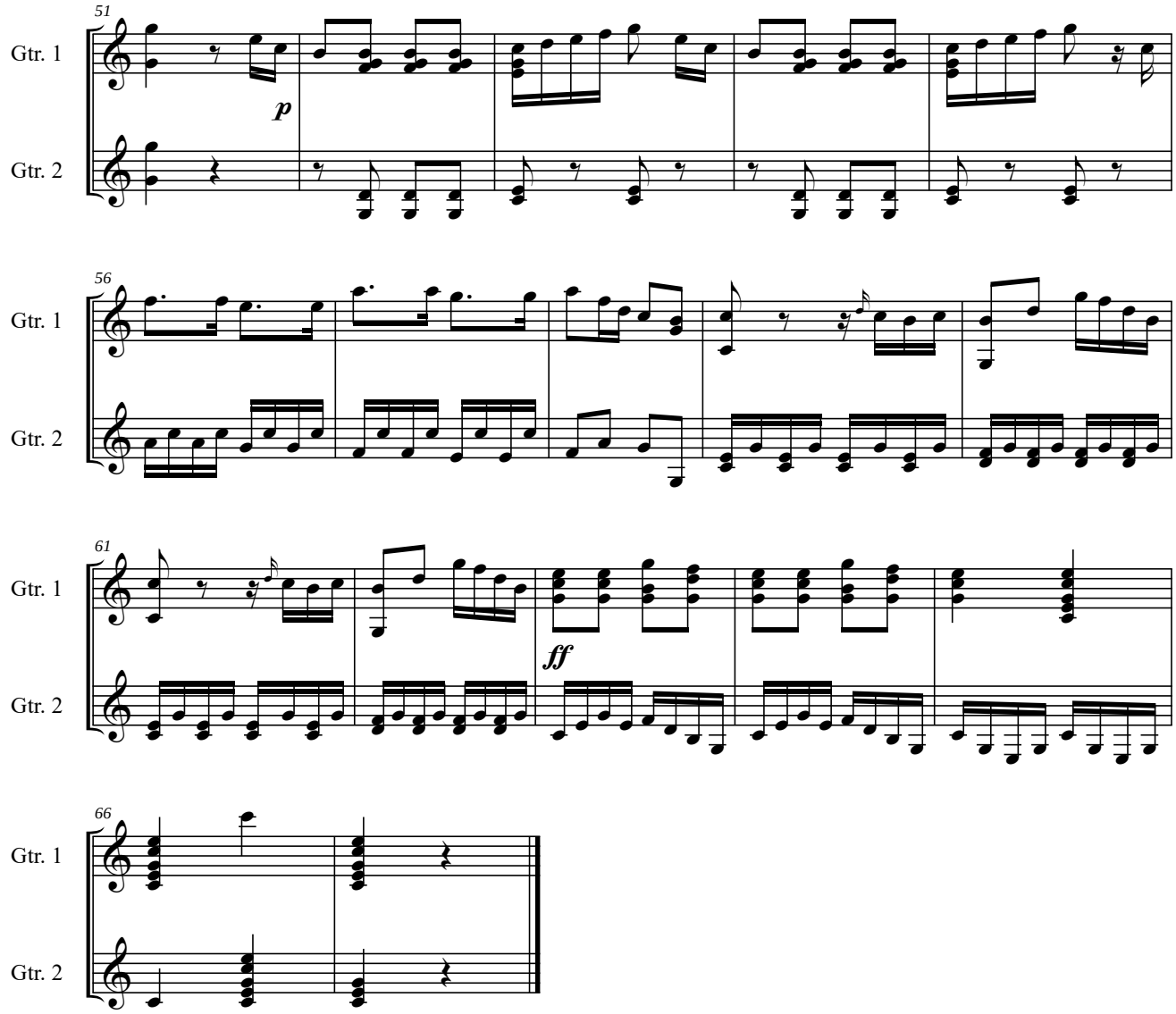
123
Gtr. 1
Gtr. 2

No.16.

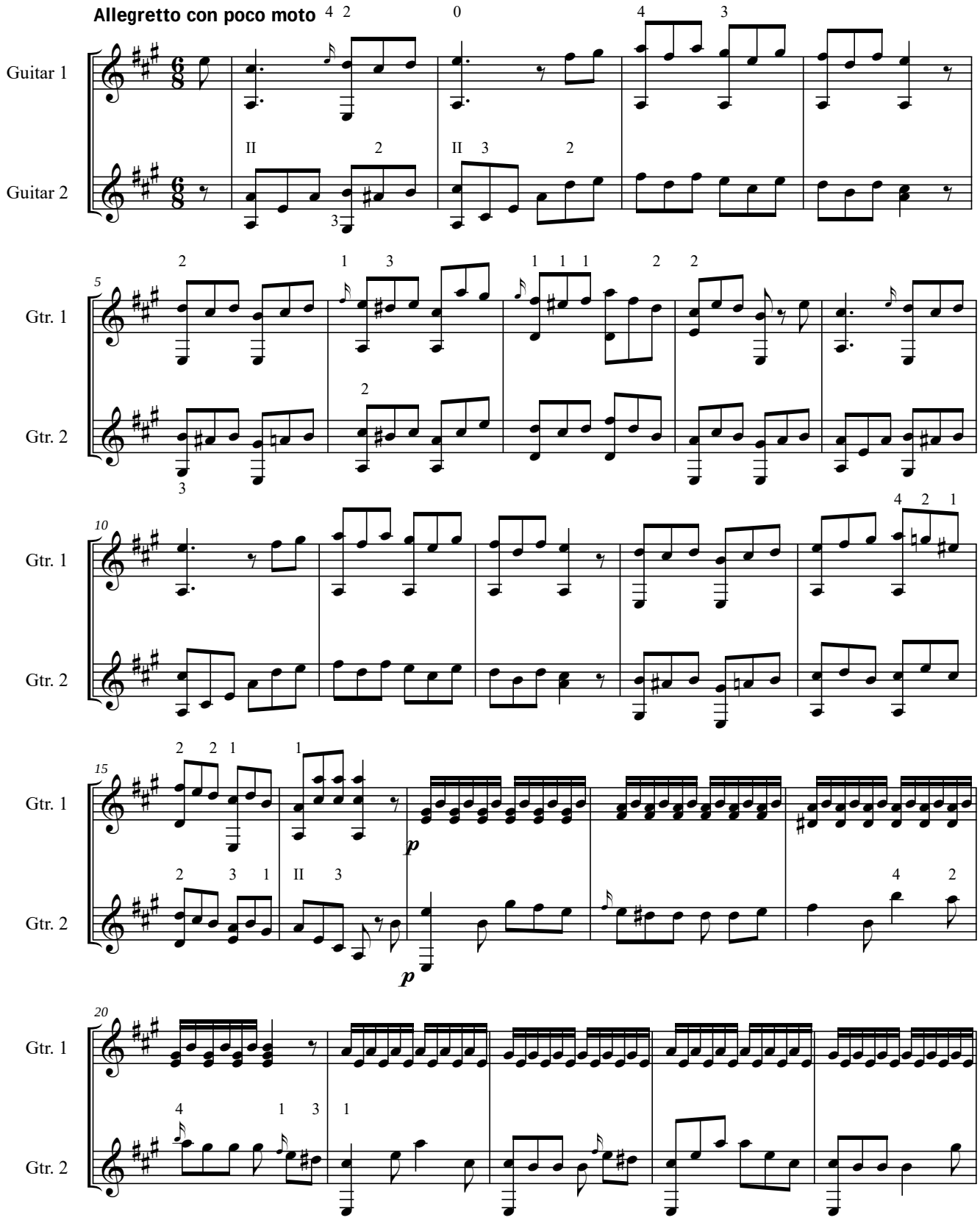
Allegretto con poco moto.

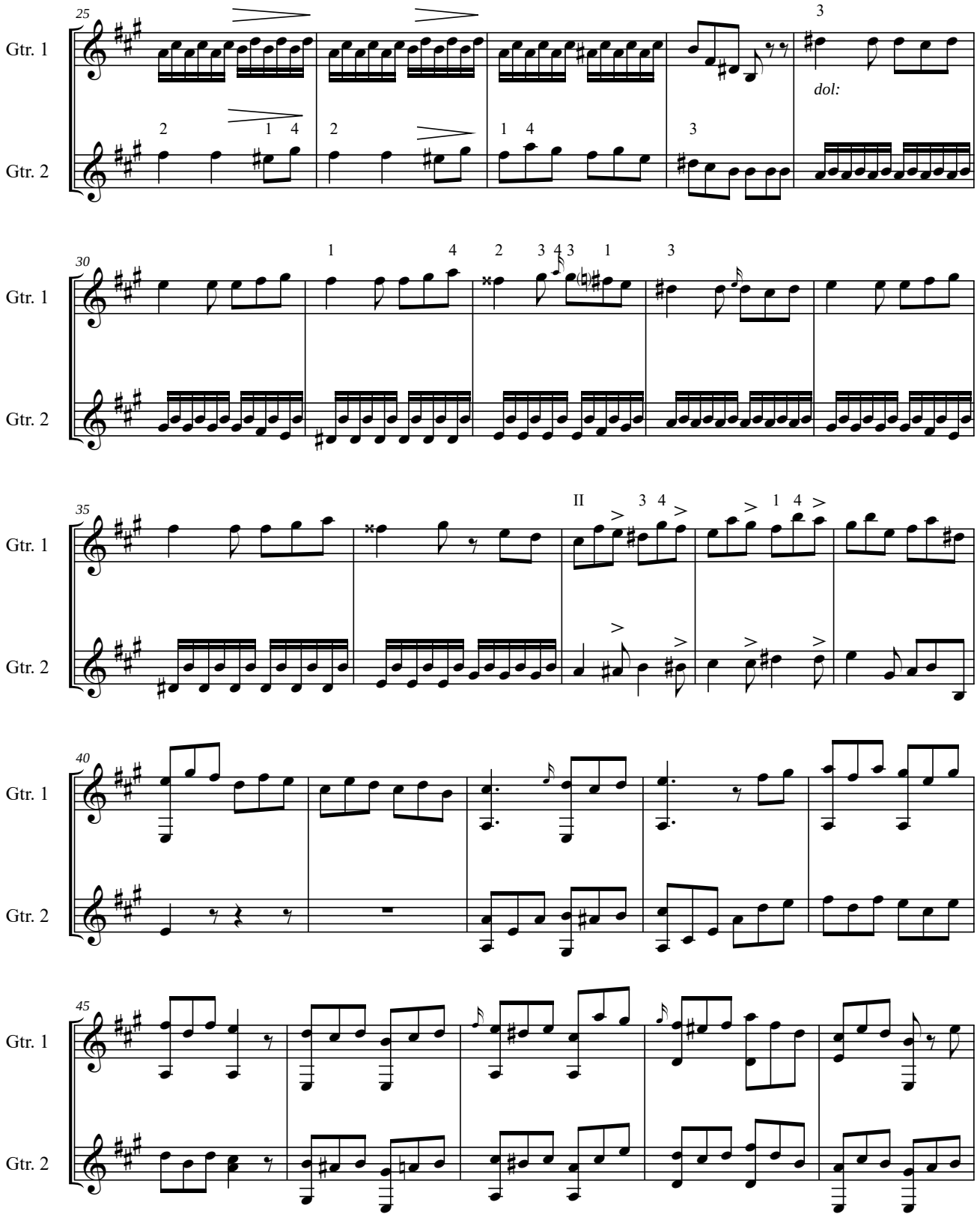


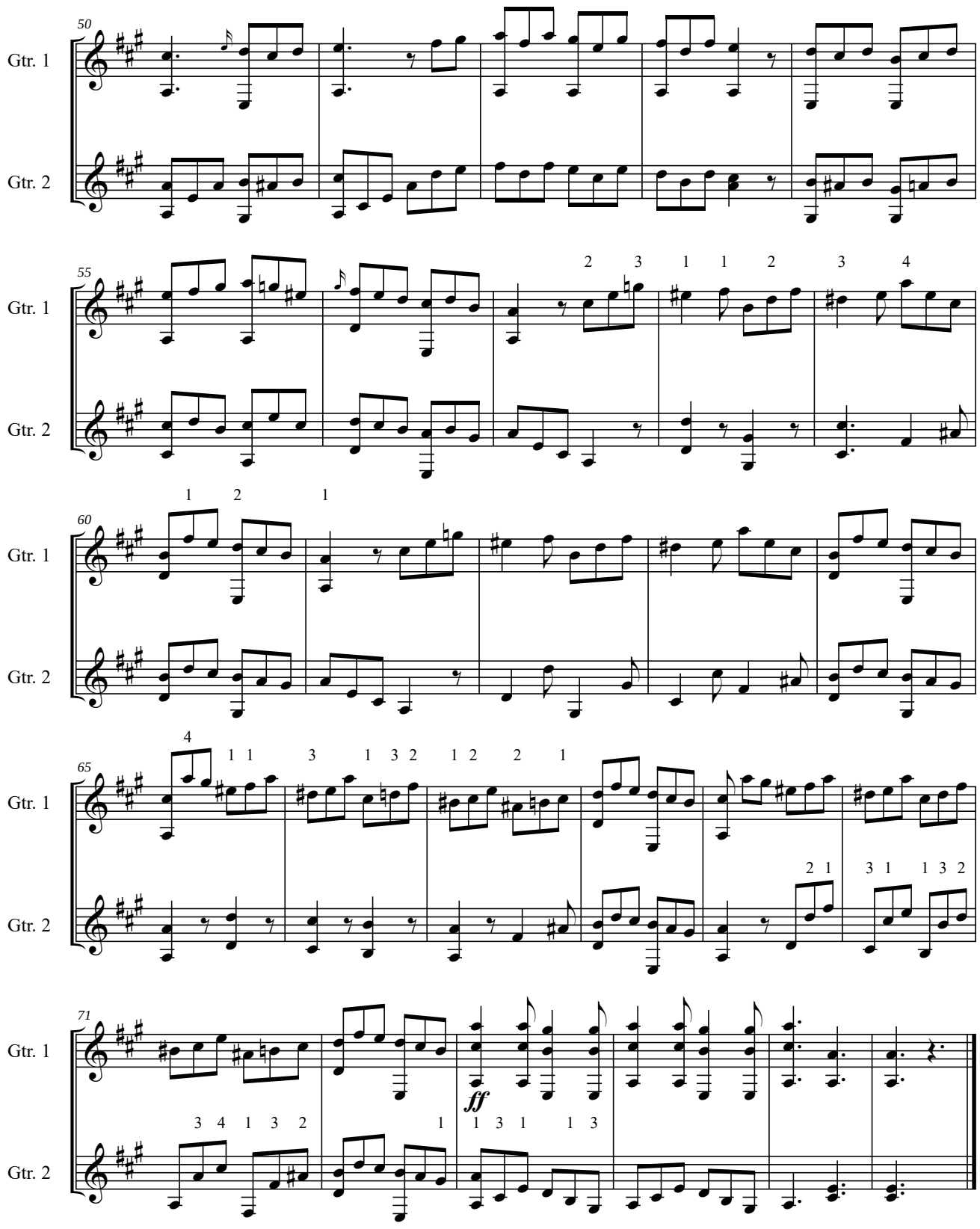

26
Gtr. 1
Gtr. 2
4
31
Gtr. 1
Gtr. 2
36
3 1 2 1
Gtr. 1
Gtr. 2
41
Gtr. 1
Gtr. 2
46
Gtr. 1
Gtr. 2
f


51
Gtr. 1
Gtr. 2
p
56
Gtr. 1
Gtr. 2
61
Gtr. 1
Gtr. 2
ff
66
Gtr. 1
Gtr. 2

No.18


Allegretto con poco moto
Guitar 1
Guitar 2
Gtr. 1
Gtr. 2
5
10
15
20
p
p


25
Gtr. 1
Gtr. 2
dol:
30
35
II
40
45


50
Gtr. 1
Gtr. 2
55
Gtr. 1
Gtr. 2
60
Gtr. 1
Gtr. 2
65
Gtr. 1
Gtr. 2
71
Gtr. 1
Gtr. 2
ff

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

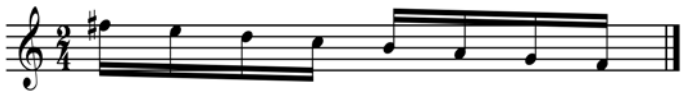
Original: Bibliotheque Nationale Paris

Appendiks 1

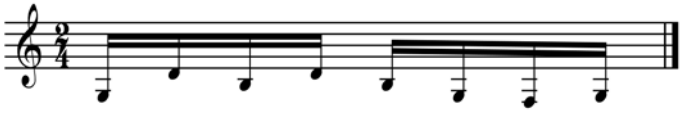
Endringer av originalnoter – trykkfeil

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

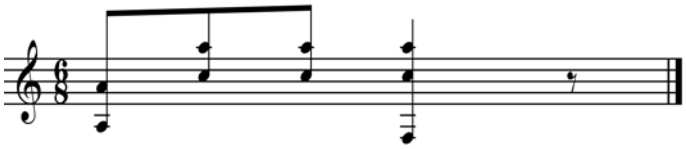
Op. 15 Nr. 15 – Takt 37, Gitar 2



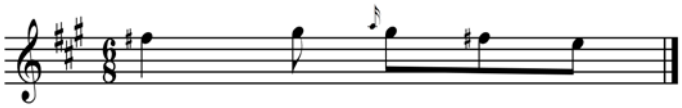
Op. 15 Nr. 16 – Takt 33, Gitar 1



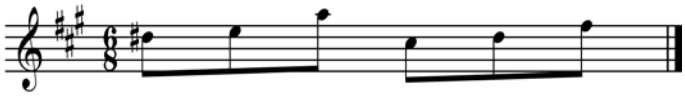
Op. 15 Nr. 18 – Takt 16, Gitar 1



Op. 15 Nr. 18 – Takt 32, Gitar 1



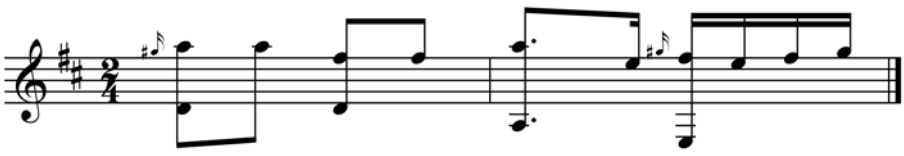
Op. 15 Nr. 18 – Takt 66, Gitar 1



APPENDIKS 2

ORNAMENTER

Appoggiaturas i op. 15



Grande Sonate

Pour

Guitare Seule

avec Accompagnement d'Une Seconde Guitare *obligée*

Composée et Dédiée

à Monsieur Poignié fils aîné,

PAR

FERDINANDO CARULLI.

Op. 25. Prix: 6.f

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 CARLI, Editeur et M.d de Musique, Place et Péristyle des Italiens.

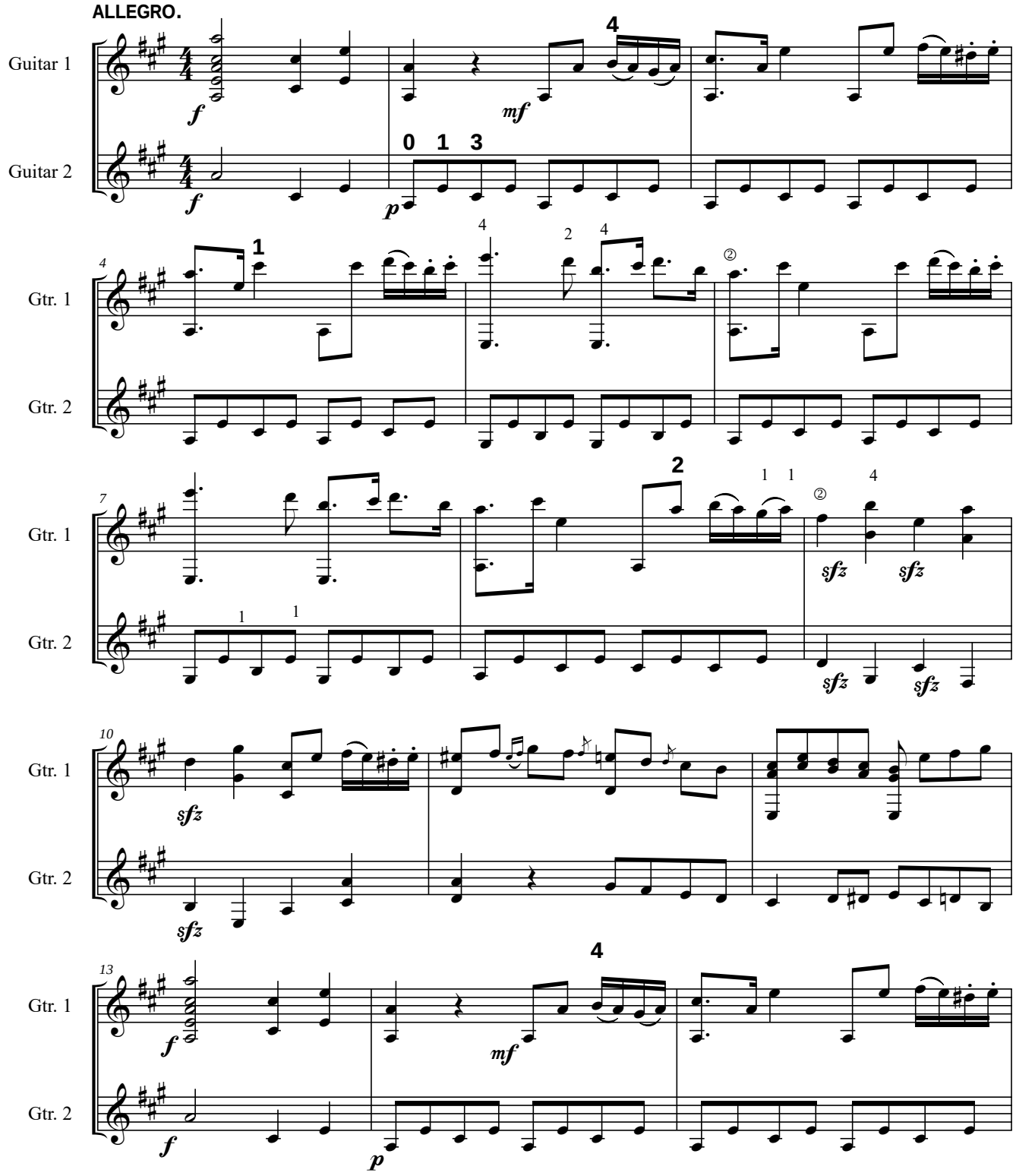
Côté de la Rue Marivaux.

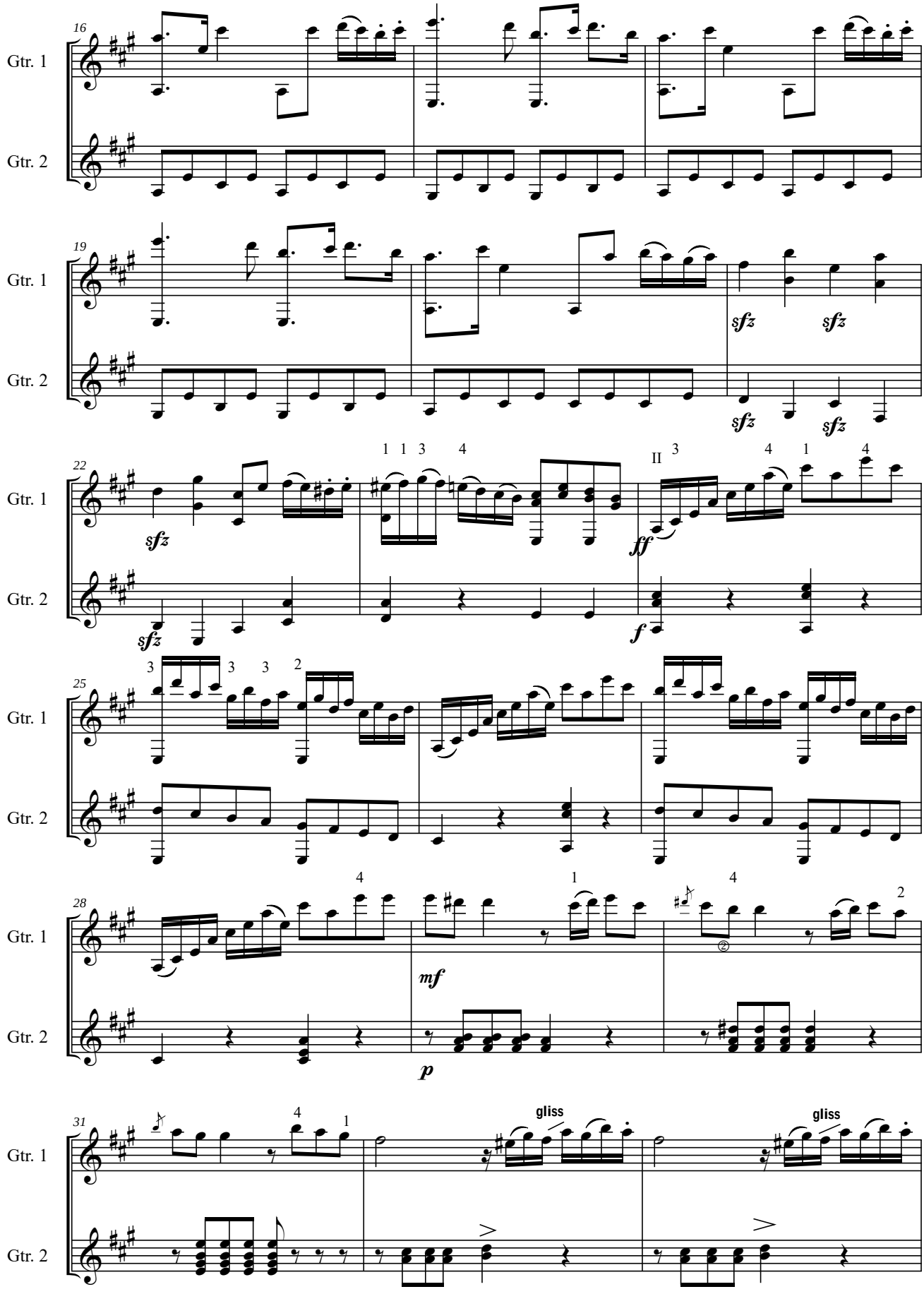
Propriété de l'Editeur.

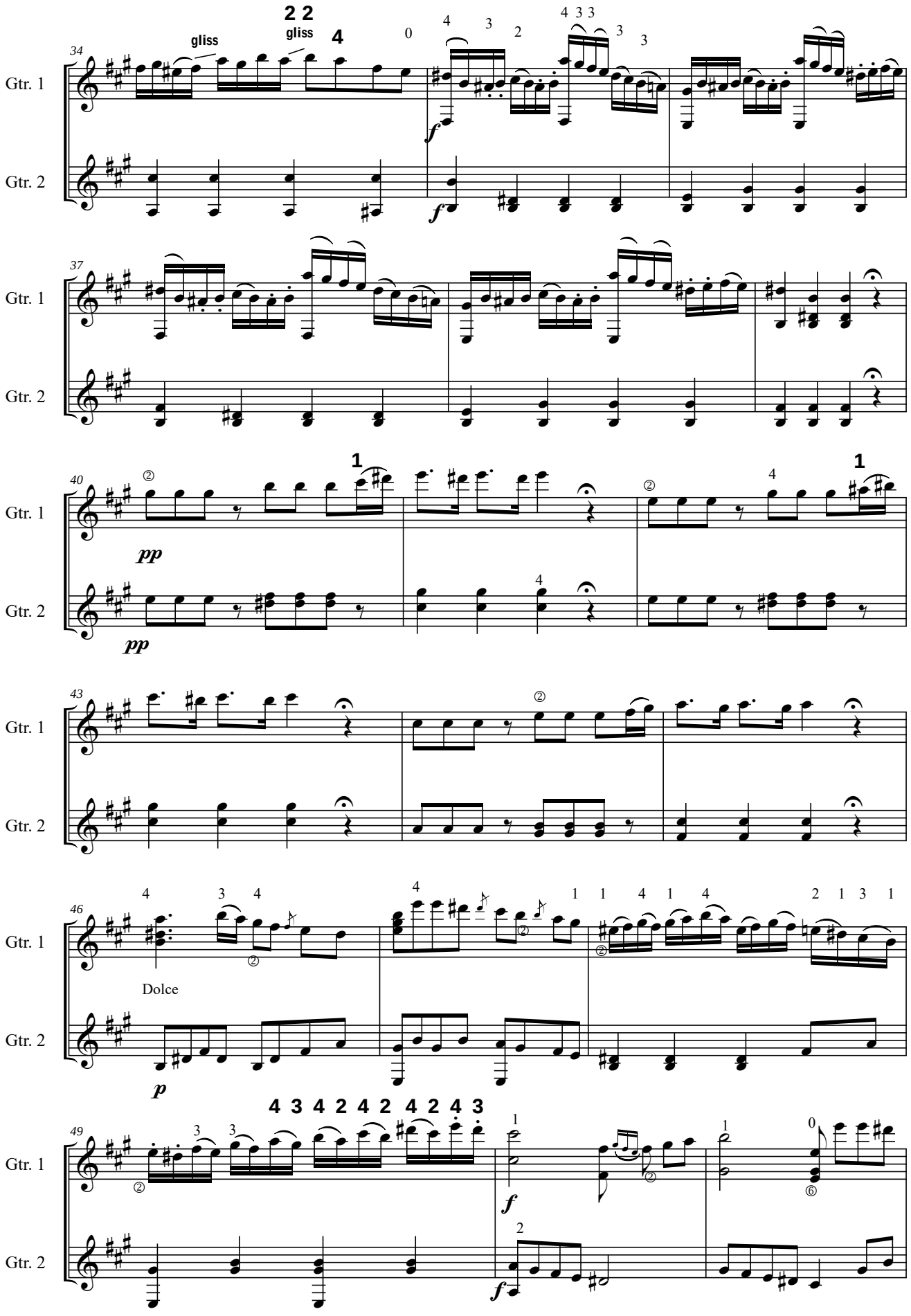
Déposé à la Dir.on Gén.le de la Librairie

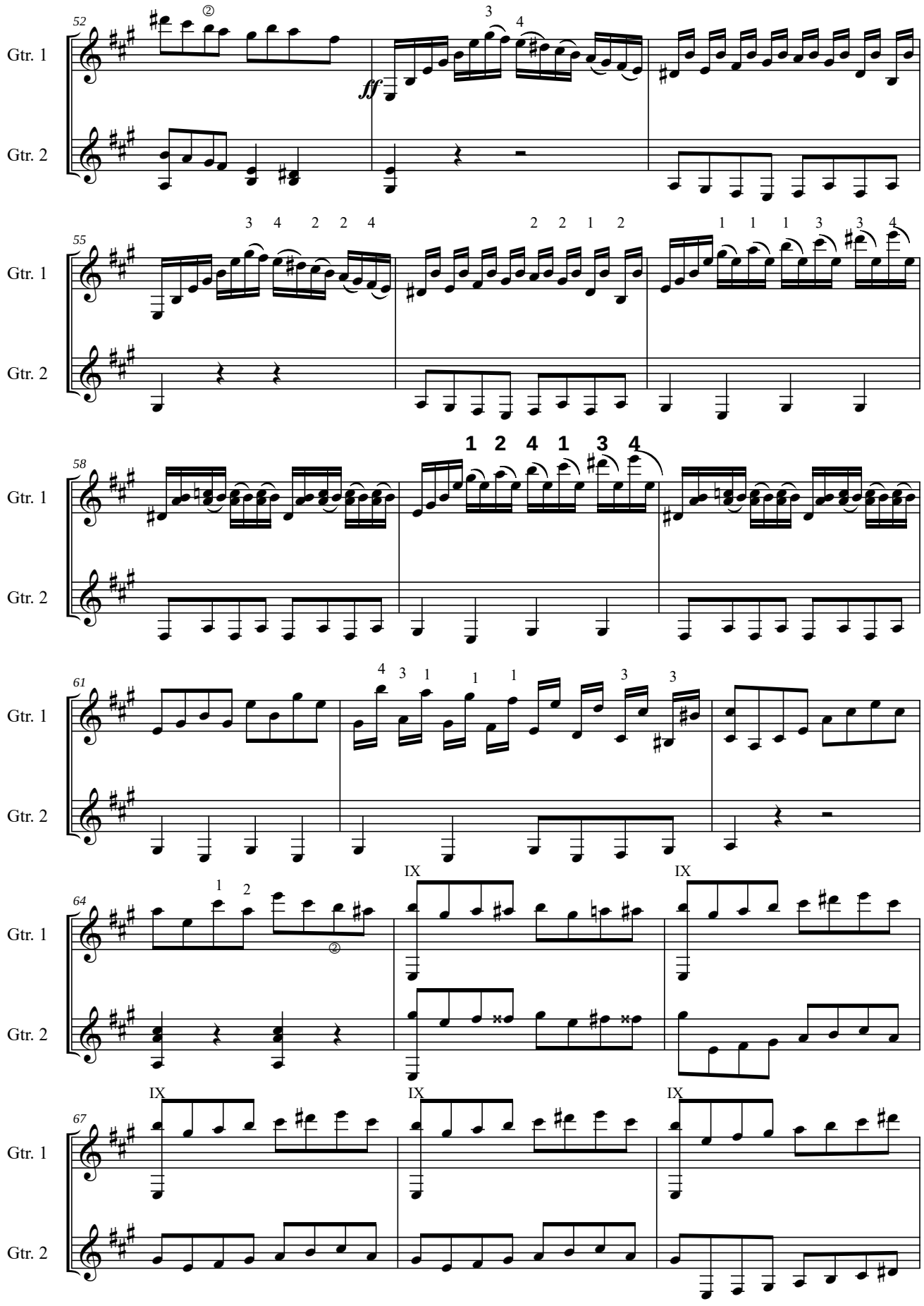
333

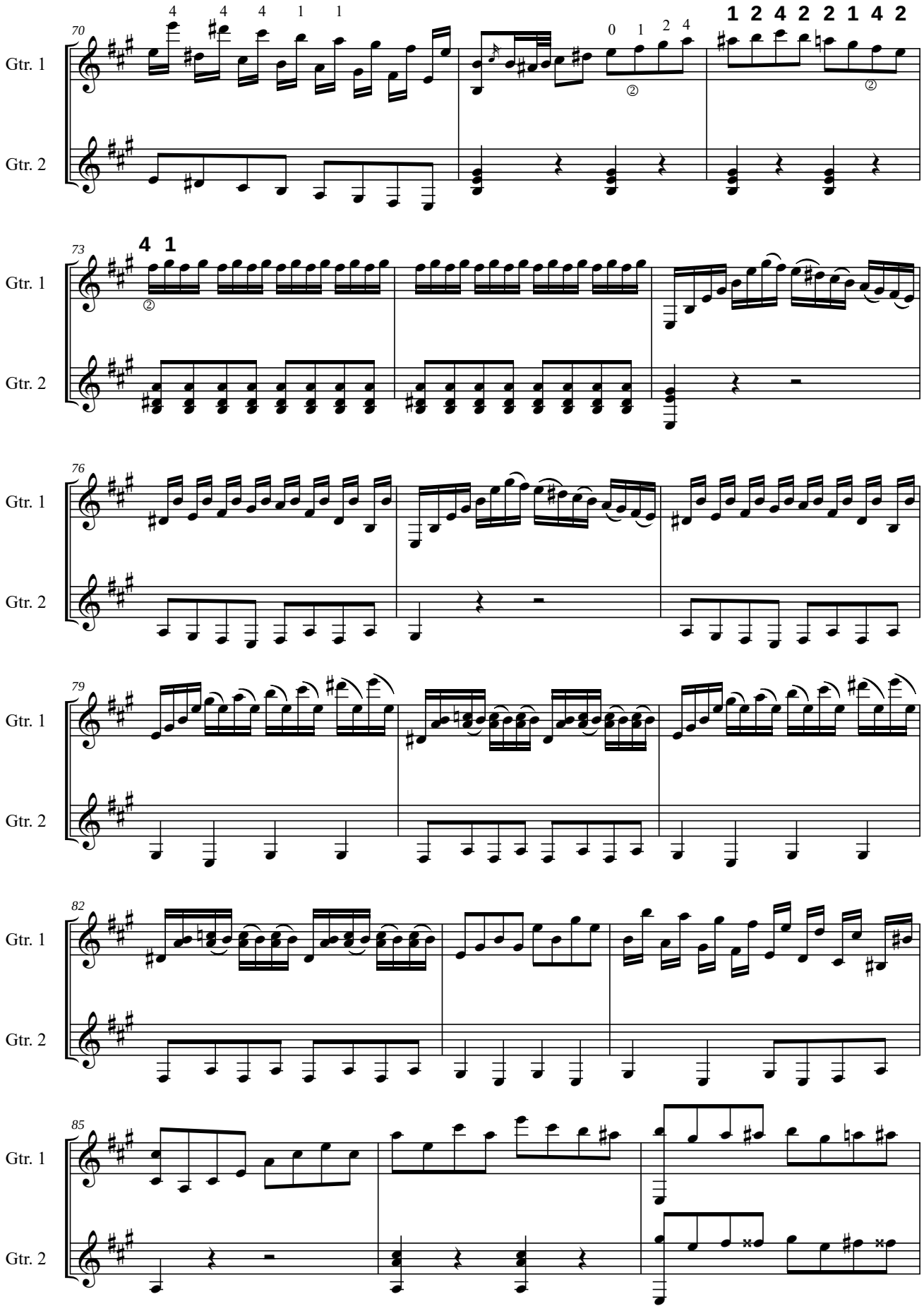
Grande Sonate
pour Guitare Seule
avec Accompagnement d`une Seconde Guitare obligee
Composee et Dediee a Monsieur Poignie fils Aine
PAR FERDINANDO CARULLI OP. 25

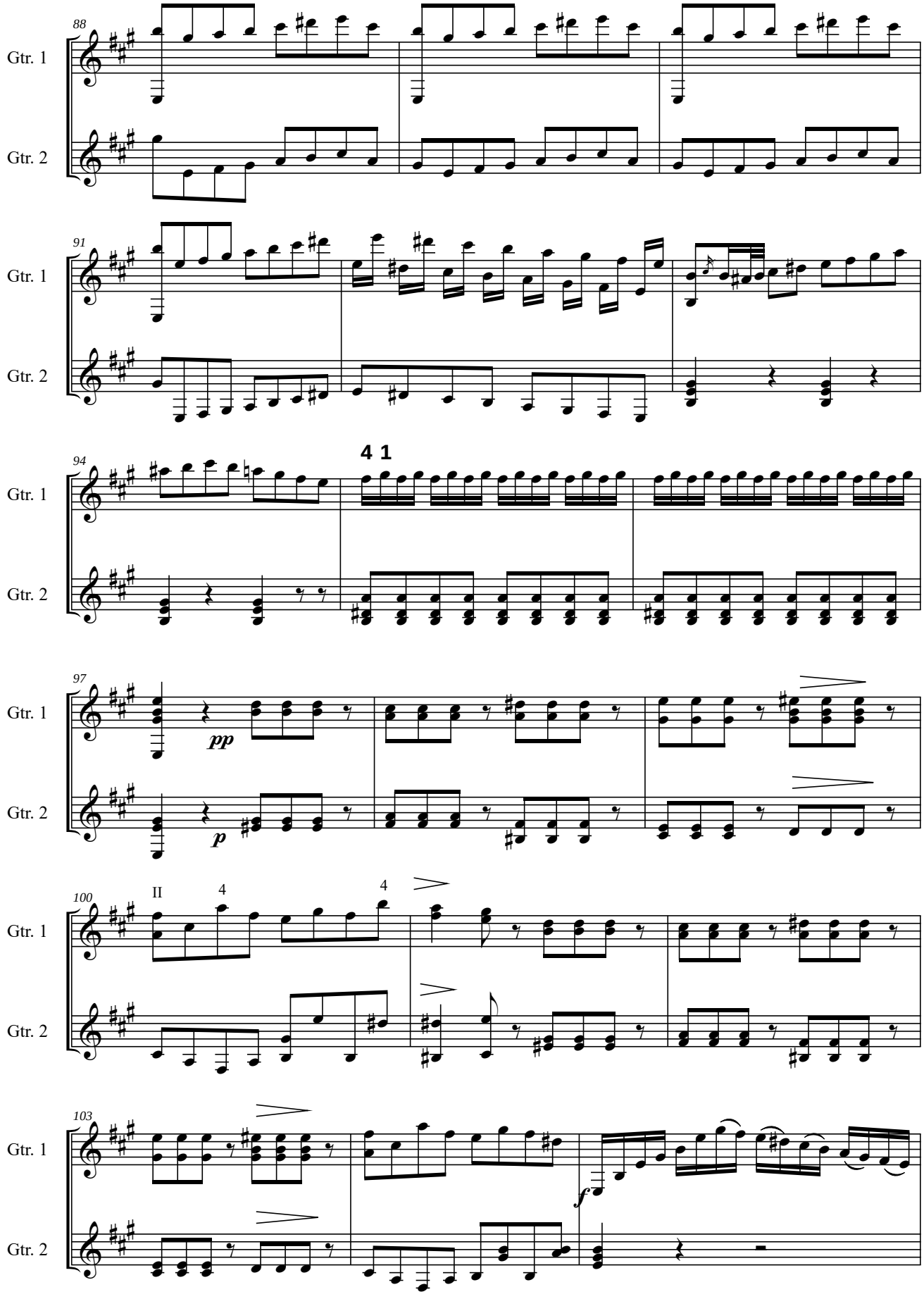


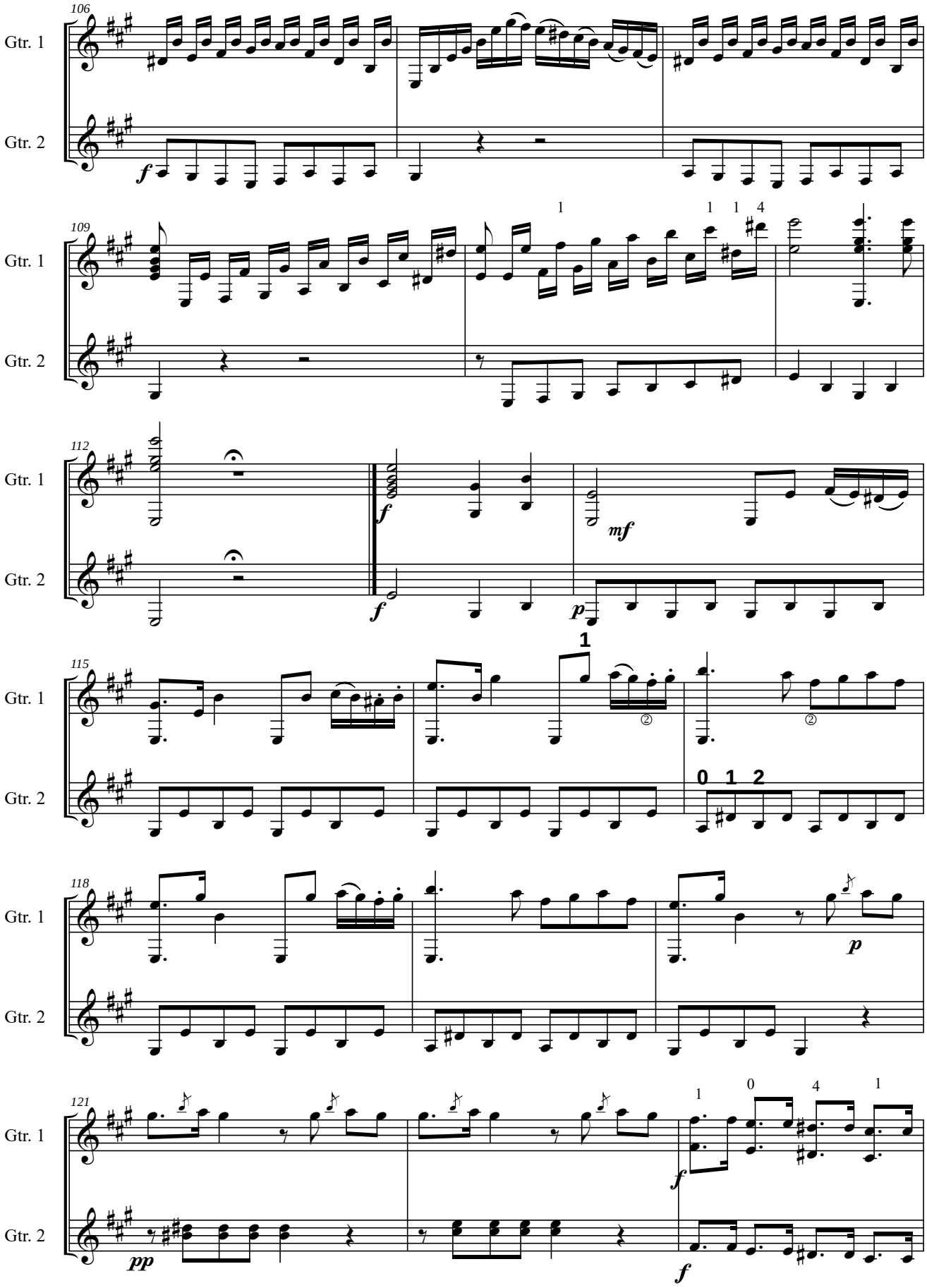

16
Gtr. 1
Gtr. 2
19
sfz
22
ff
f
25
28
mf
p
31
gliss

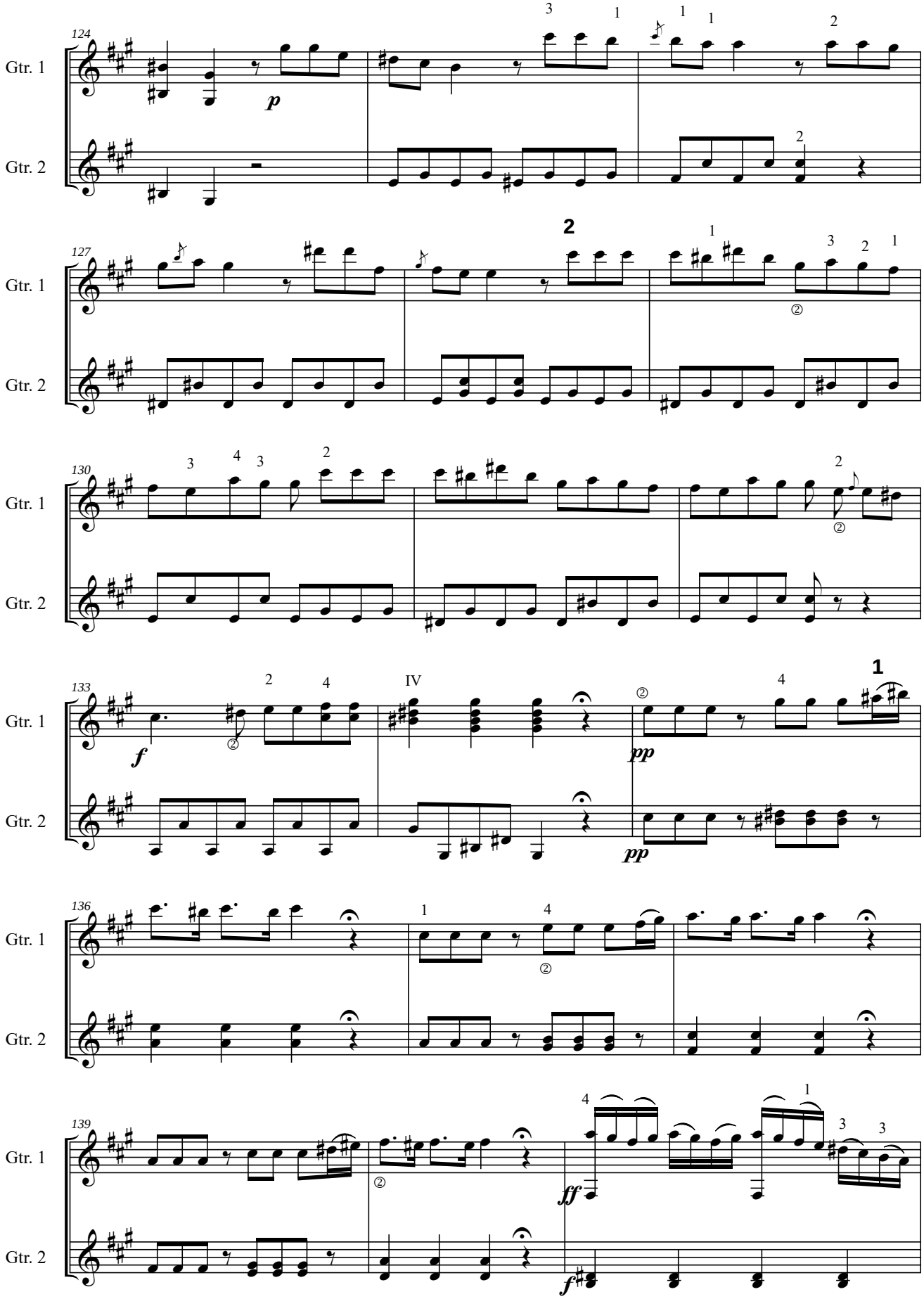

34
gliss
gliss
Gtr. 1
Gtr. 2
37
40
pp
43
46
Dolce
p
49
f

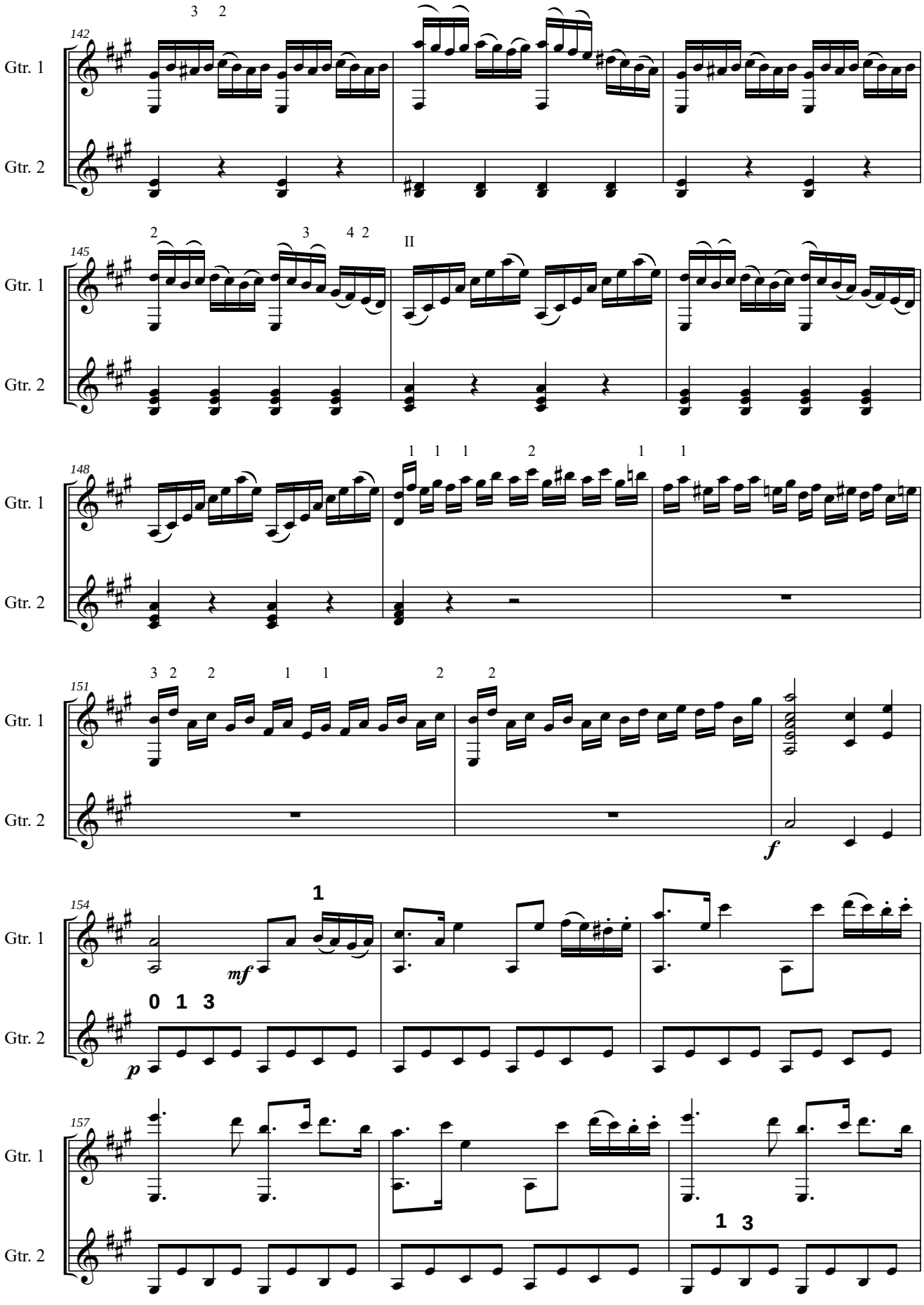

52
Gtr. 1
Gtr. 2
ff
55
58
61
64
67
IX

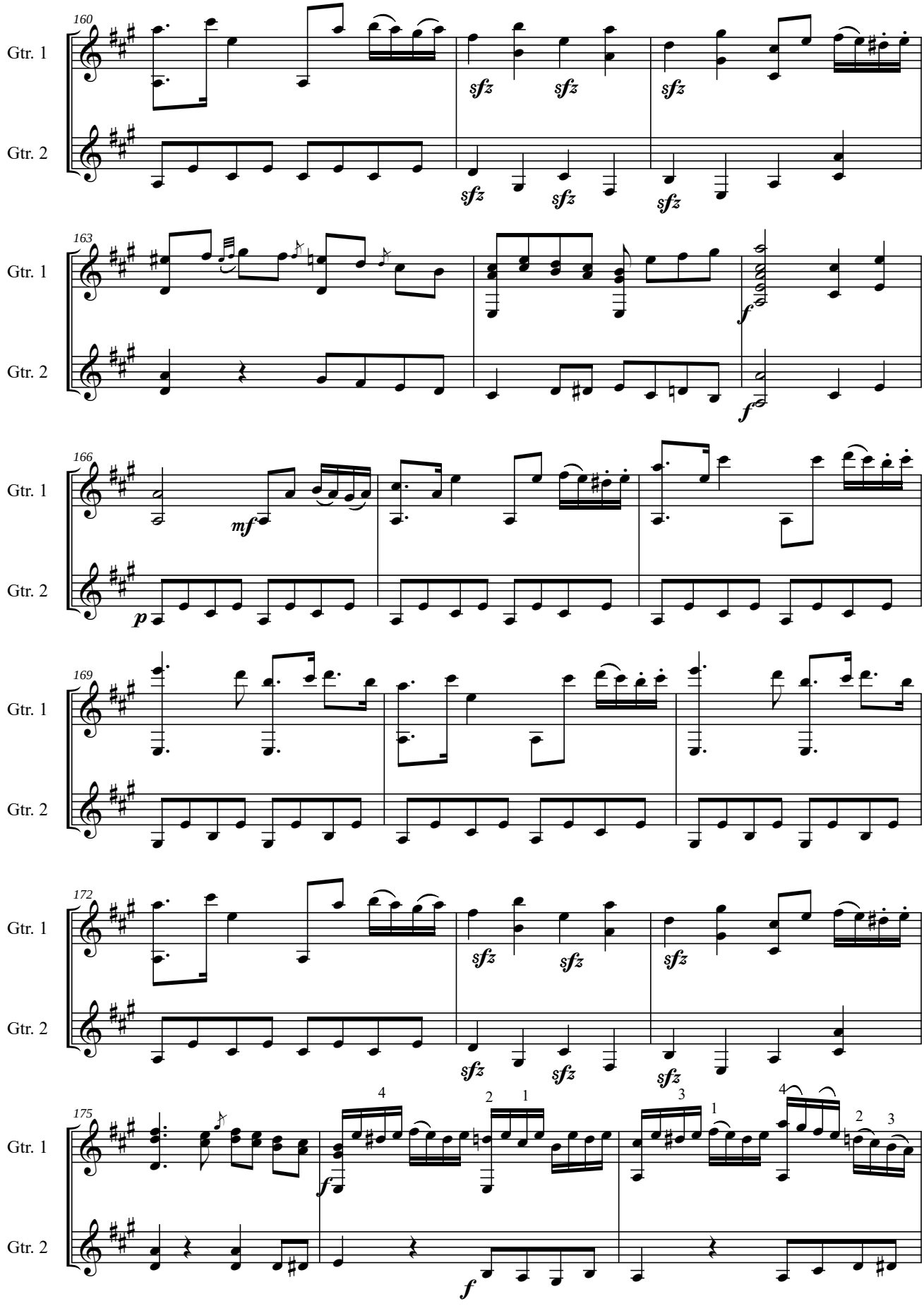

70
Gtr. 1
Gtr. 2
73
76
79
82
85

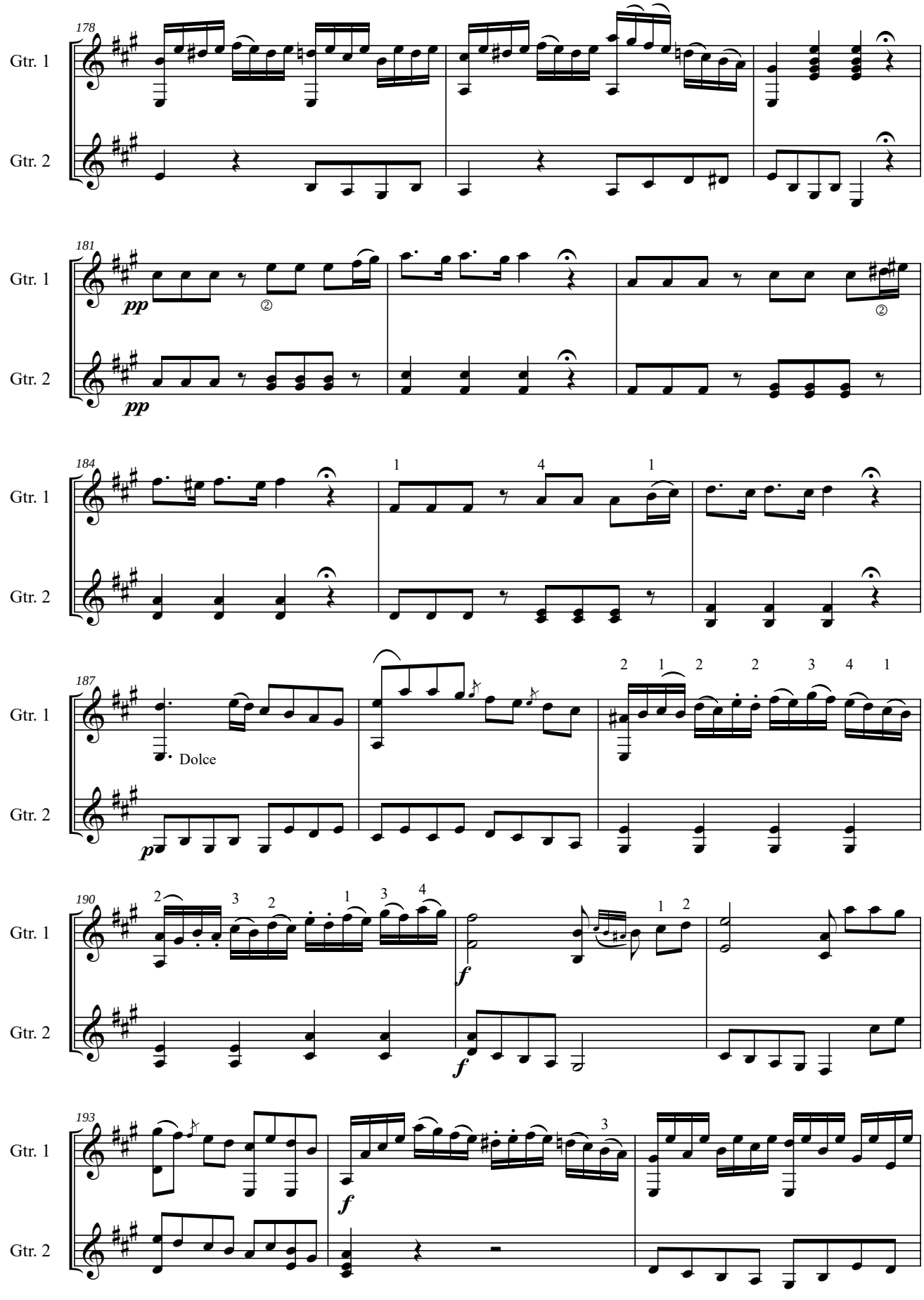

88
Gtr. 1
Gtr. 2
91
Gtr. 1
Gtr. 2
94
4 1
Gtr. 1
Gtr. 2
97
pp
p
Gtr. 1
Gtr. 2
100
II
4
4
Gtr. 1
Gtr. 2
103
f
Gtr. 1
Gtr. 2

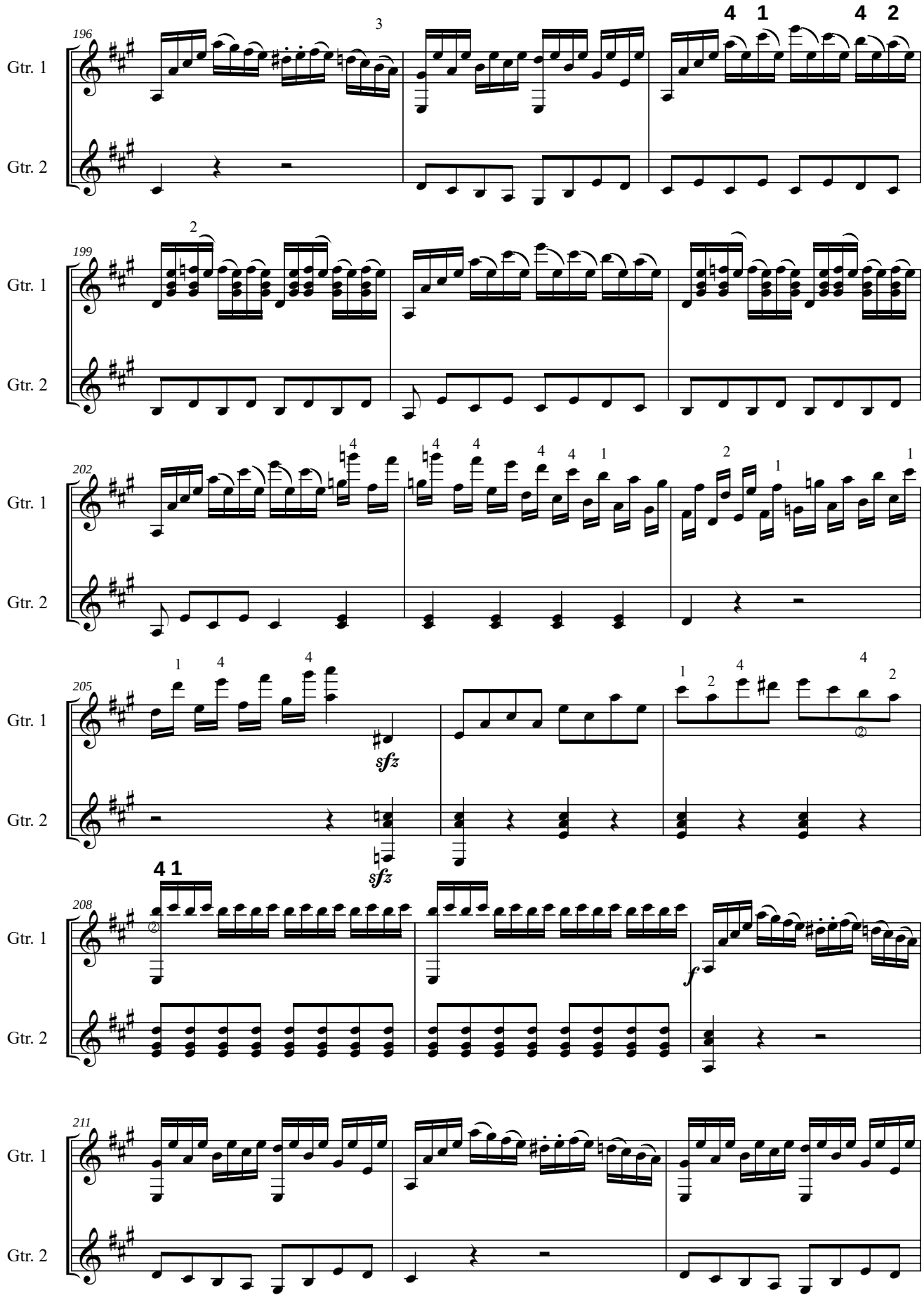

106
Gtr. 1
Gtr. 2
f
109
Gtr. 1
Gtr. 2
112
Gtr. 1
Gtr. 2
f
f
mf
p
115
Gtr. 1
Gtr. 2
1
0 1 2
118
Gtr. 1
Gtr. 2
p
121
Gtr. 1
Gtr. 2
pp
f
f

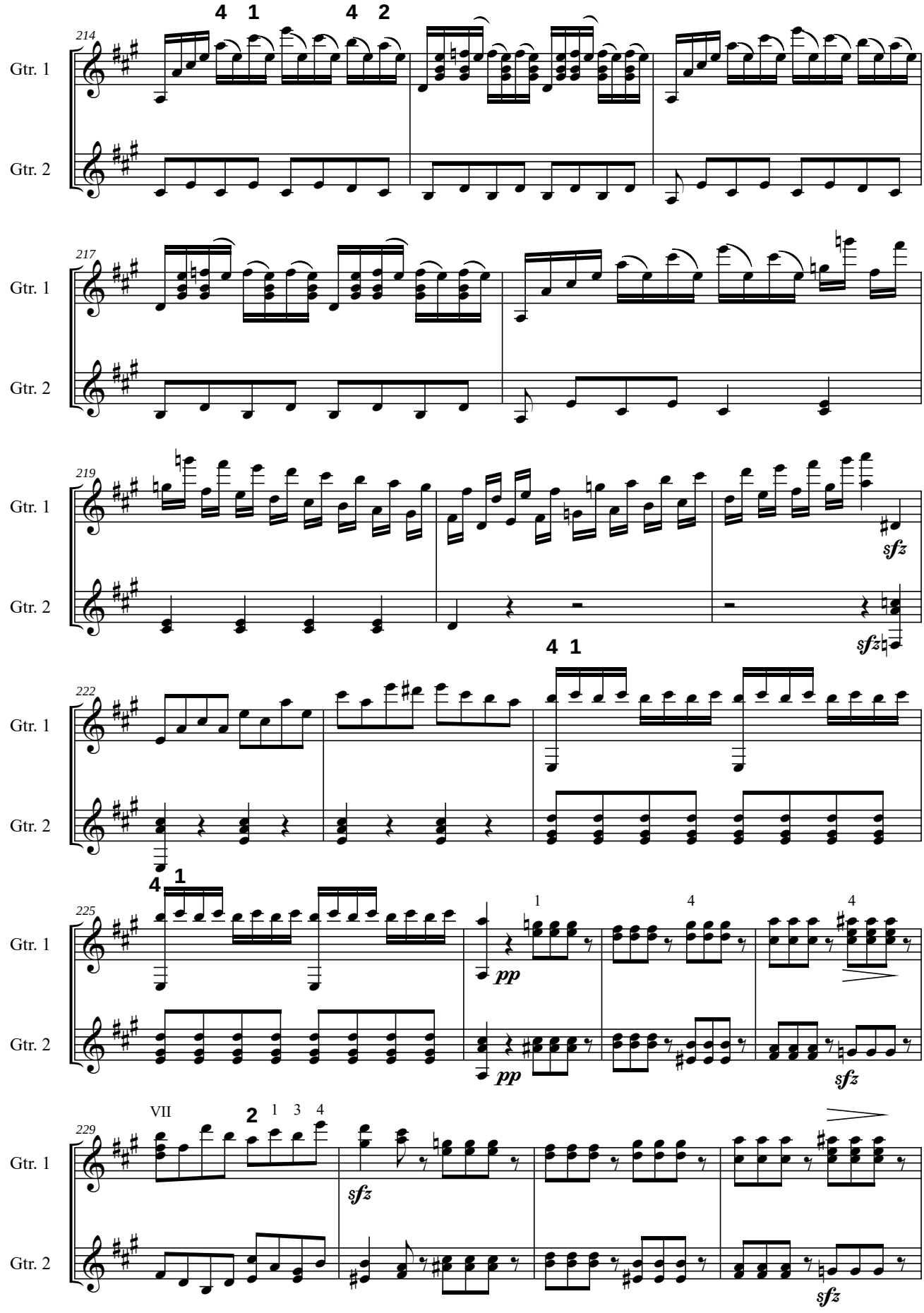

124
Gtr. 1
Gtr. 2
p
127
2
130
133
IV
f
pp
pp
1
136
139
ff
f

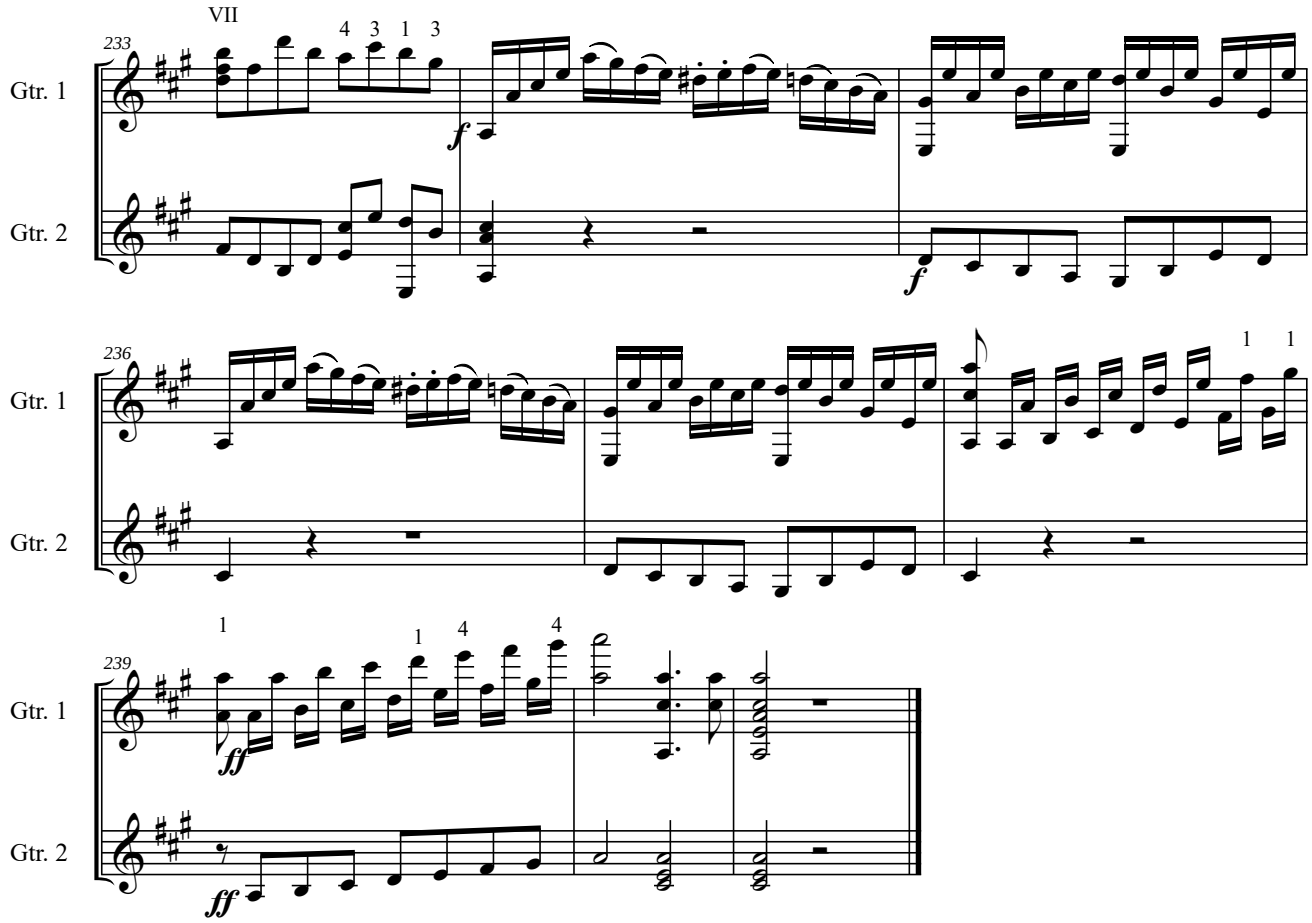

142
Gtr. 1
Gtr. 2
145
II
148
151
f
154
mf
p
0 1 3
157
1 3


160
Gtr. 1
Gtr. 2
sfz
163
f
166
mf
p
169
172
175

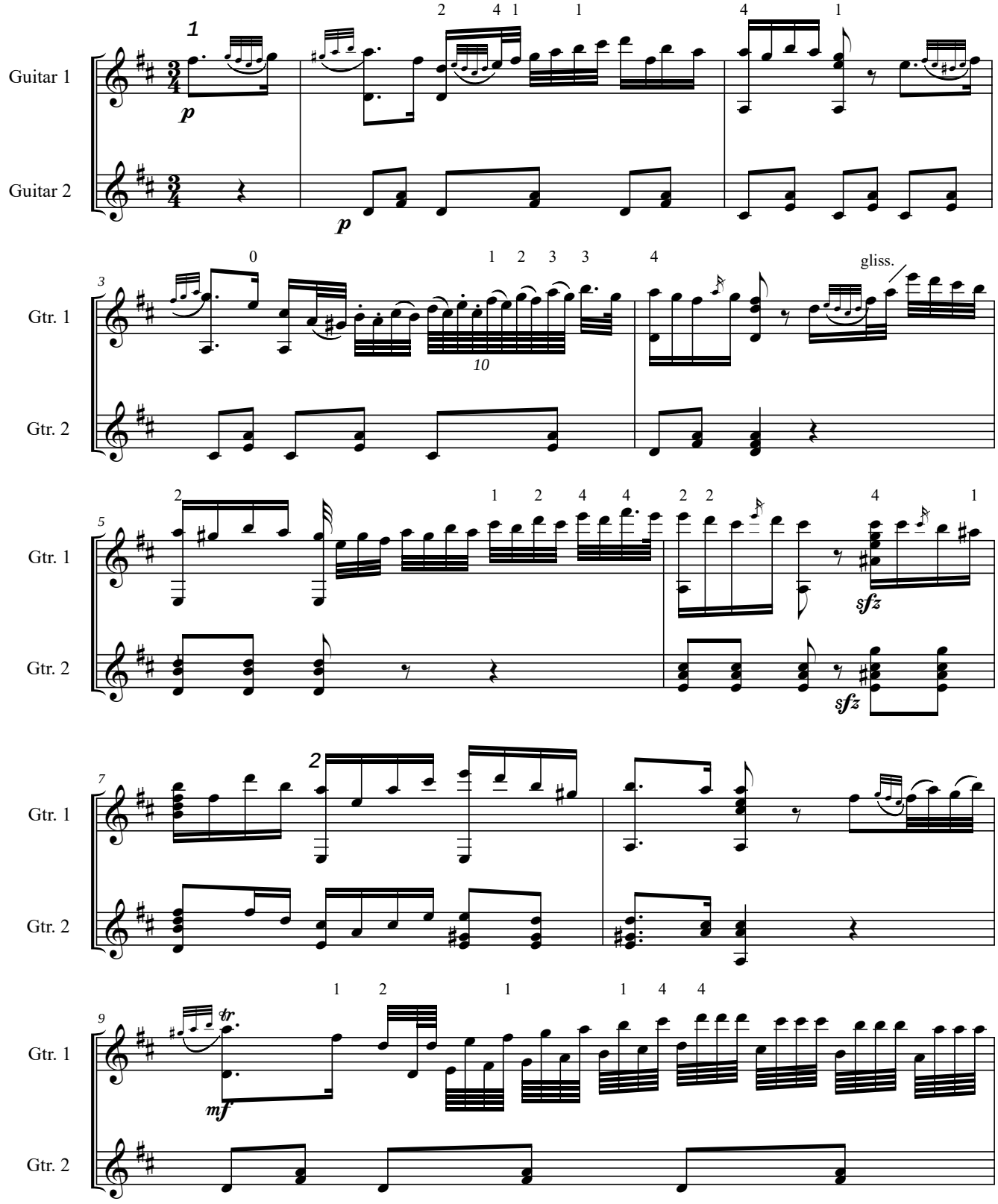

178
Gtr. 1
Gtr. 2
181
pp
pp
184
187
Dolce
p
190
f
f
193
f

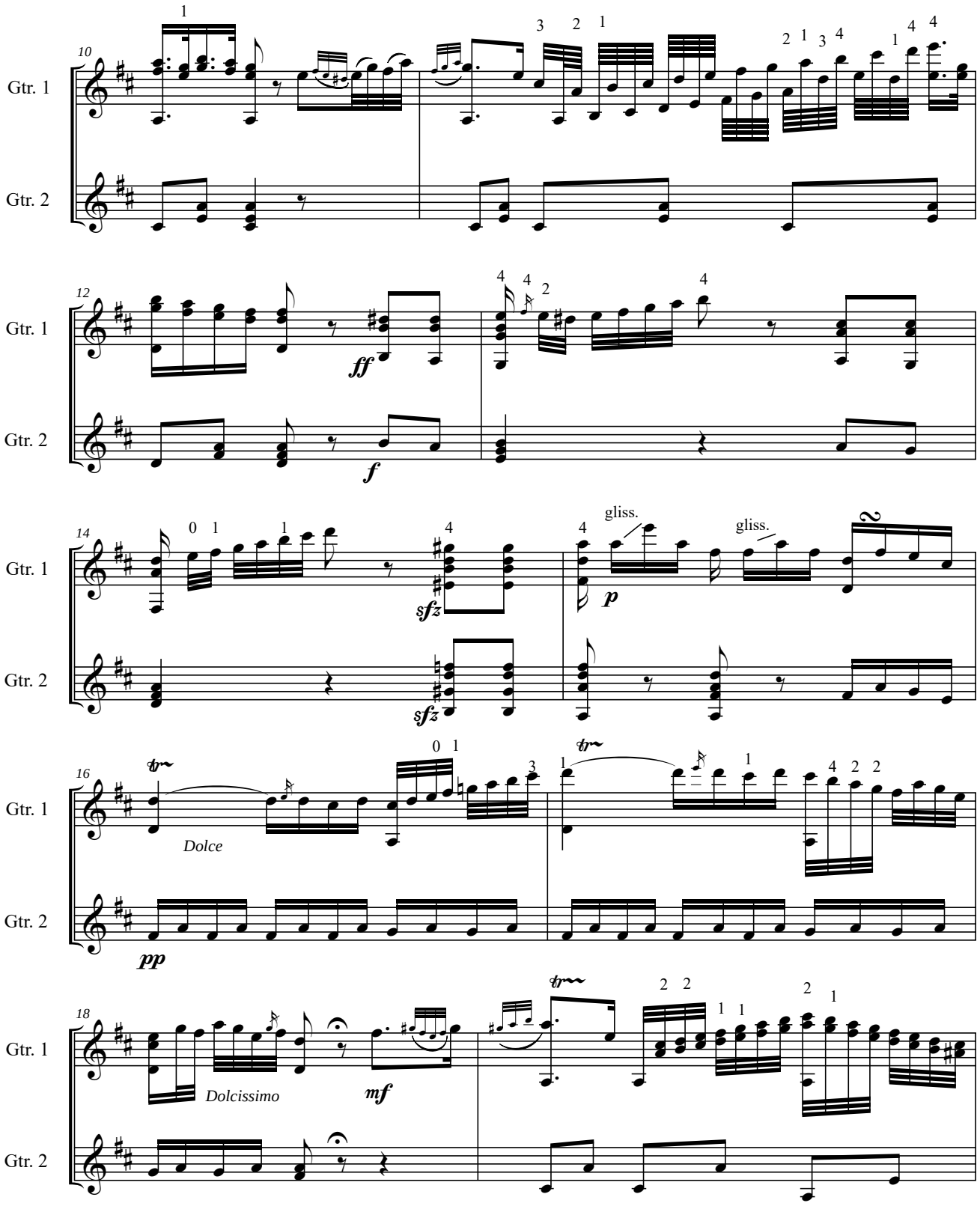

196
Gtr. 1
Gtr. 2
199
202
205
sfz
208
f
211

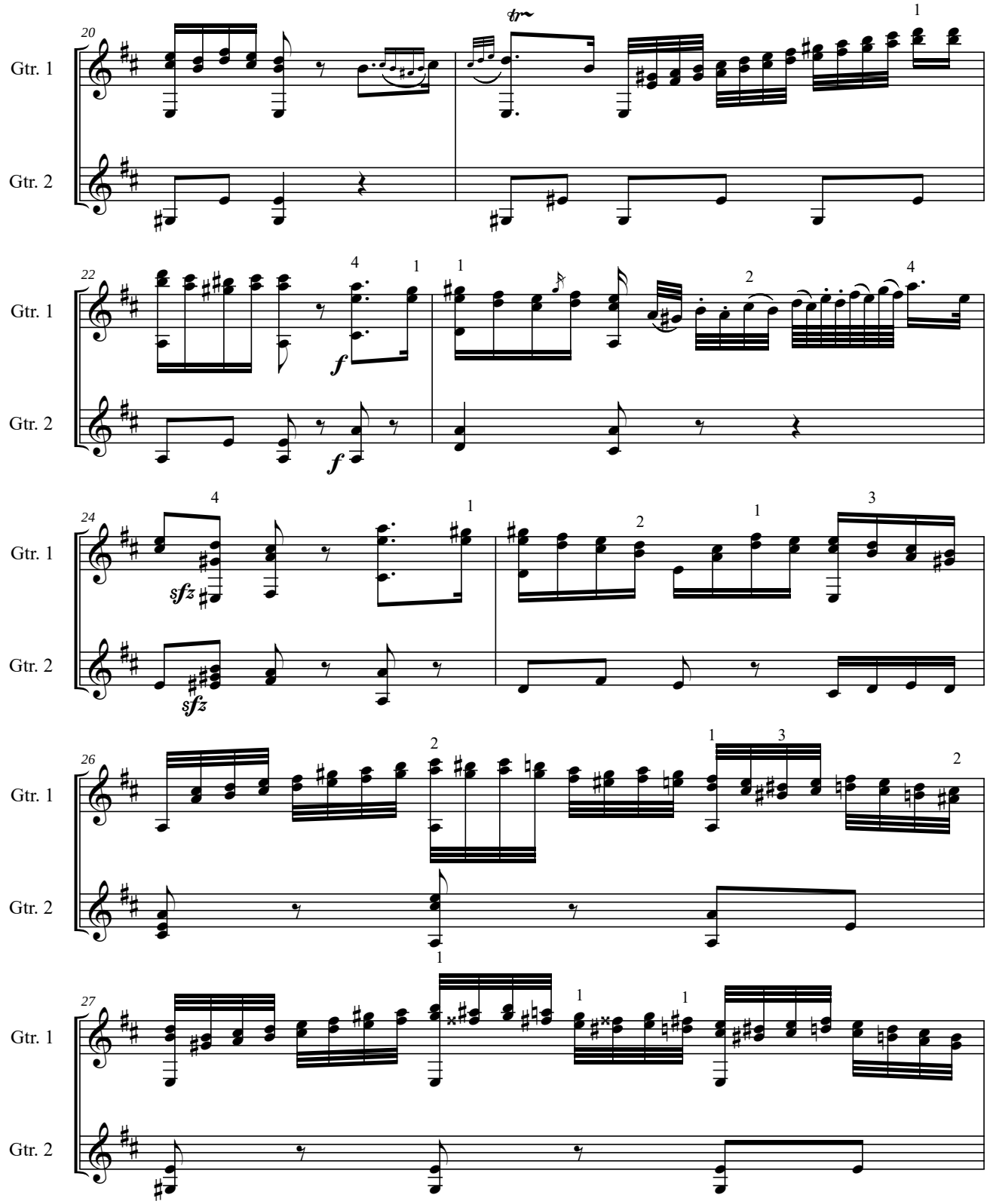

214
Gtr. 1
Gtr. 2
4 1
4 2
217
219
sfz
sfz
222
4 1
225
pp
pp
sfz
229
VII
2 1 3 4
sfz
sfz

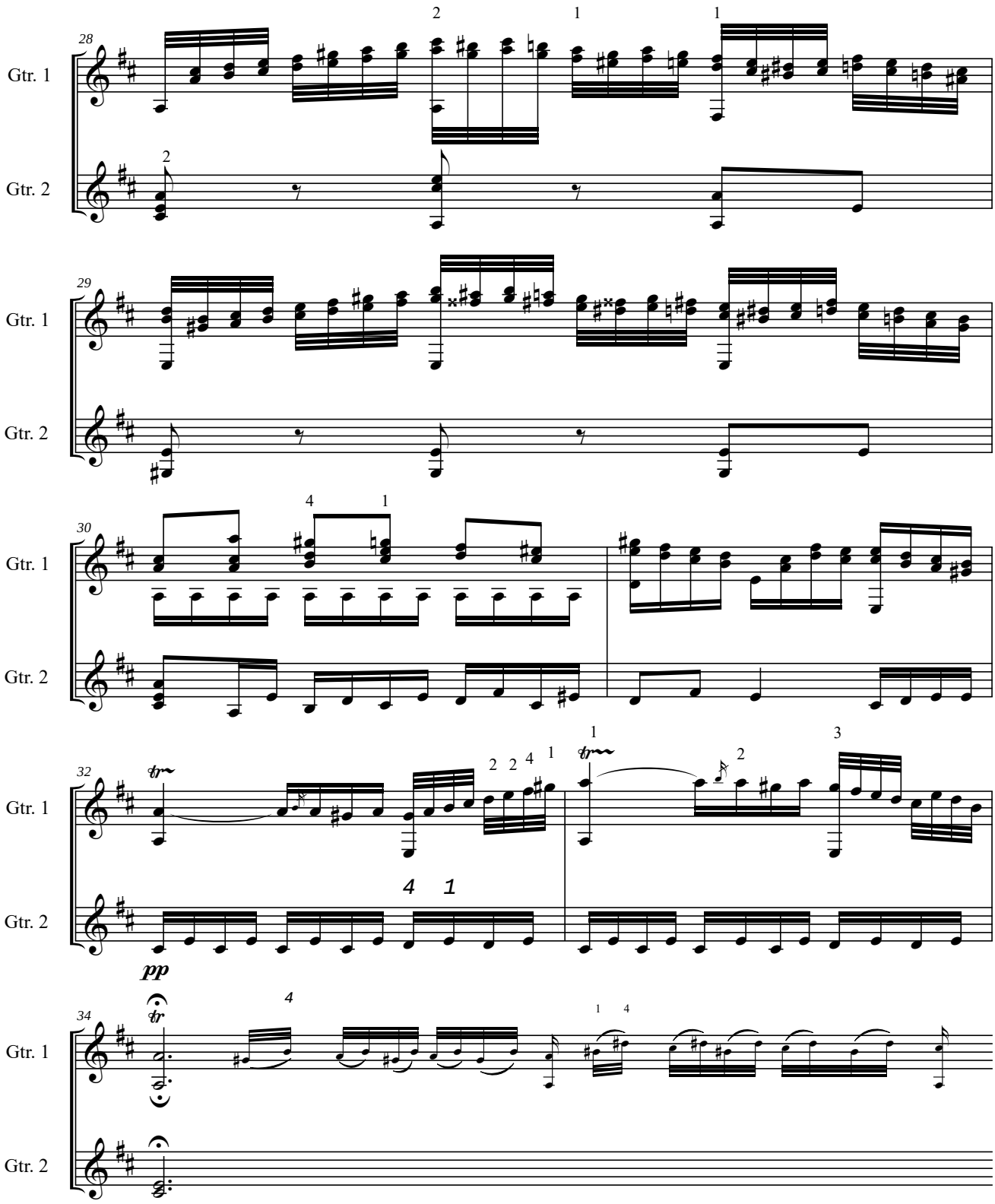

VII
233
Gtr. 1
Gtr. 2
236
239

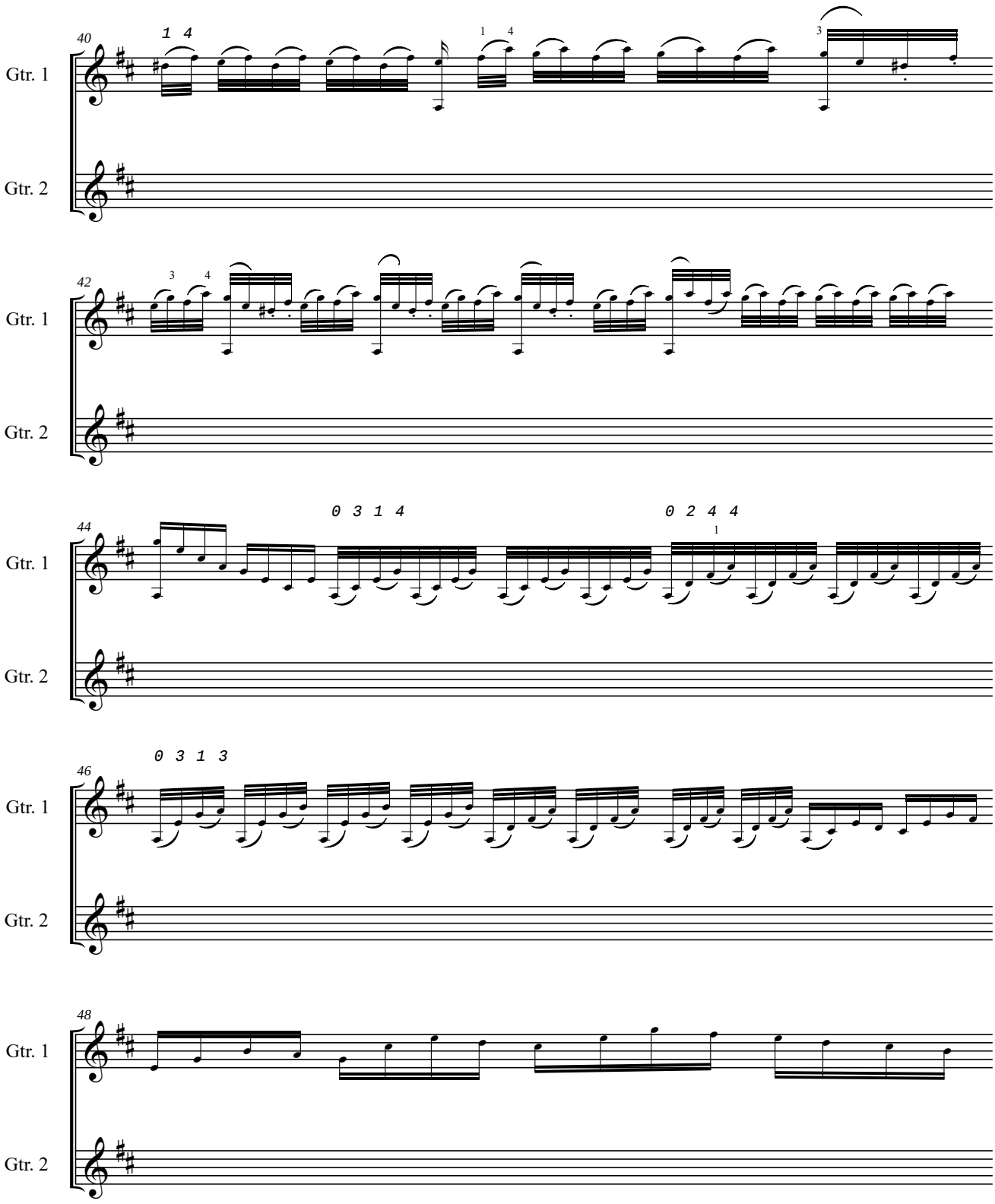
LARGO

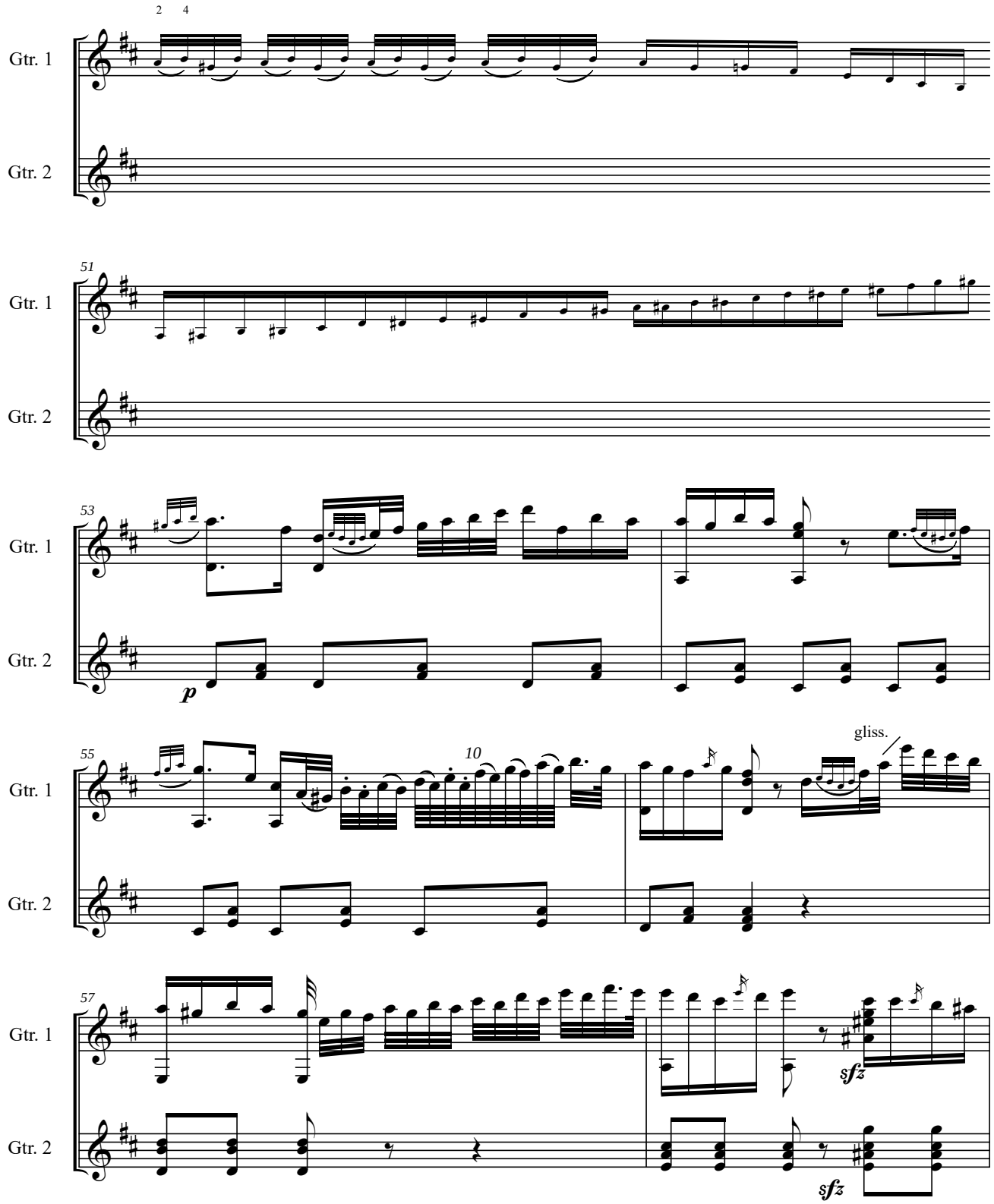


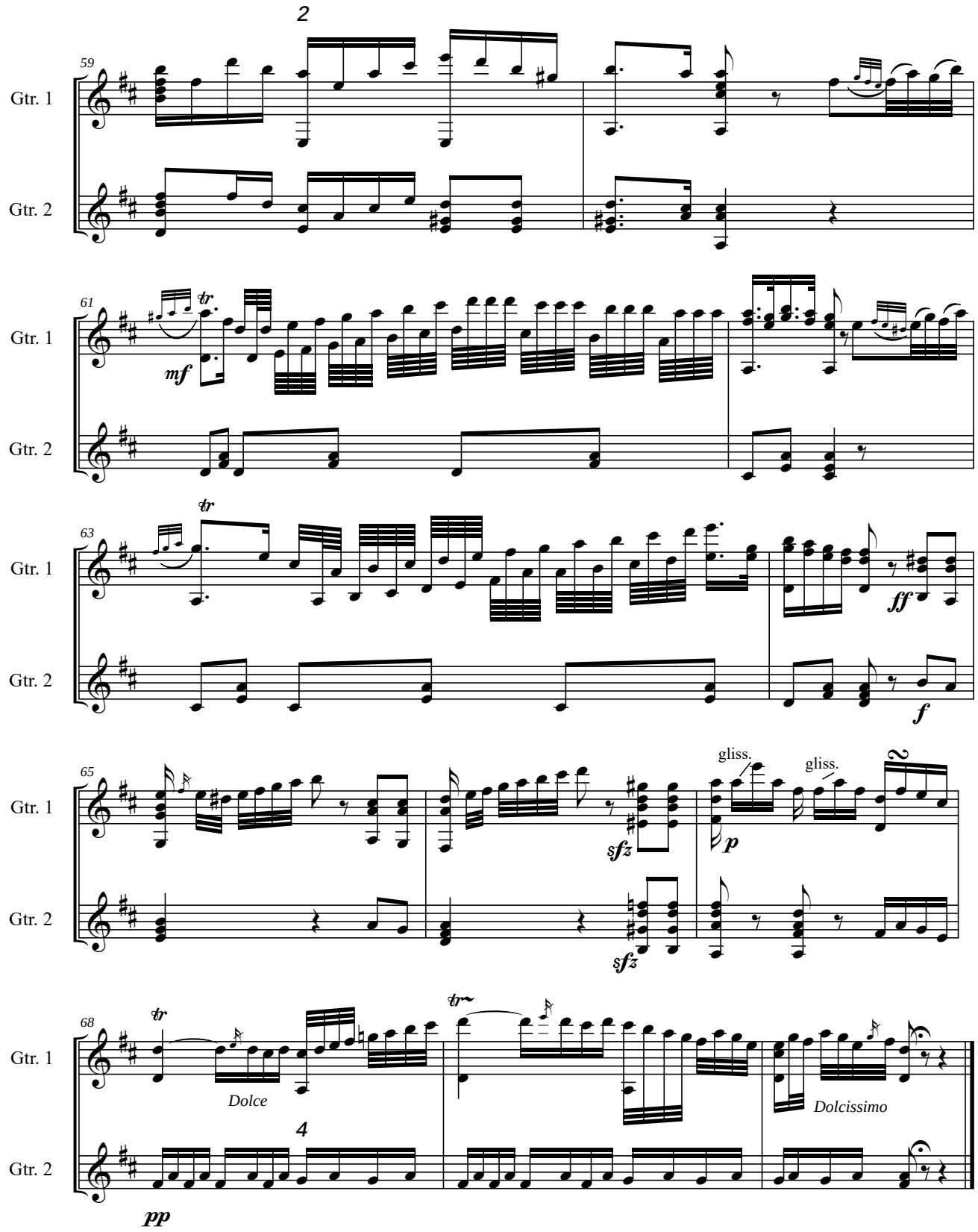

10
Gtr. 1
Gtr. 2
12
ff
f
14
sfz
sfz
gliss.
gliss.
p
16
tr
Dolce
pp
18
Dolcissimo
mf


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

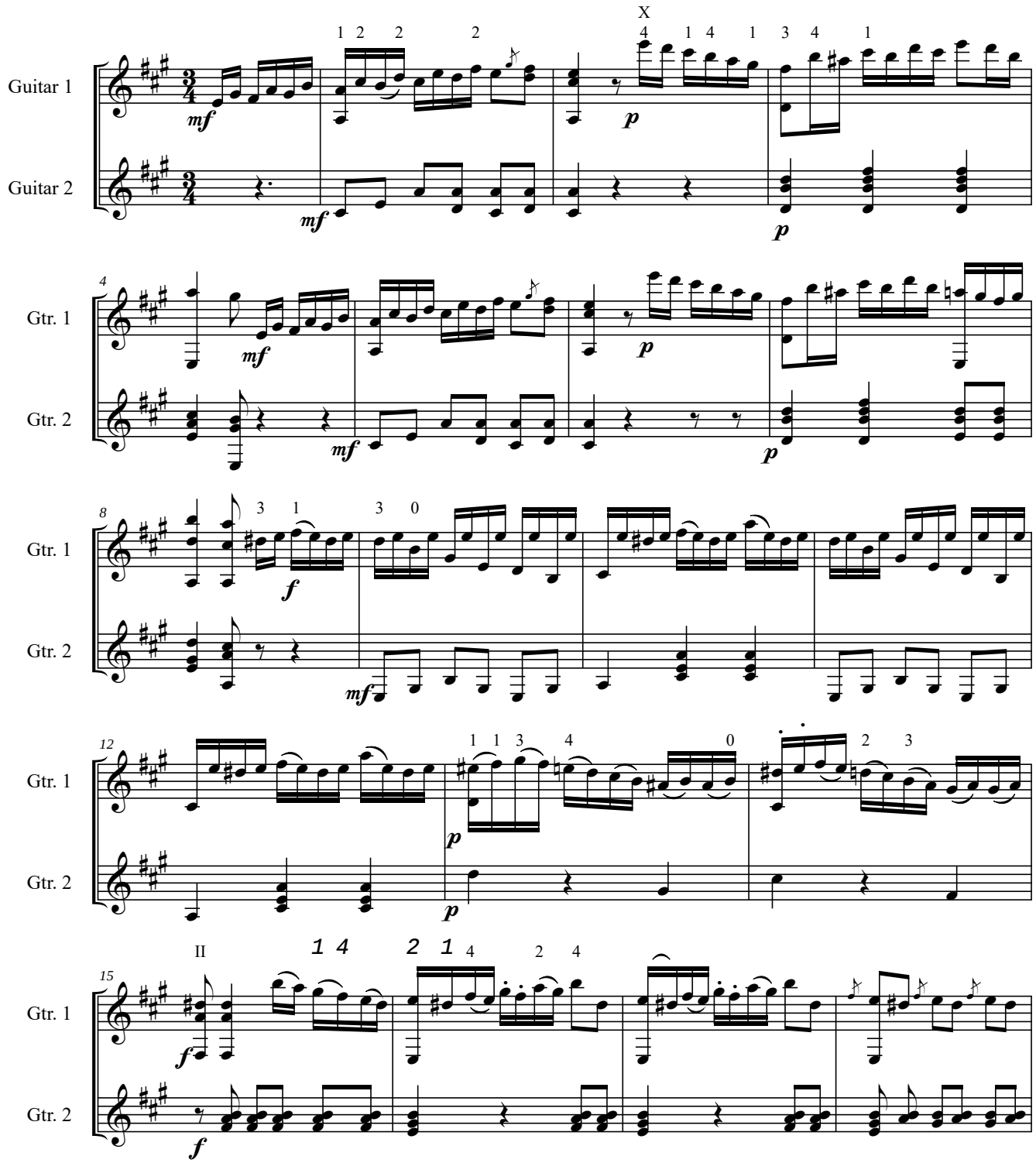

28
Gtr. 1
Gtr. 2
29
Gtr. 1
Gtr. 2
30
Gtr. 1
Gtr. 2
32
Gtr. 1
Gtr. 2
pp
34
Gtr. 1
Gtr. 2

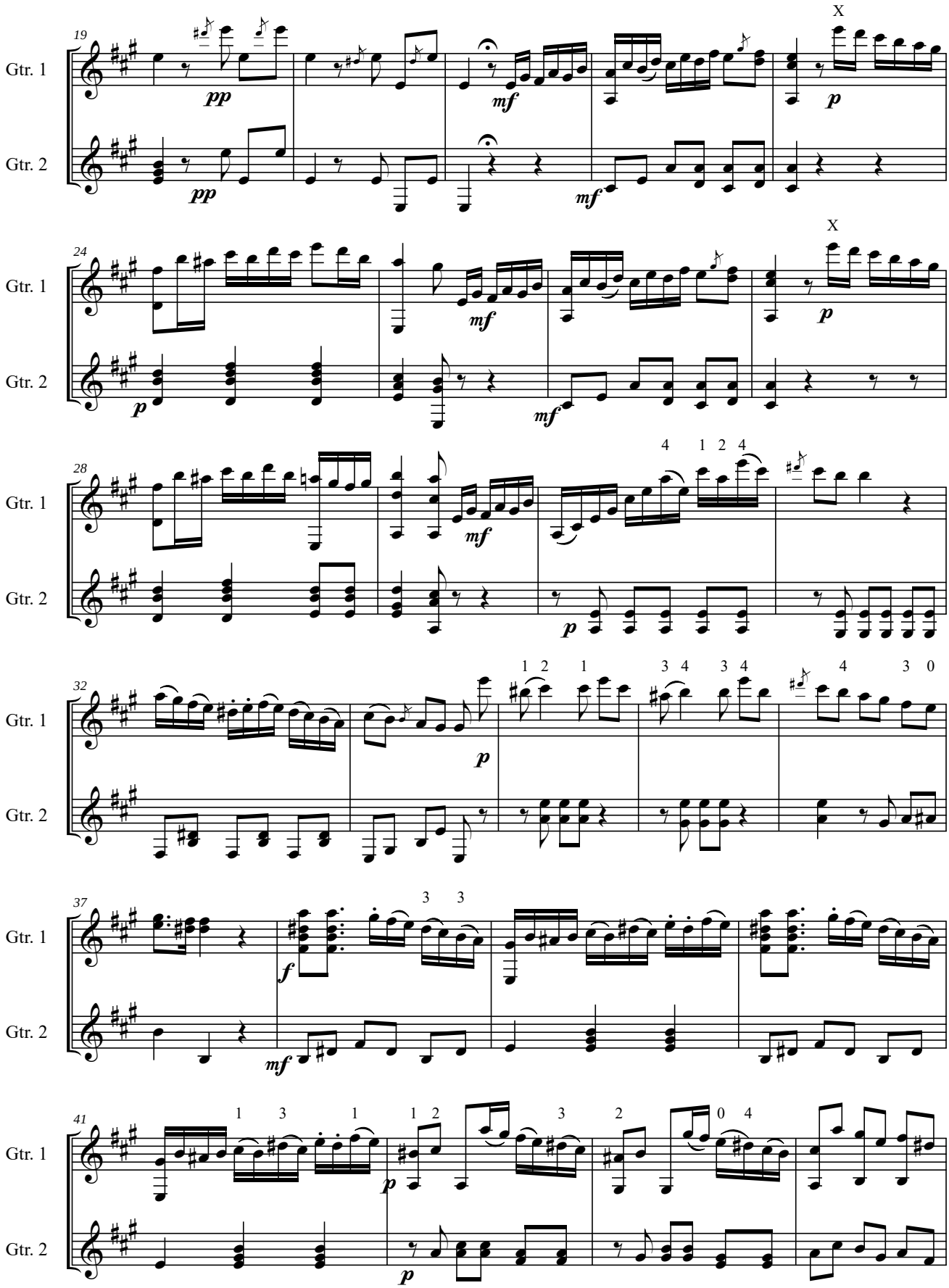

40
1 4
Gtr. 1
Gtr. 2
42
3 4
Gtr. 1
Gtr. 2
44
0 3 1 4
0 2 4 4
Gtr. 1
Gtr. 2
46
0 3 1 3
Gtr. 1
Gtr. 2
48
Gtr. 1
Gtr. 2

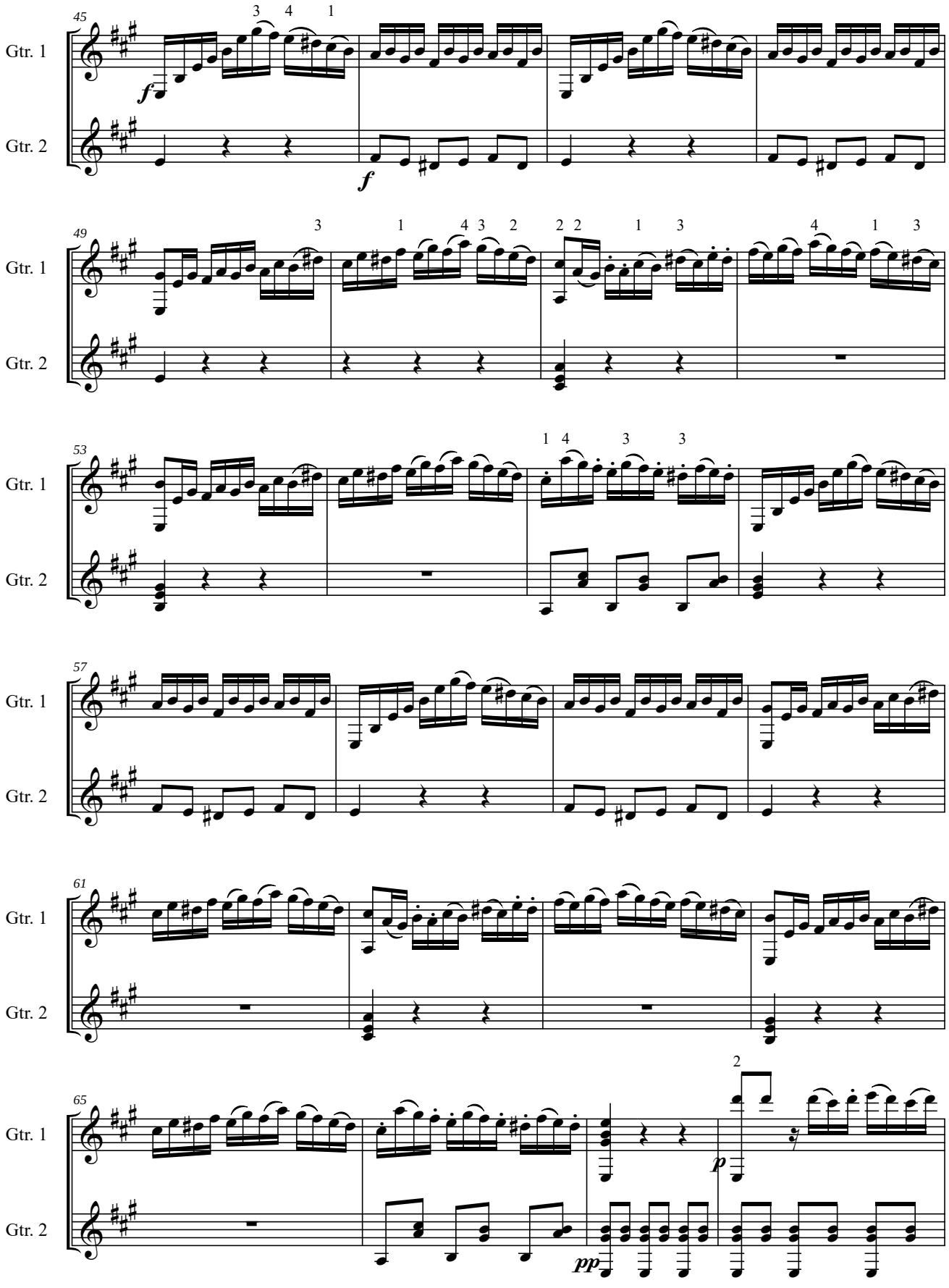

2 4
Gtr. 1
Gtr. 2
51
Gtr. 1
Gtr. 2
53
Gtr. 1
Gtr. 2
p
55
10
gliss.
Gtr. 1
Gtr. 2
57
Gtr. 1
Gtr. 2
sfz
sfz

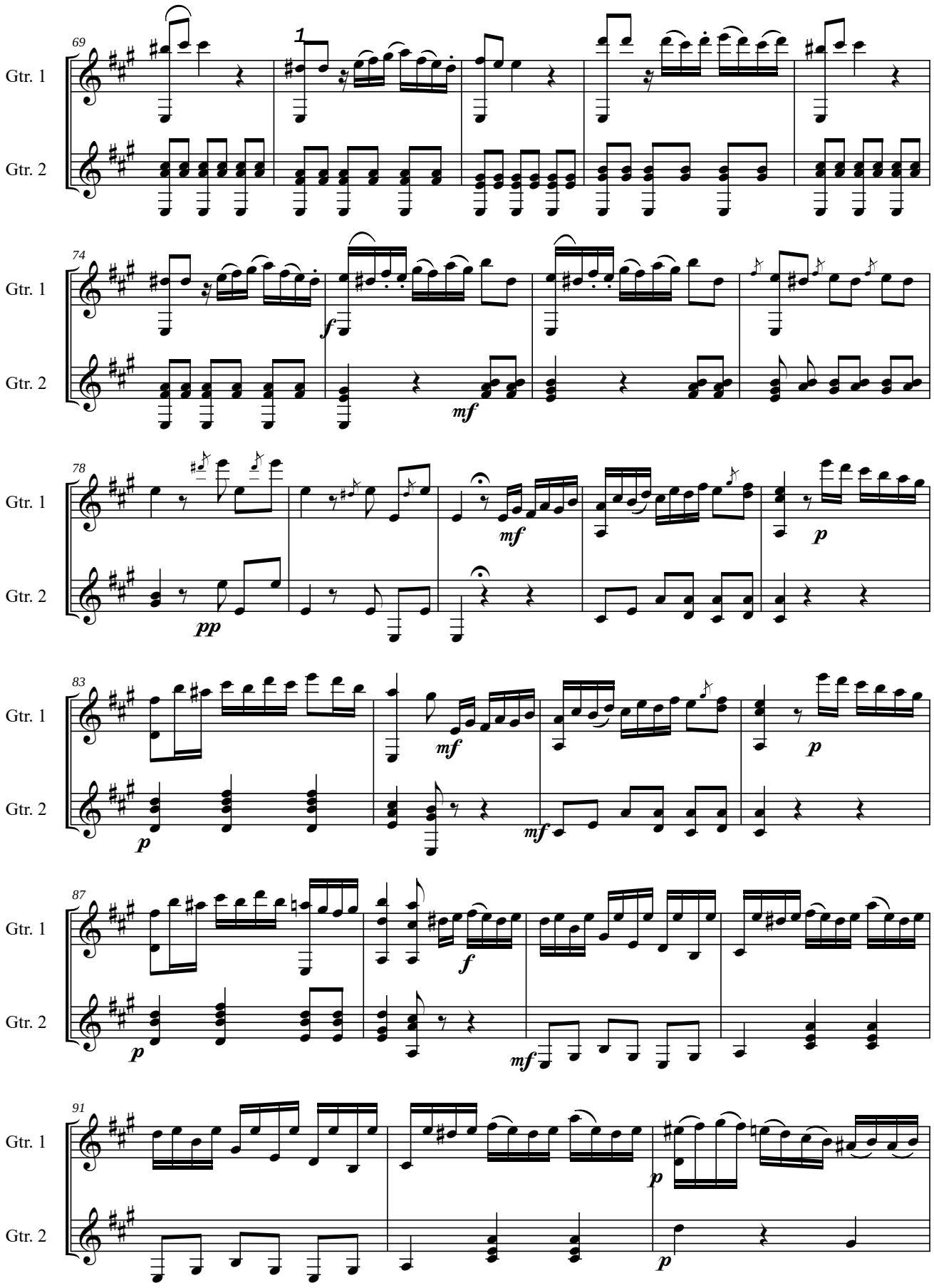

2
59
Gtr. 1
Gtr. 2
61
tr
mf
63
ff
f
65
gliss.
gliss.
sfz
p
68
Dolce
4
Dolcissimo
pp

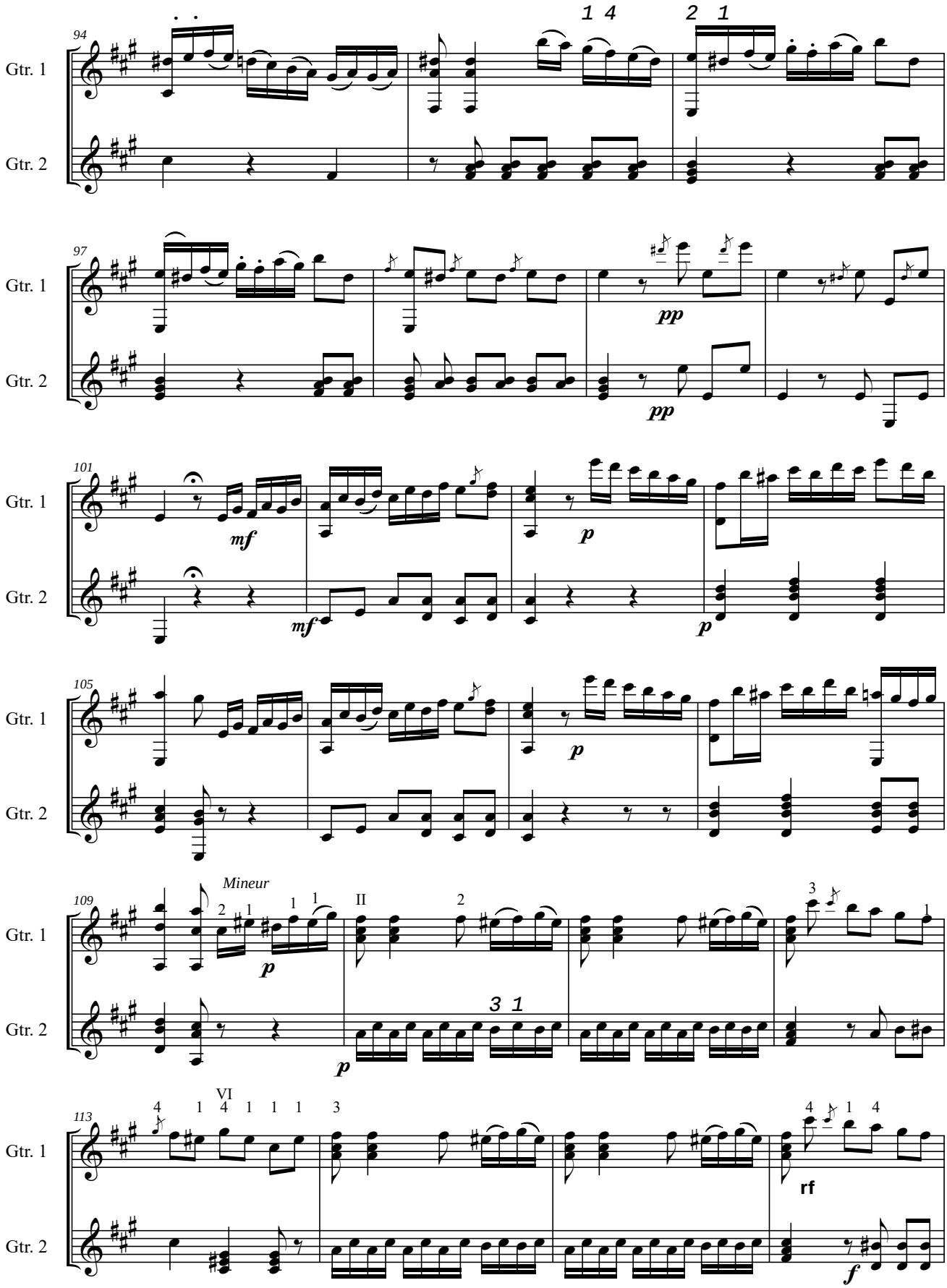
POLONAISE

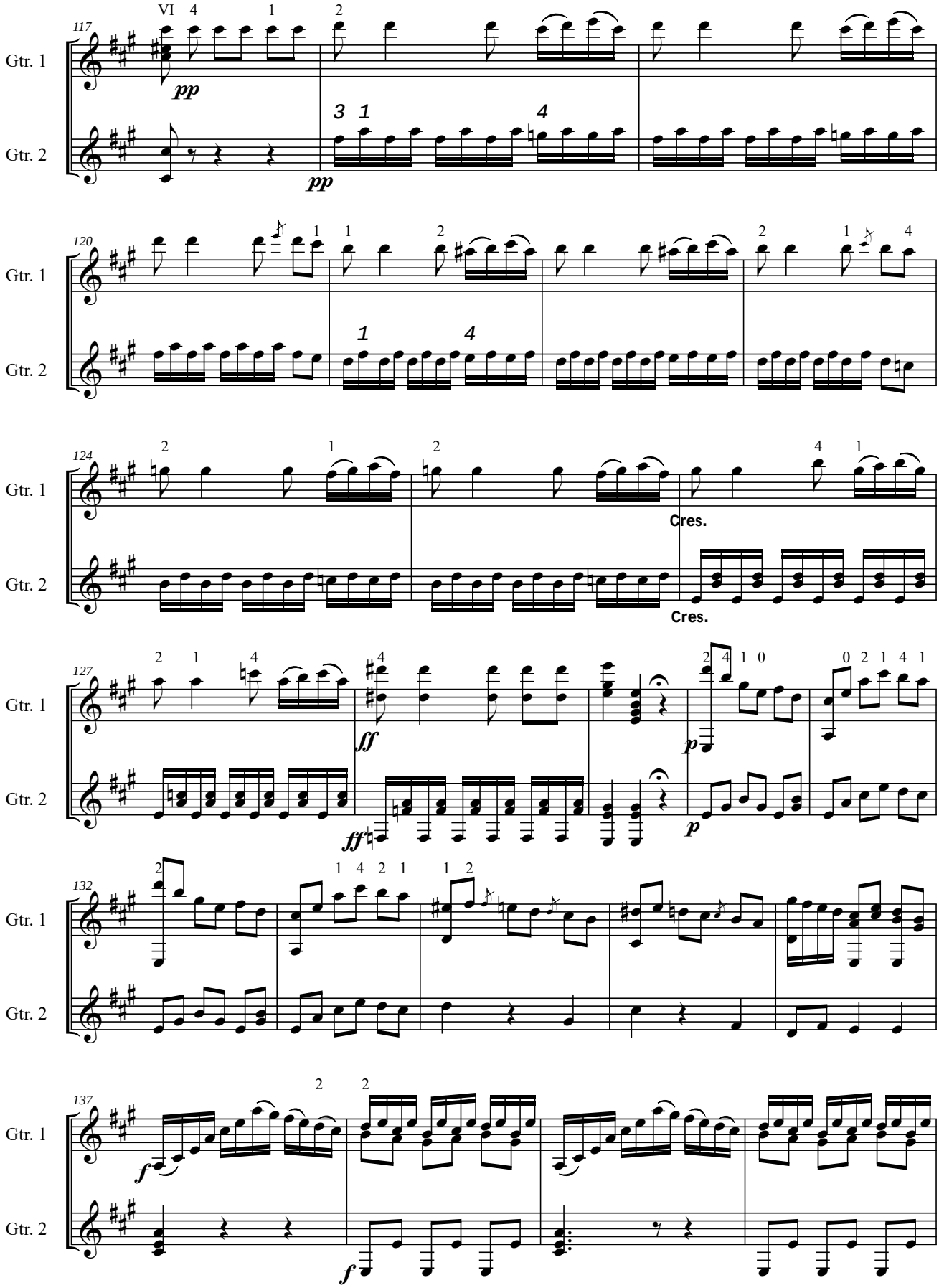

Guitar 1
Guitar 2
Gtr. 1
Gtr. 2
Gtr. 1
Gtr. 2
Gtr. 1
Gtr. 2
Gtr. 1
Gtr. 2
mf
p
f
X
II

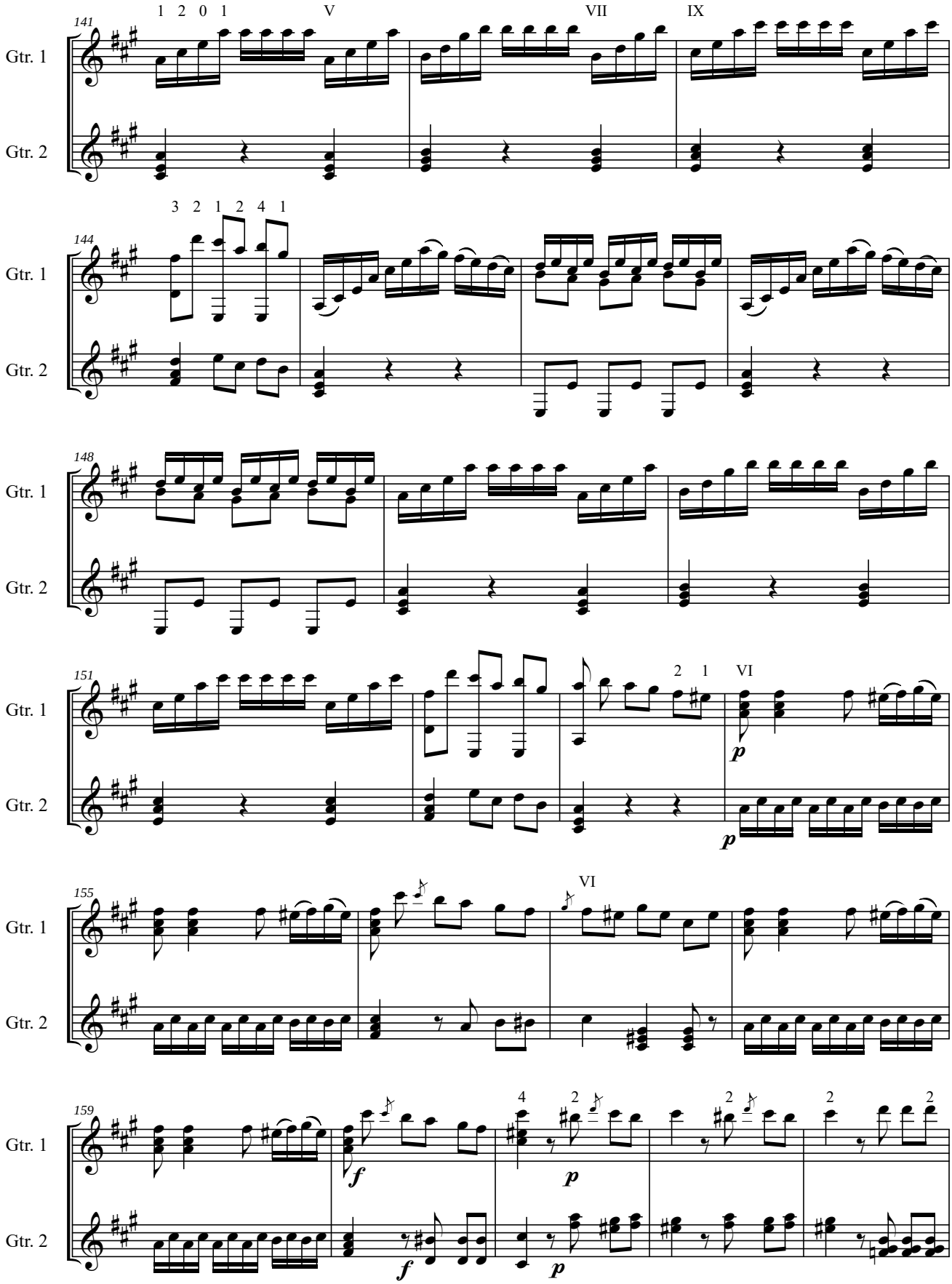

19
Gtr. 1
Gtr. 2
pp
mf
p
X
24
28
32
37
41

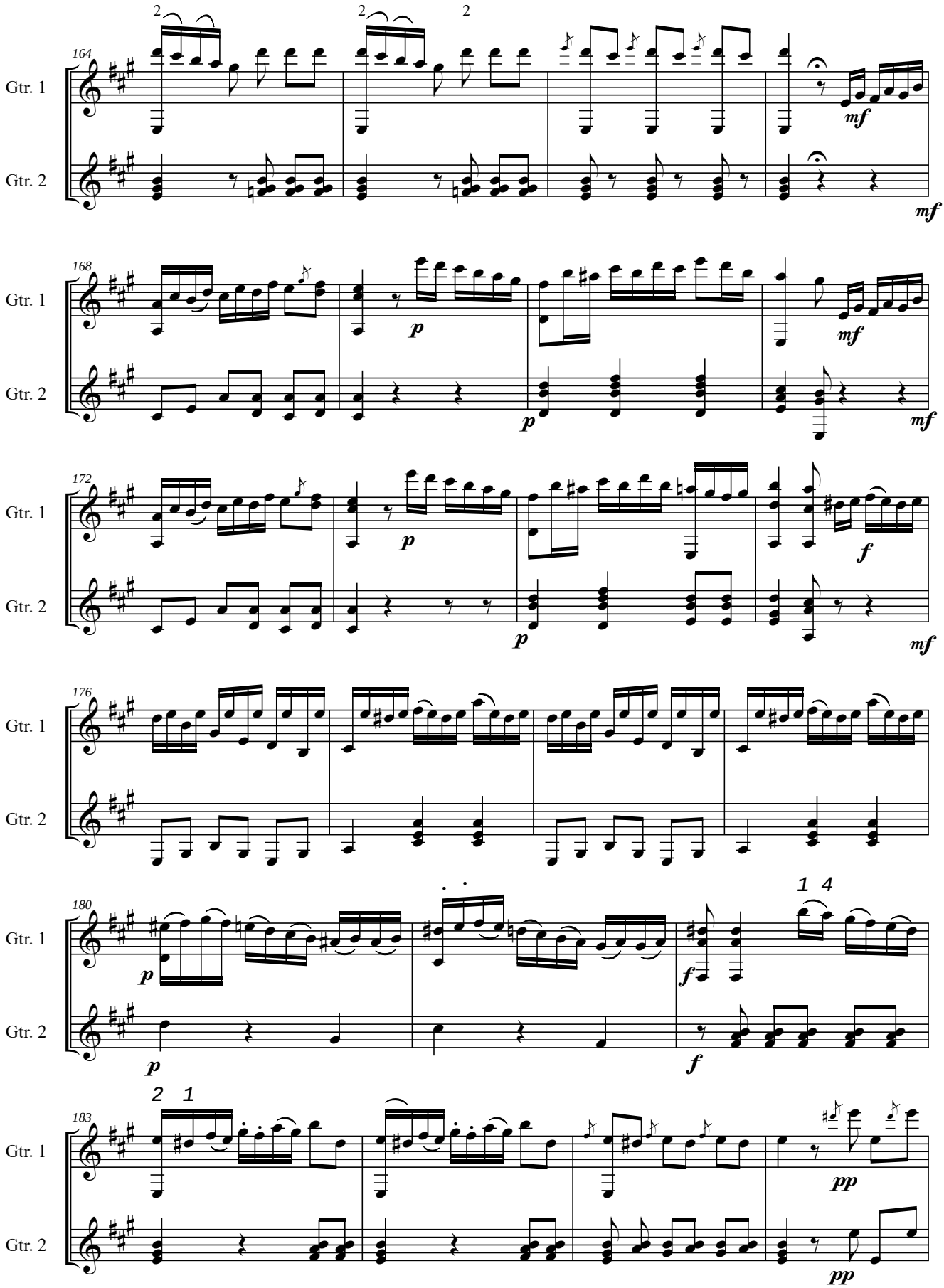

45
Gtr. 1
Gtr. 2
f
f
49
Gtr. 1
Gtr. 2
53
Gtr. 1
Gtr. 2
57
Gtr. 1
Gtr. 2
61
Gtr. 1
Gtr. 2
65
Gtr. 1
Gtr. 2
p
pp

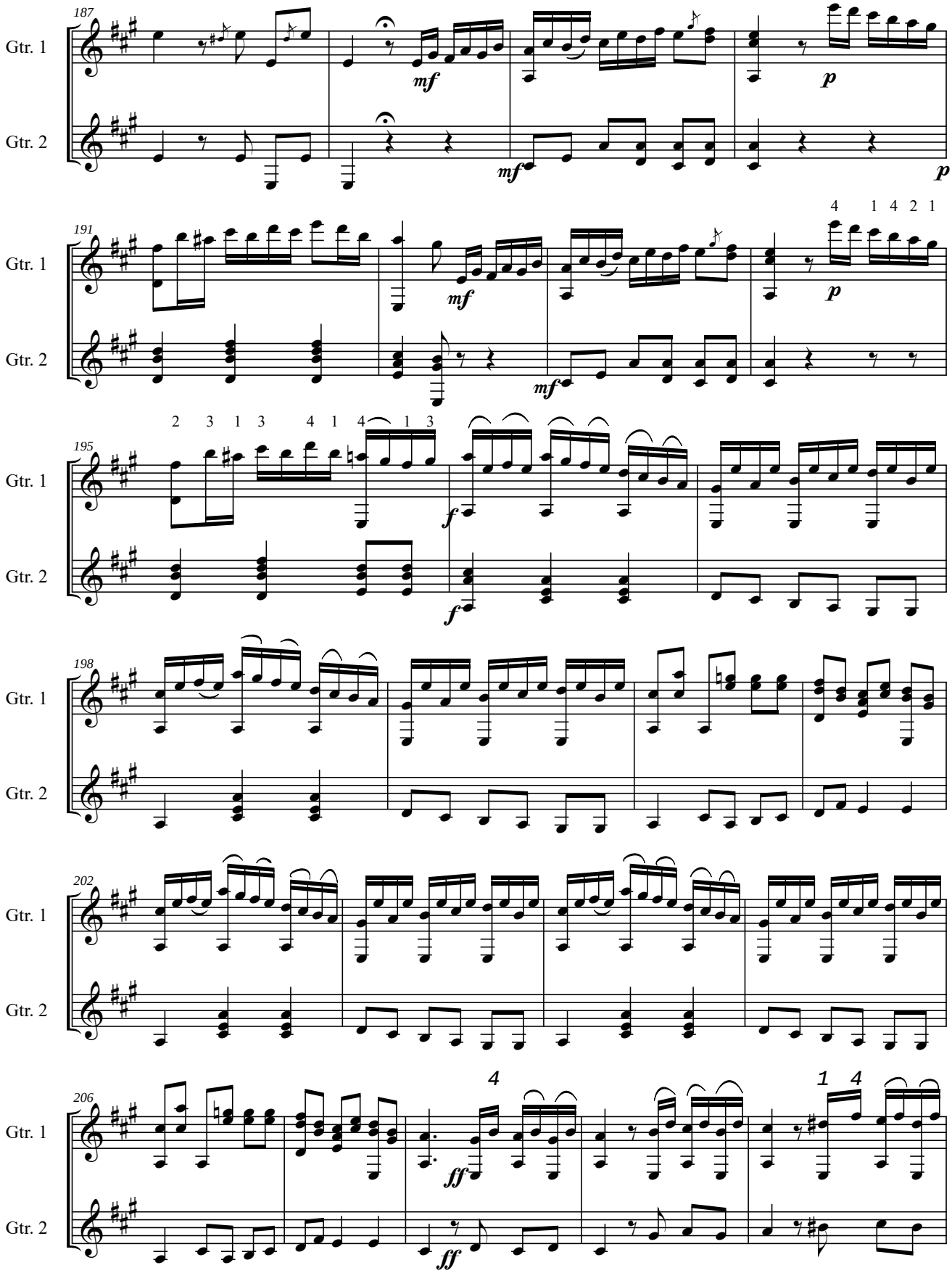

69
Gtr. 1
Gtr. 2
1
74
Gtr. 1
Gtr. 2
f
mf
78
Gtr. 1
Gtr. 2
mf
p
pp
83
Gtr. 1
Gtr. 2
mf
p
mf
87
Gtr. 1
Gtr. 2
f
p
mf
91
Gtr. 1
Gtr. 2
p
p

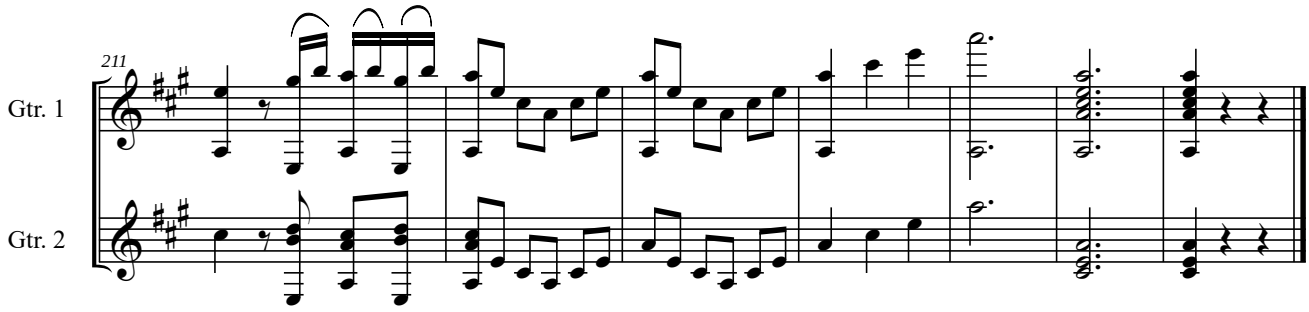

94
Gtr. 1
Gtr. 2
97
pp
pp
101
mf
mf
p
p
105
p
109
Mineur
II
p
3 1
p
113
VI
rf
f


117
Gtr. 1
Gtr. 2
pp
pp
120
124
Cres.
Cres.
127
ff
ff
p
p
132
137
f
f


141
Gtr. 1
Gtr. 2
1 2 0 1
V
VII
IX
144
3 2 1 2 4 1
148
151
2 1
VI
155
159
4
2


164
Gtr. 1
Gtr. 2
mf
mf
168
Gtr. 1
Gtr. 2
p
p
mf
mf
172
Gtr. 1
Gtr. 2
p
p
f
mf
176
Gtr. 1
Gtr. 2
180
Gtr. 1
Gtr. 2
p
p
f
f
1 4
183
Gtr. 1
Gtr. 2
2 1
pp
pp


187
Gtr. 1
Gtr. 2
mf
p
191
4 1 4 2 1
195
2 3 1 3 4 1 4 1 3
f
198
202
206
4
1 4
ff


211
Gtr. 1
Gtr. 2

Grande Sonate pour Guitare Seule

avec Accompagnement d`Une Seconde Guitare oblige

par Ferdinando Carulli op 25

Paris 1815

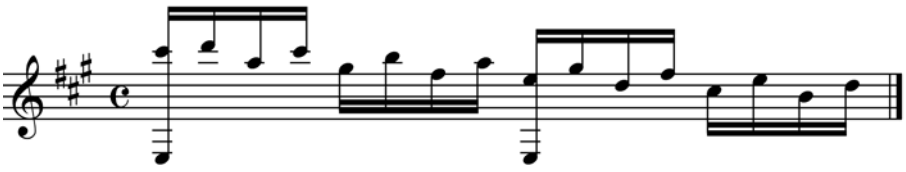
Original: Bibliotheque Nationale Paris

Appendiks 1

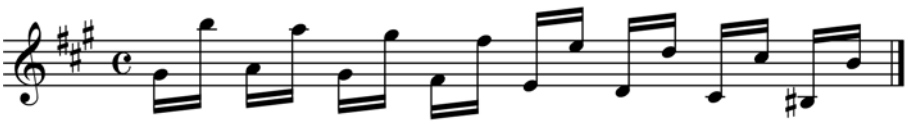
Endring av originalnoter - trykkfeil

Op. 25, Sats 1

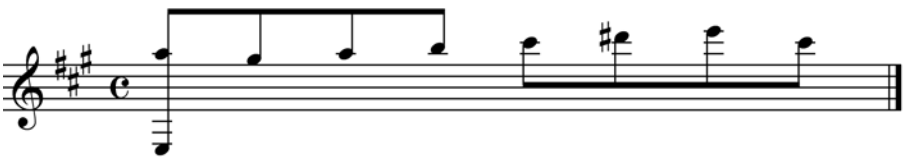
1. Takt 27, Gitar 1



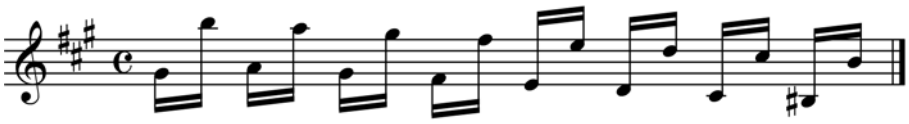
2. Takt 62, Gitar 1



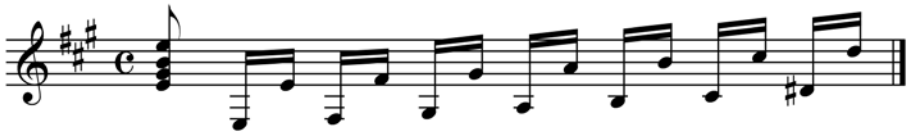
3. Takt 68, Gitar 1



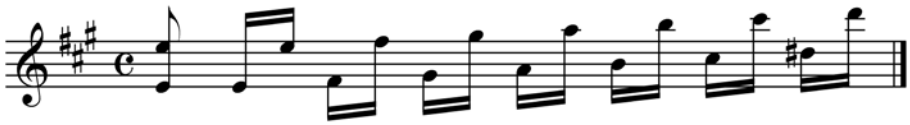
4. Takt 70 og 92, Gitar 1



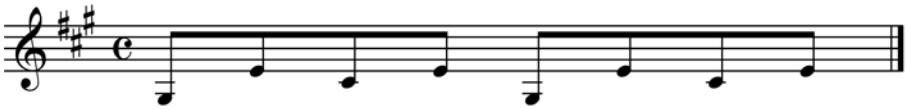
5. Takt 109, Gitar 1



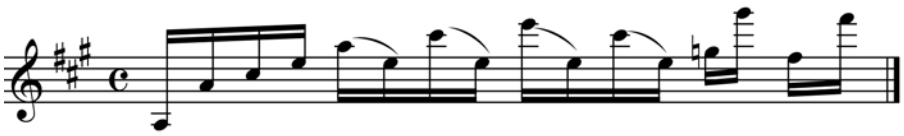
6. Takt 110, Gitar 1



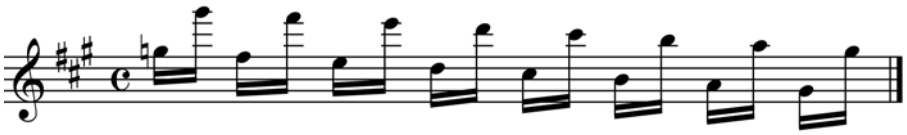
7. Takt 159, Gitar 2



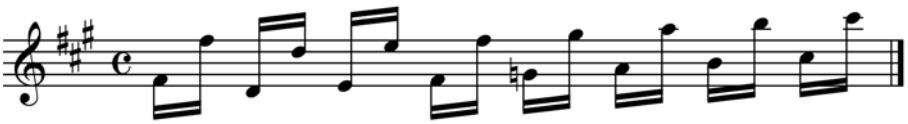
8. Takt 202 og 218, Gitar 1



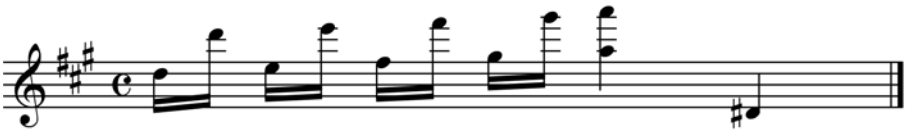
9. Takt 203 og 219, Gitar 1



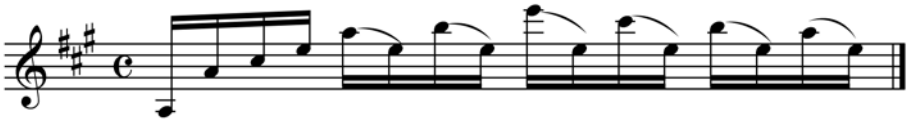
10. Takt 204 og 220, Gitar 1



11. Takt 205 og 221, Gitar 1

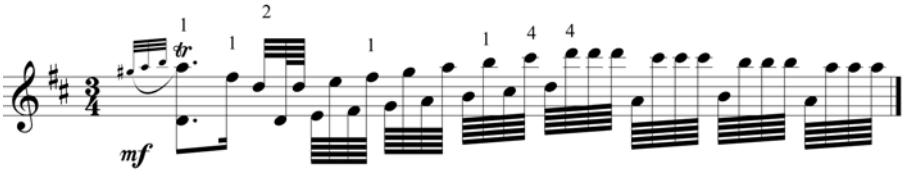


12. Takt 216, Gitar 1

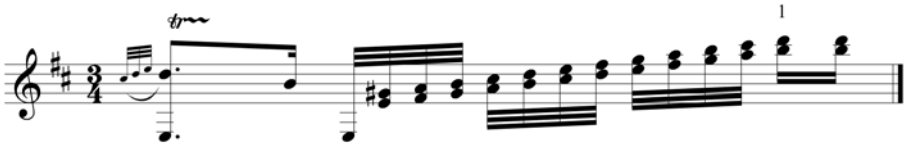


Op. 25, Sats 2

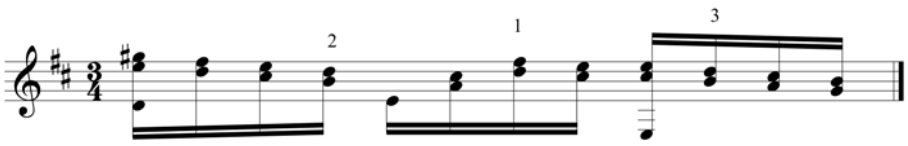
1. Takt 9, Gitar 1



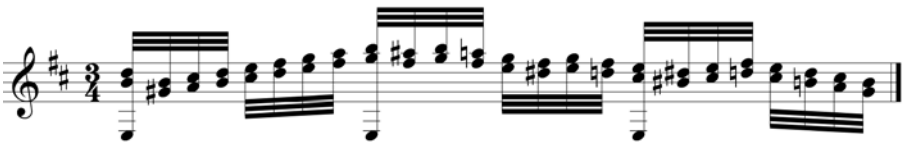
2. Takt 21, Gitar 1



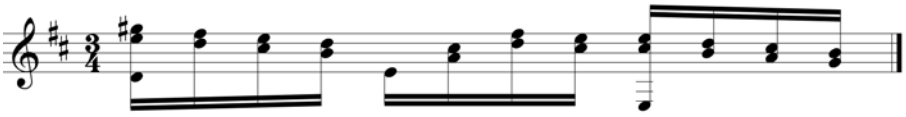
3. Takt 25, Gitar 1



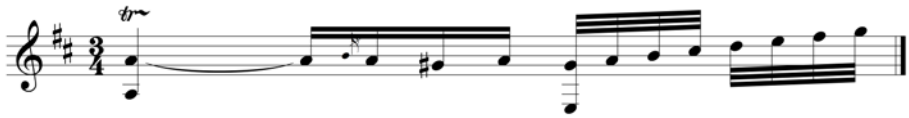
4. Takt 27, Gitar 1



5. Takt 31, Gitar 1

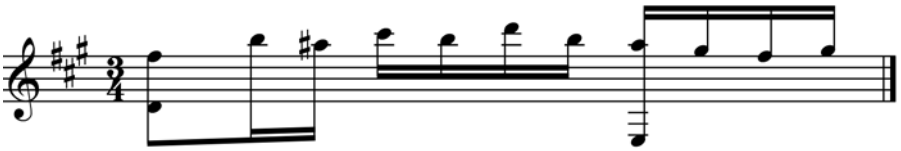


6. Takt 32, Gitar 1

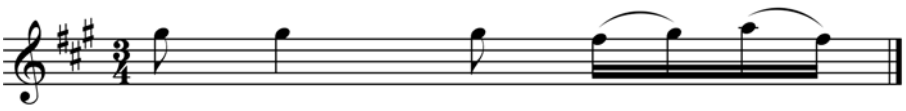


Op. 25, Sats 3

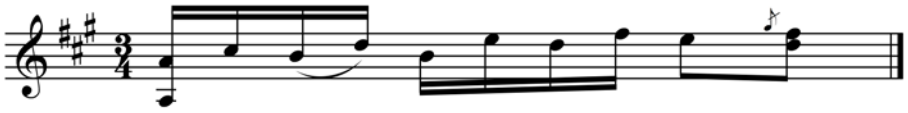
1. Takt 7, 28, 87, 174, 195, Gitar 1



2. Takt 125, Gitar 1



3. Takt 172, Gitar 1



APPENDIKS 2

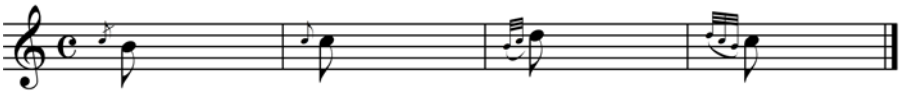
Ornamenter

I op.25 er Appoggiaturas notert som eksempel a) i første og siste sats. I første sats takt 71 og 93

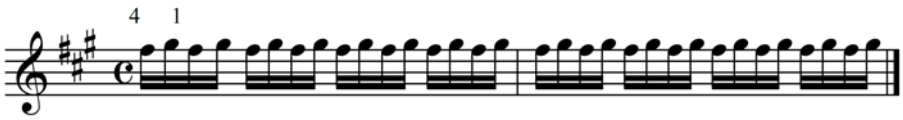
er de notert som i eksempel h). Første sats Agréments som eksempel c) og d). Trille over to strenger i første sats takt 73-74 og 224-225 som eksempel e).

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

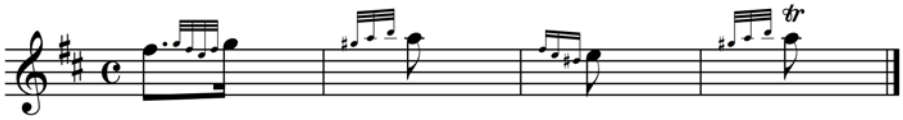
a) b) c) d)



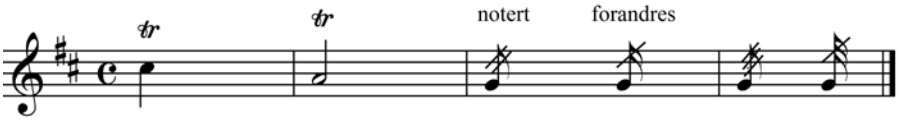
e)



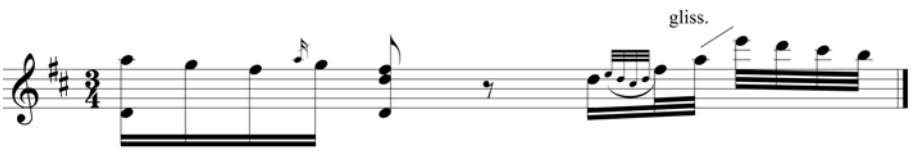
f)



g) h) i)



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



MÉTHODE COMPLETTE

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.

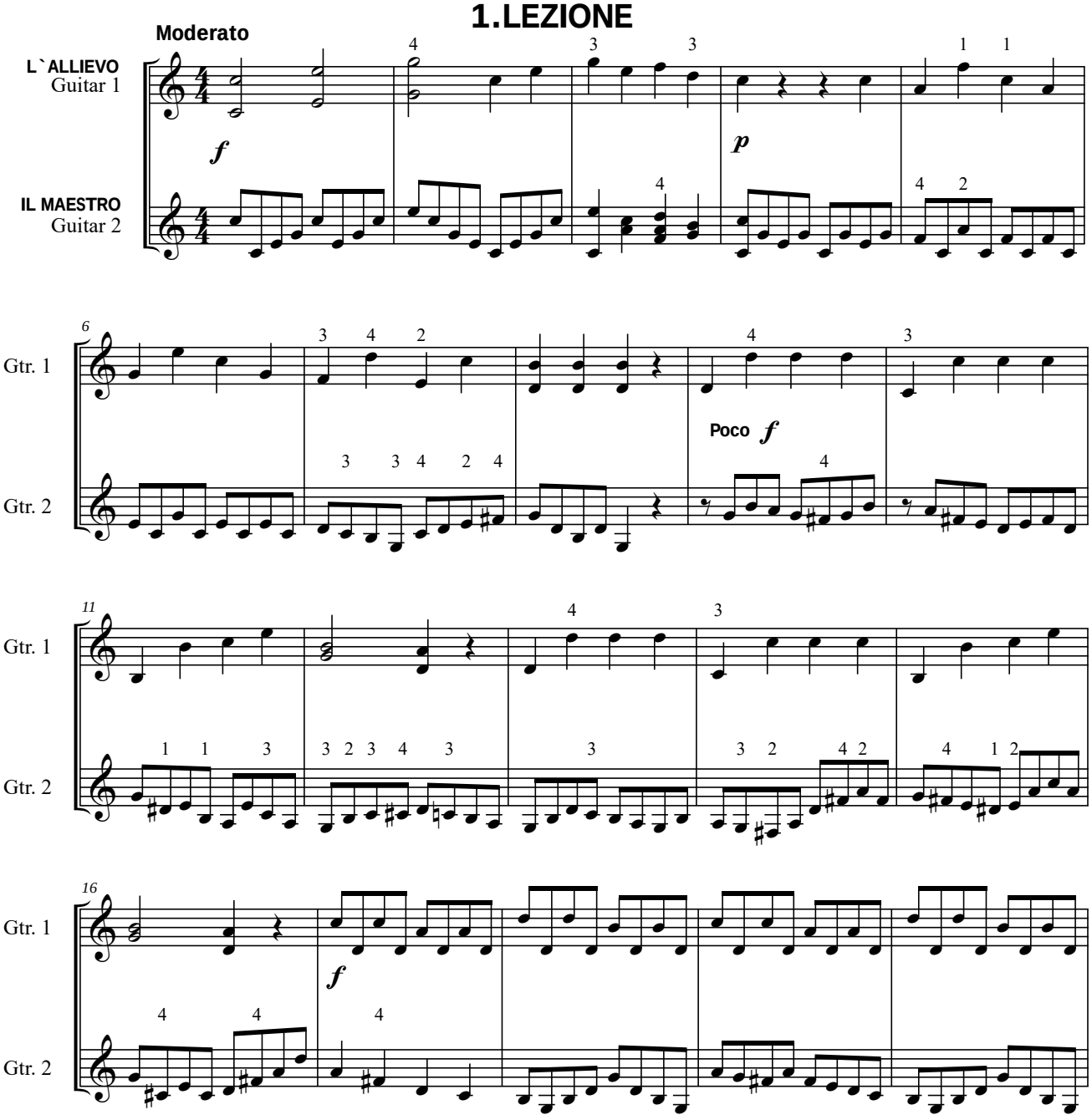
Opéra 27. Prix 20.f

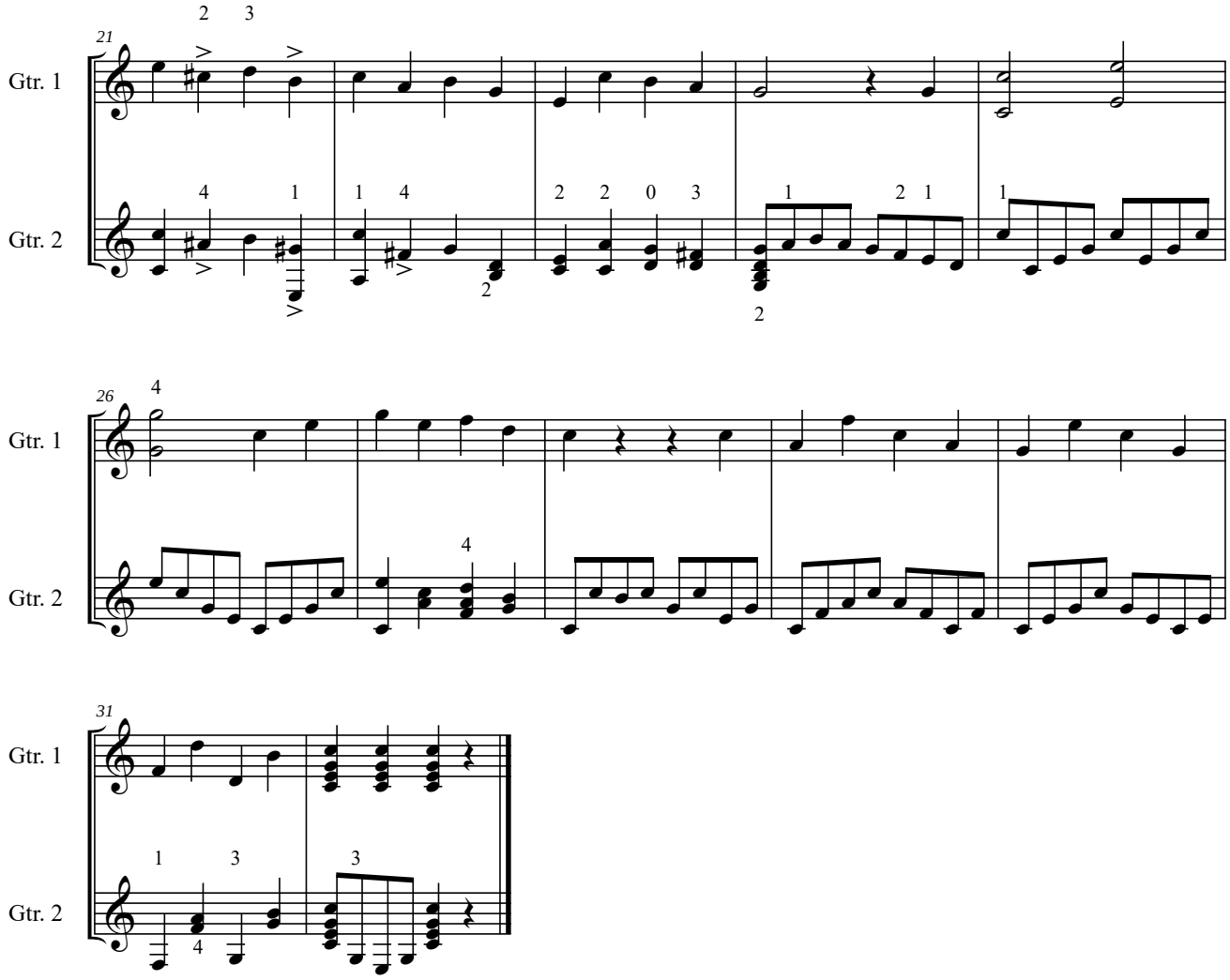
A PARIS, Chez CARLI, Editeur, Md des Musiques, d'Instrumens et Cordes de Naples, Boulevart Montmartre, N.o 14.

142. Galle Sc.t

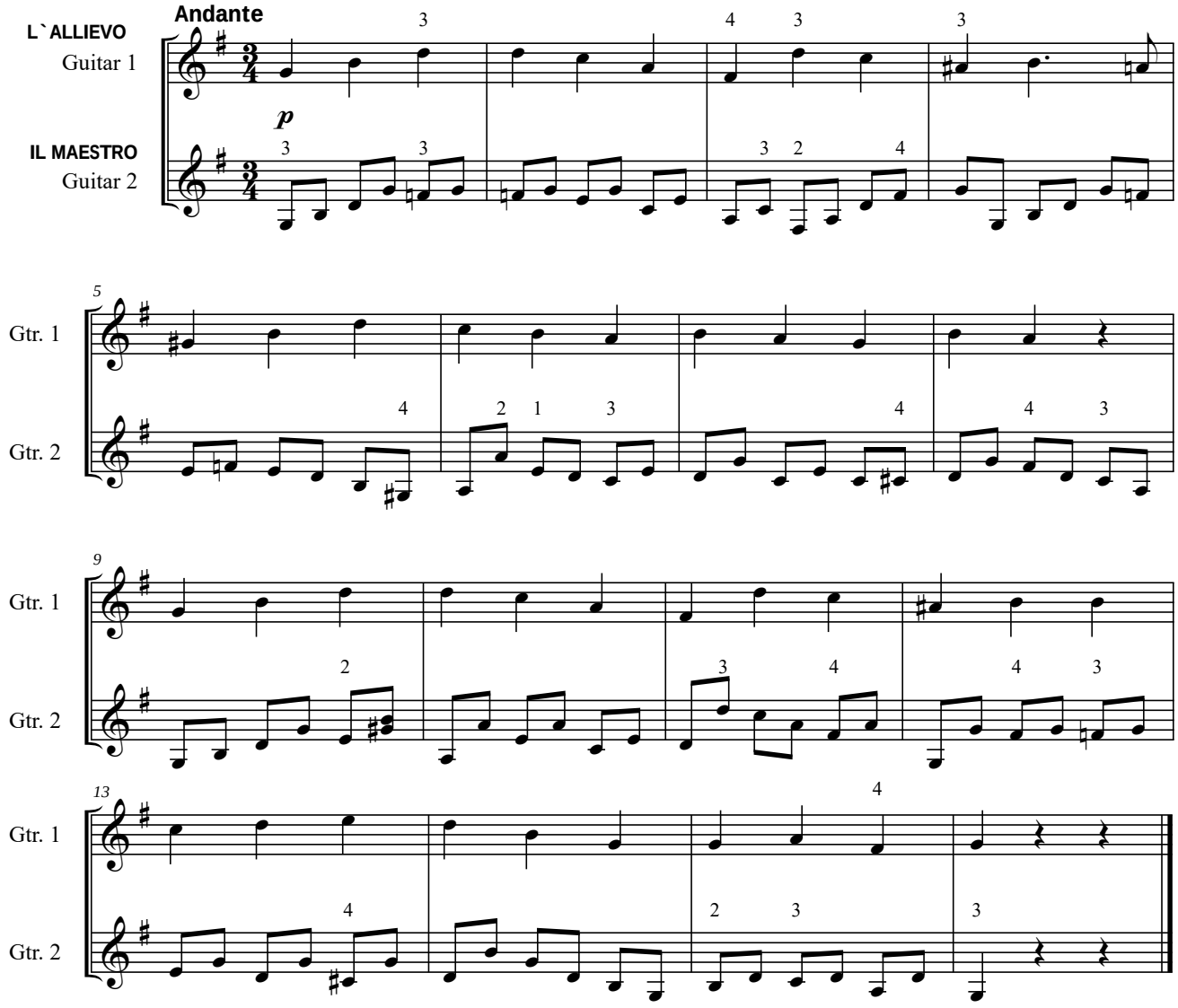
METHODE COMPLETTE DE GUITARRE OU LYRE COMPOSEE EXPRESSEMENT POUR L`ENSEIGNEMENT DE SOM FILS GUSTAVE PAR FERDINANDO CARULLI OP. 27

1.LEZIONE

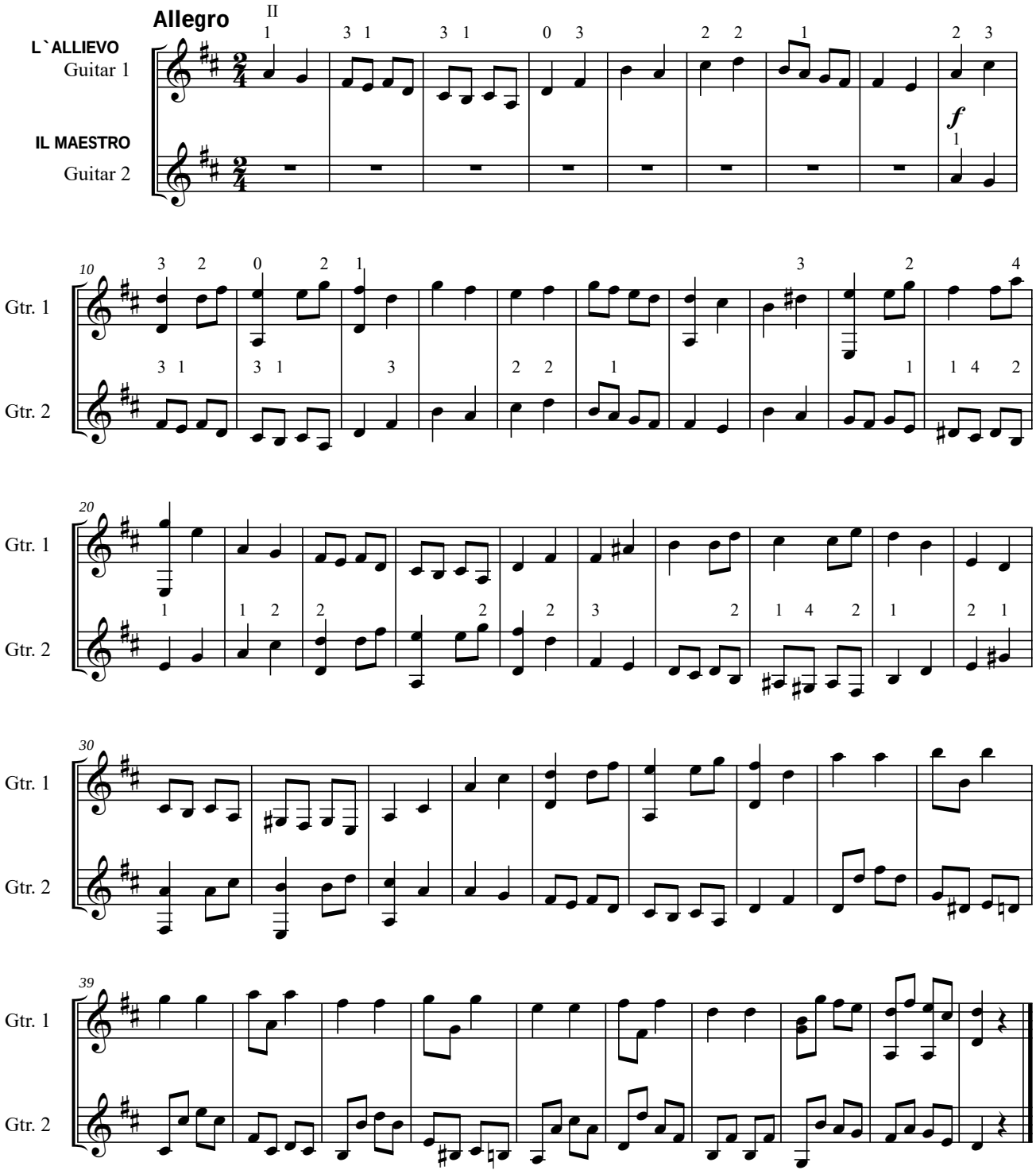



21
Gtr. 1
Gtr. 2
26
Gtr. 1
Gtr. 2
31
Gtr. 1
Gtr. 2

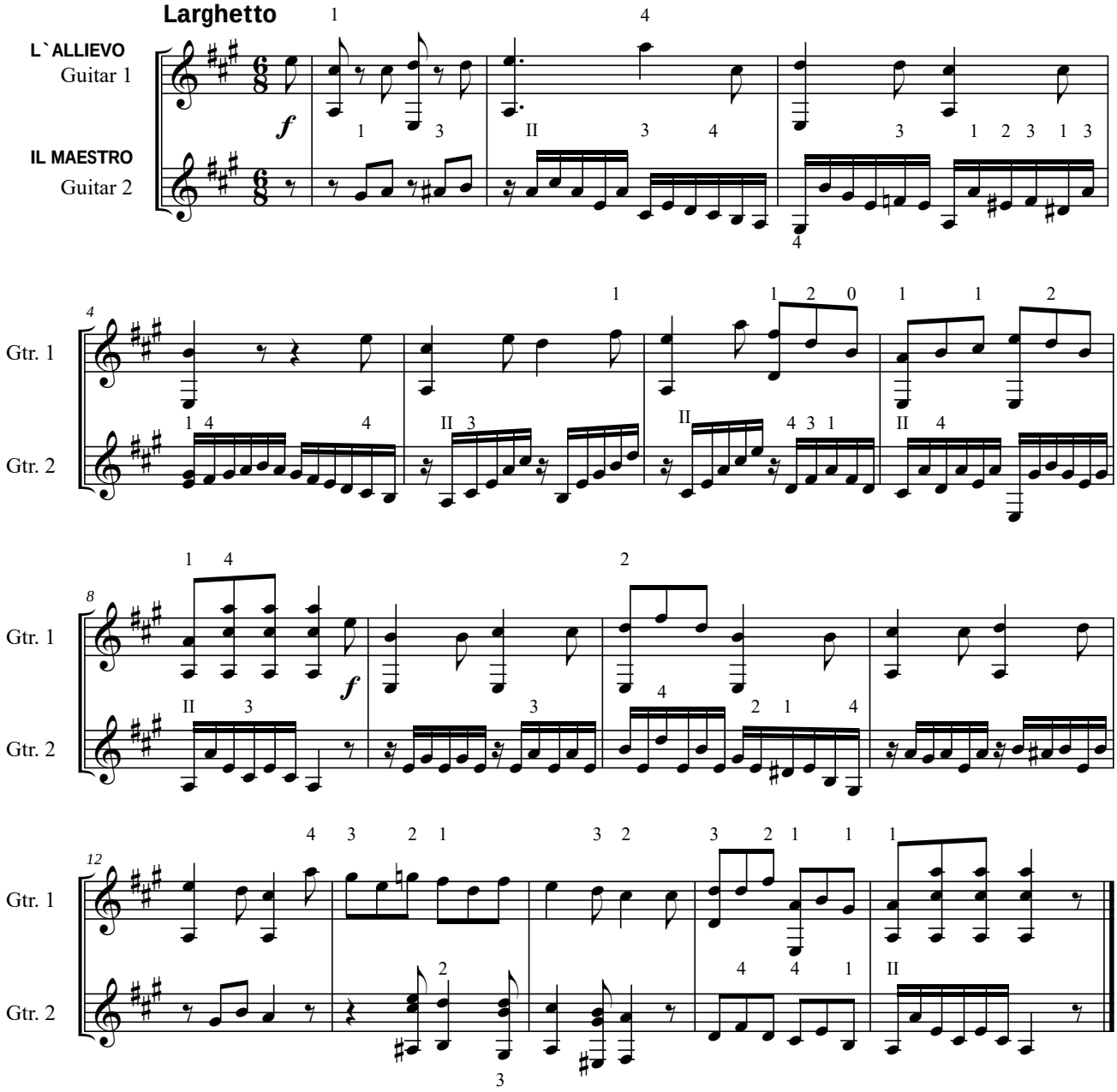
2.LEZIONE


Andante
L`ALLIEVO
Guitar 1
IL MAESTRO
Guitar 2
p
Gtr. 1
Gtr. 2
5
9
13

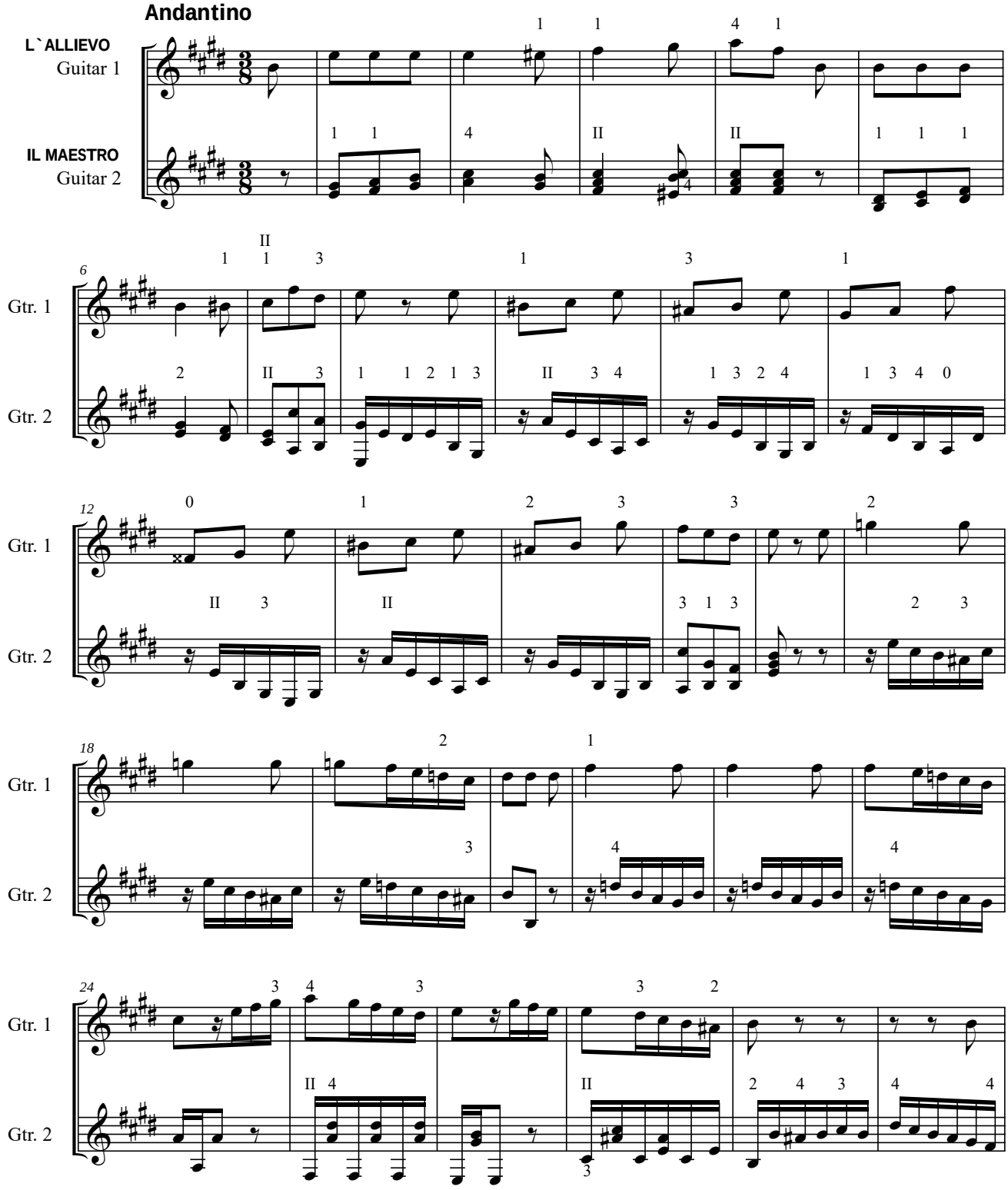
3.LEZIONE

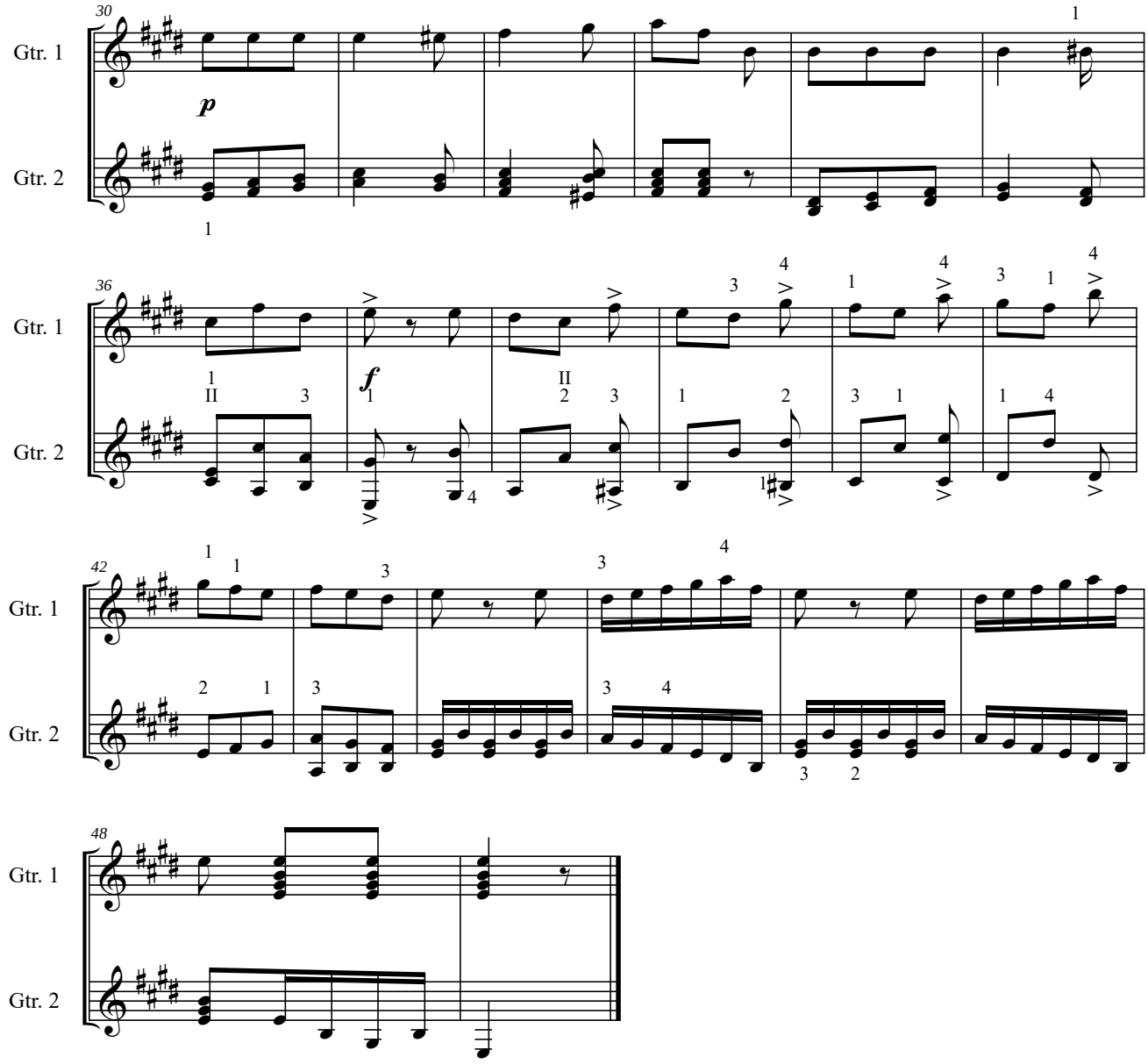

Allegro
L`ALLIEVO
Guitar 1
IL MAESTRO
Guitar 2
Gtr. 1
Gtr. 2
10
20
30
39

4.LEZIONE

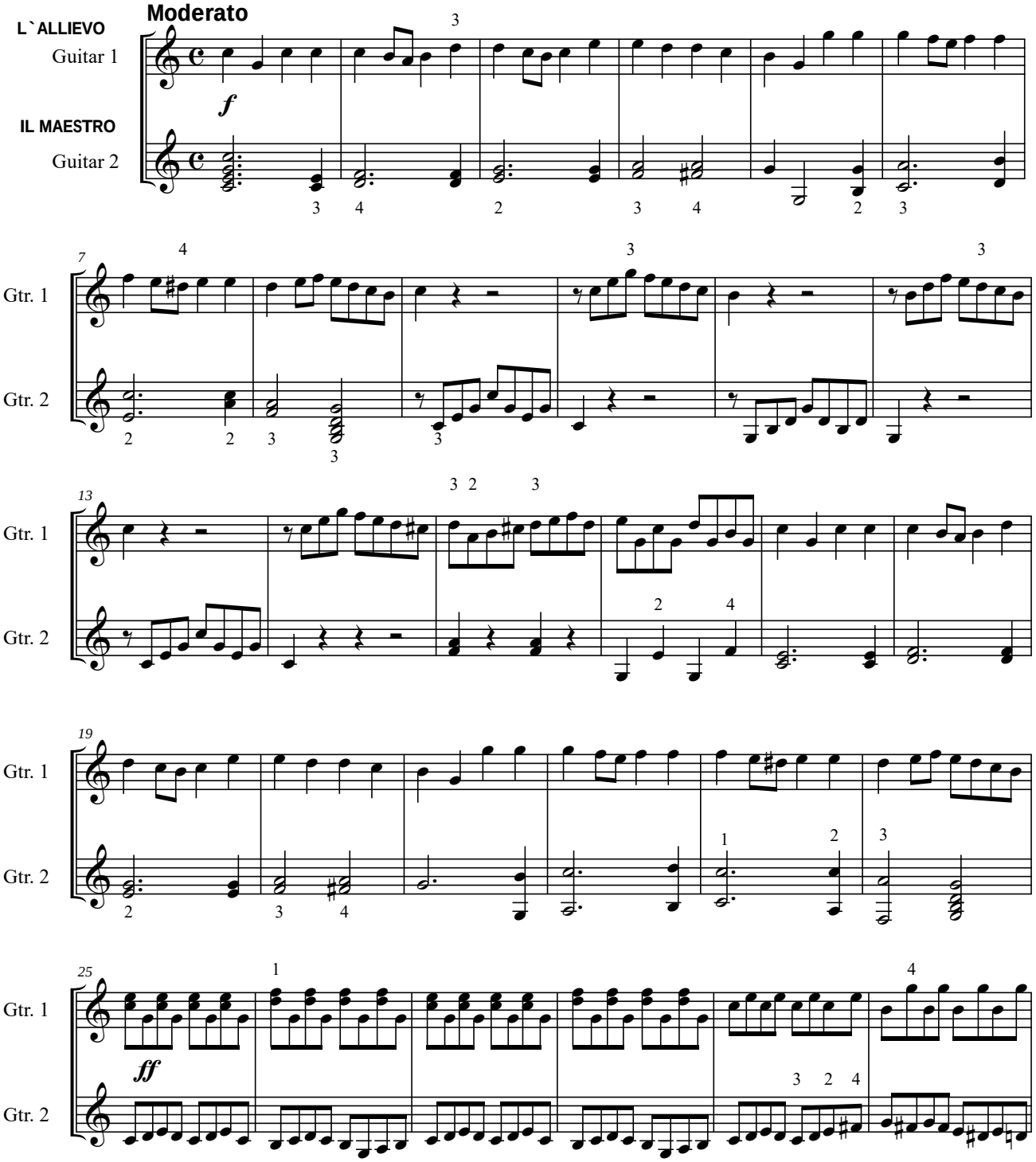


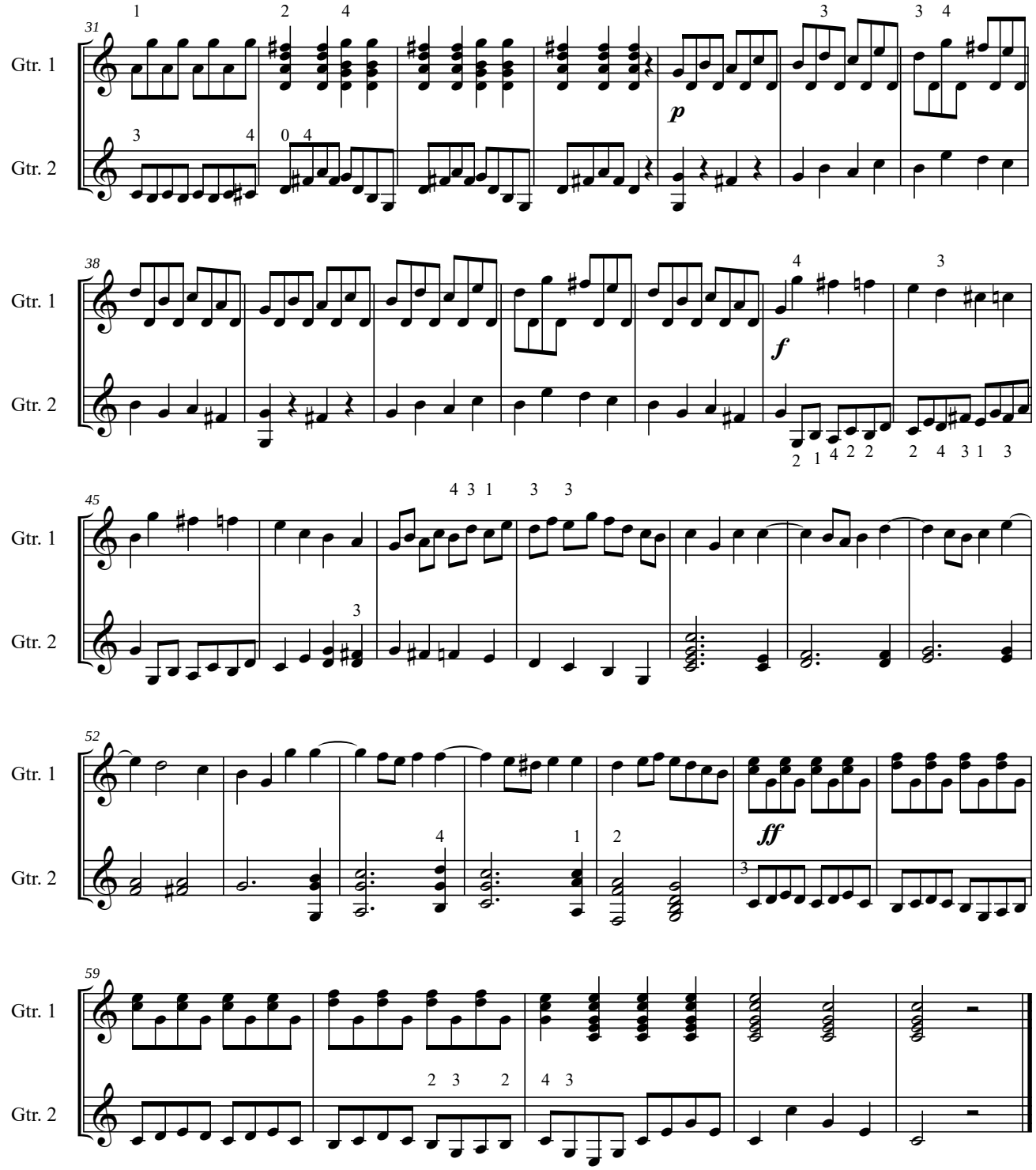
5.LEZIONE


Andantino
L`ALLIEVO
Guitar 1
IL MAESTRO
Guitar 2
Gtr. 1
Gtr. 2
6
12
18
24

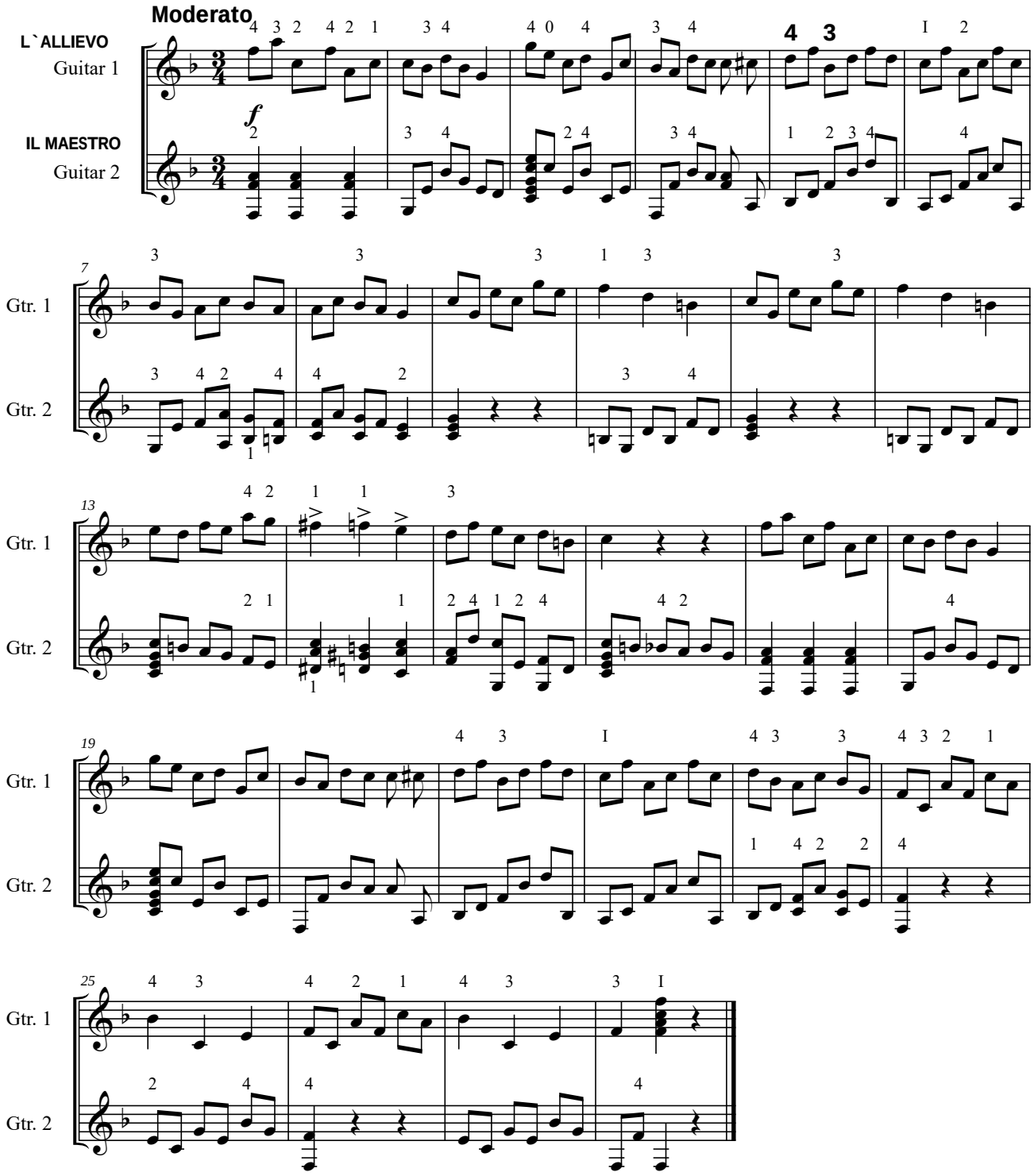

30
Gtr. 1
Gtr. 2
p
36
Gtr. 1
Gtr. 2
f
42
Gtr. 1
Gtr. 2
48
Gtr. 1
Gtr. 2

6.LEZIONE

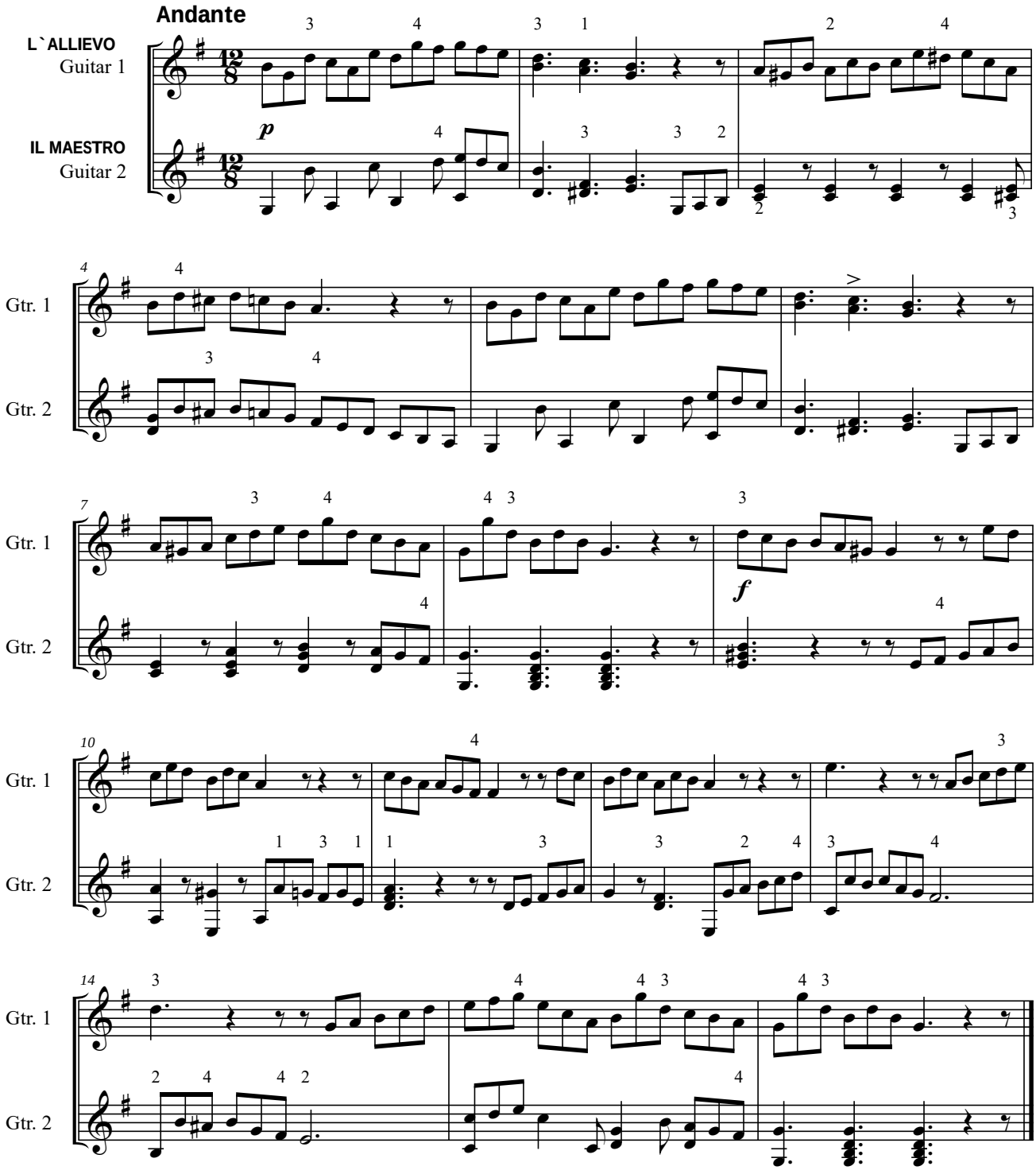

Moderato
L`ALLIEVO
Guitar 1
IL MAESTRO
Guitar 2
f
Gtr. 1
Gtr. 2
ff


31
Gtr. 1
Gtr. 2
p
38
f
45
52
ff
59

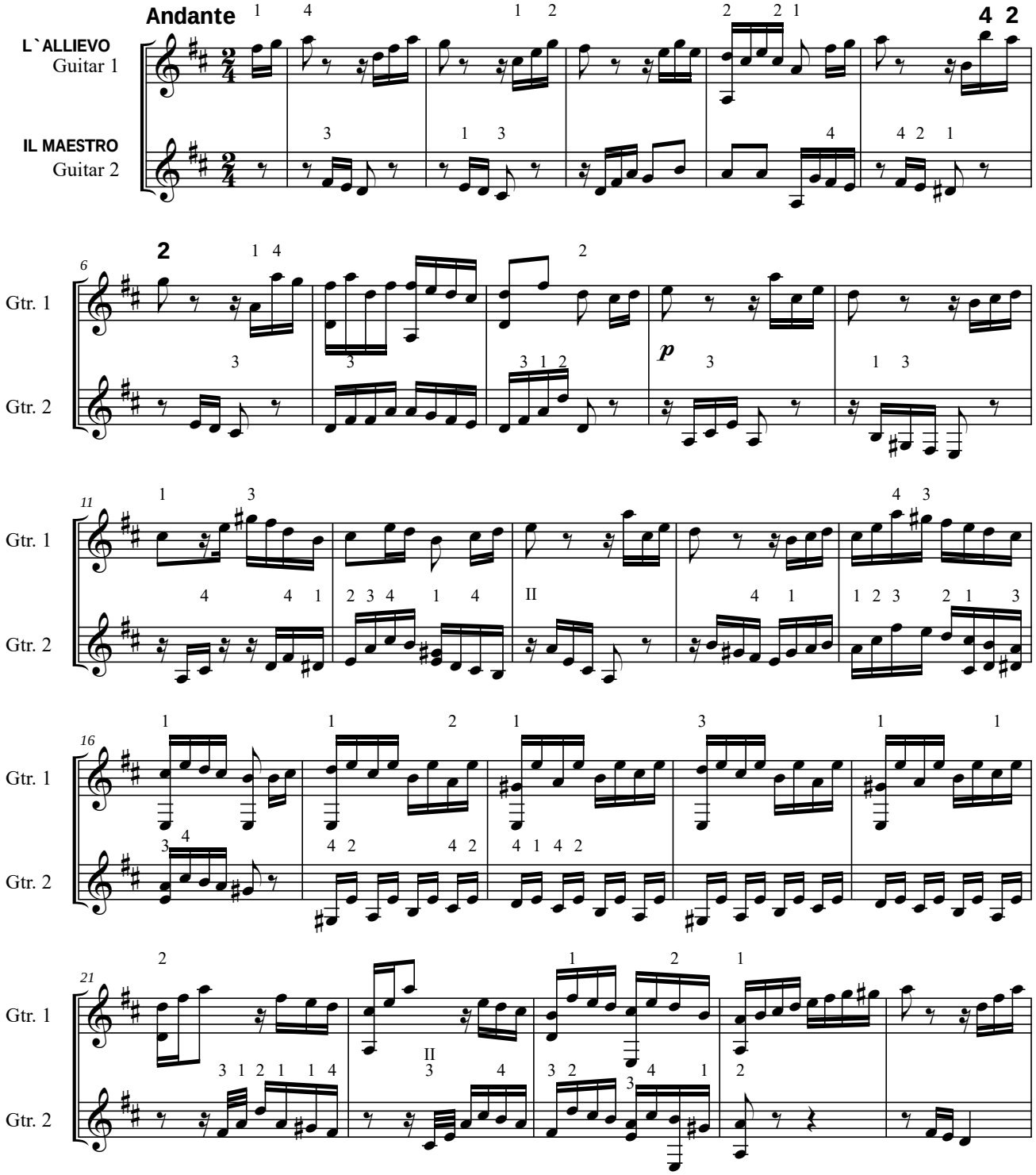
7.LEZIONE

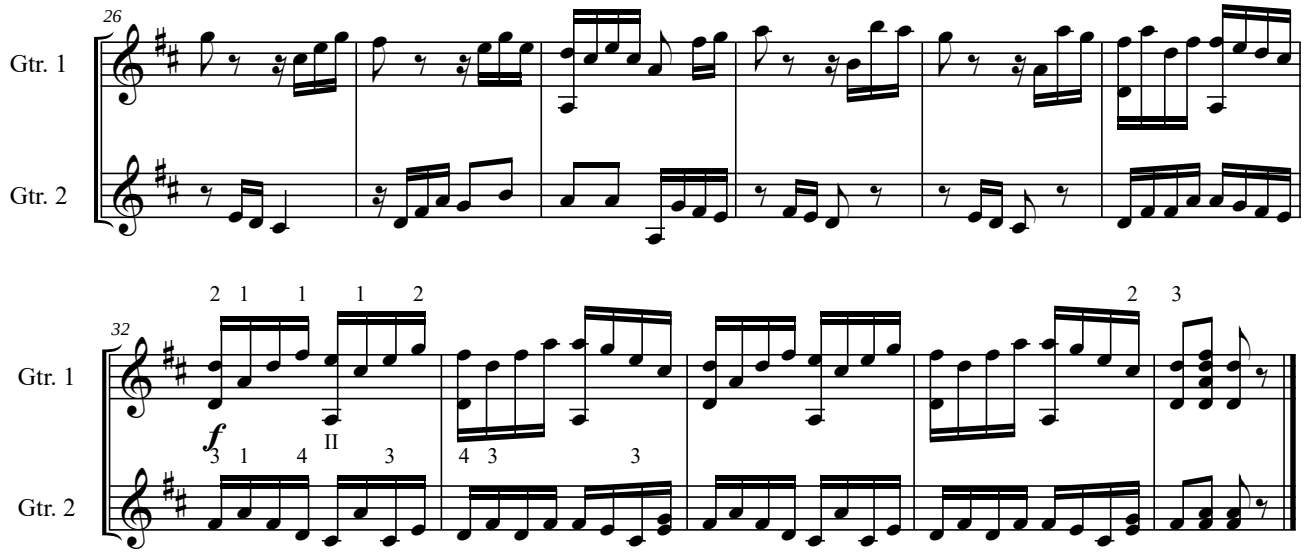

Moderato
L`ALLIEVO
Guitar 1
IL MAESTRO
Guitar 2
Gtr. 1
Gtr. 2
7
13
19
25

8.LEZIONE

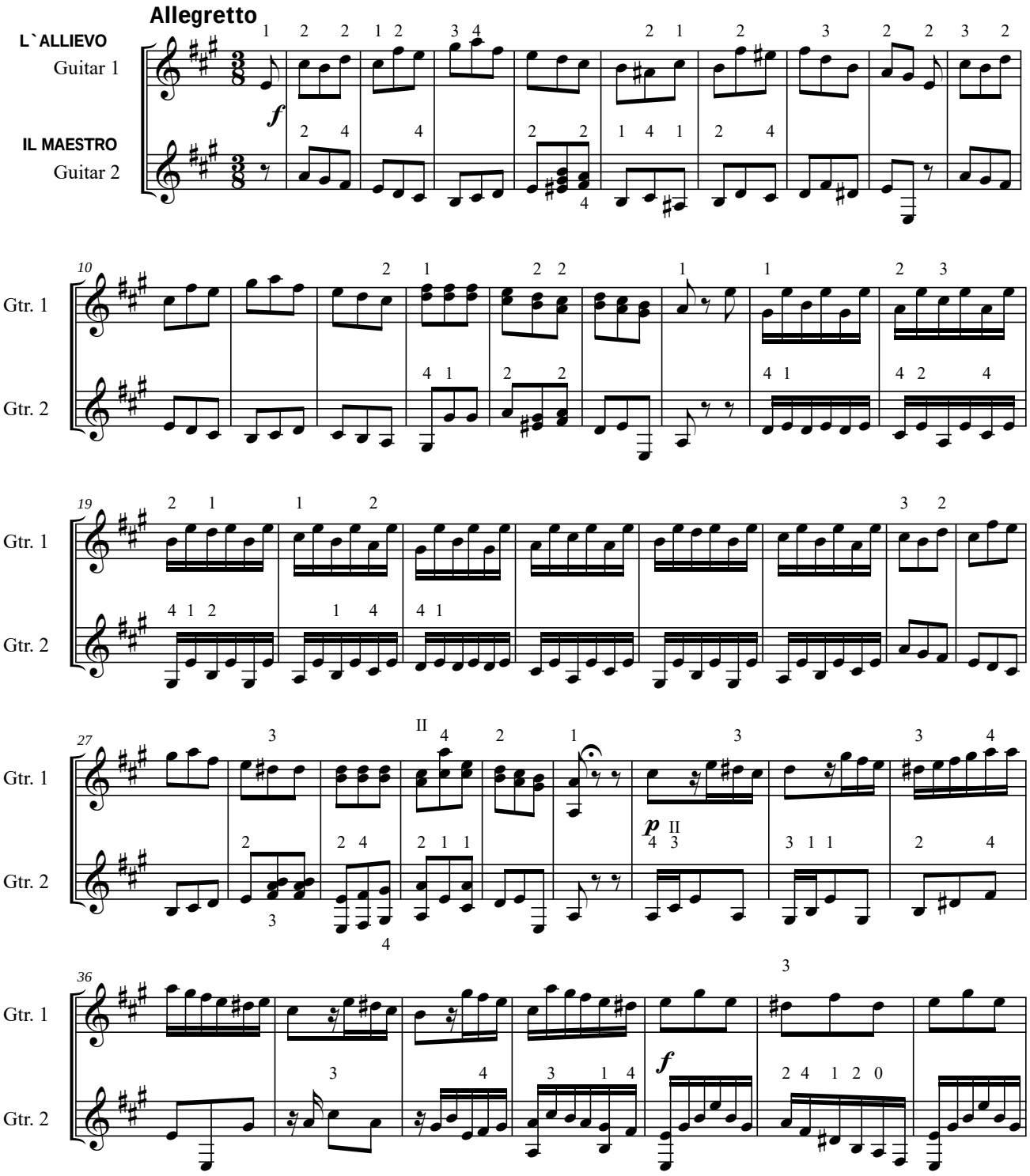


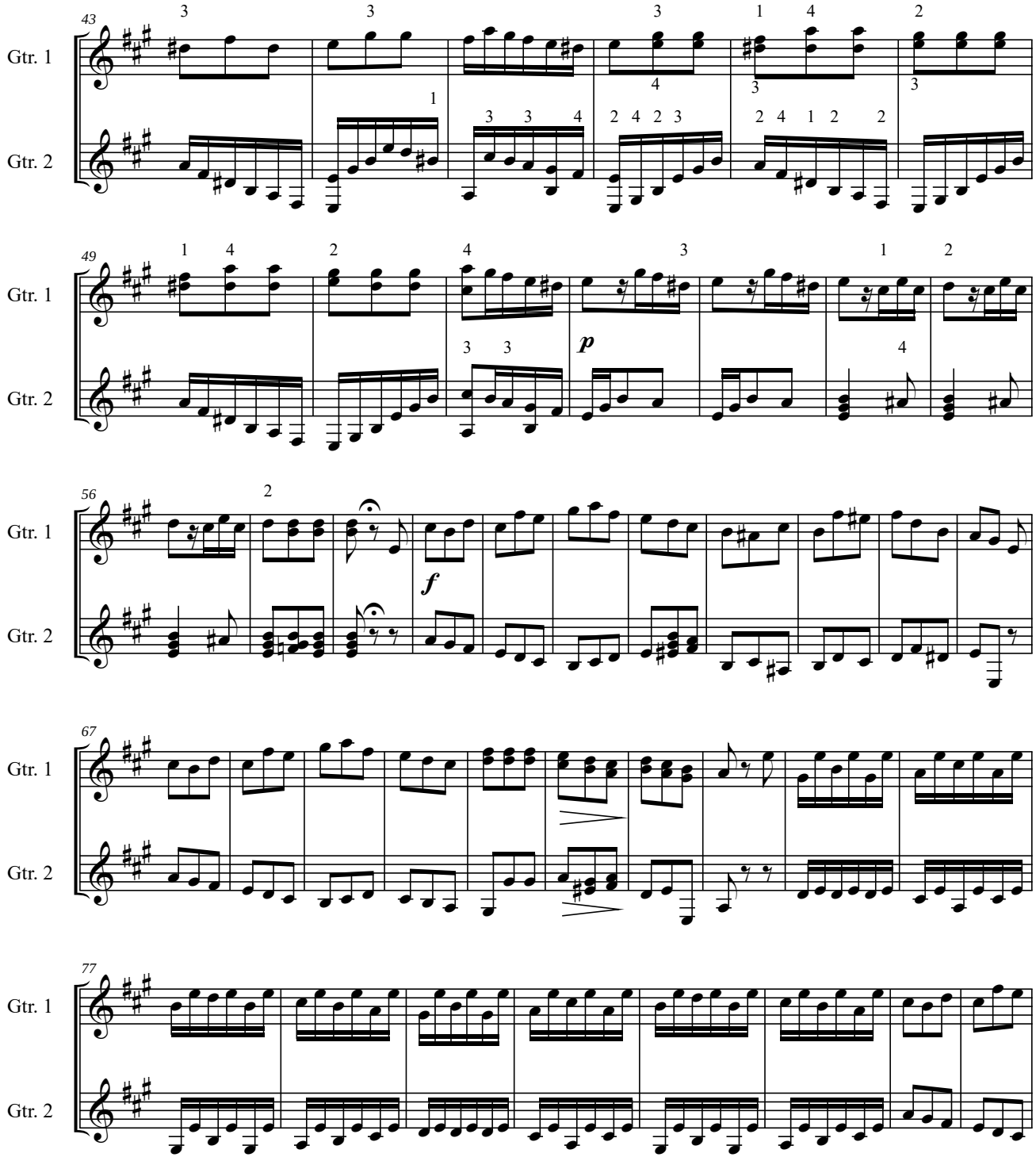
9.LEZIONE

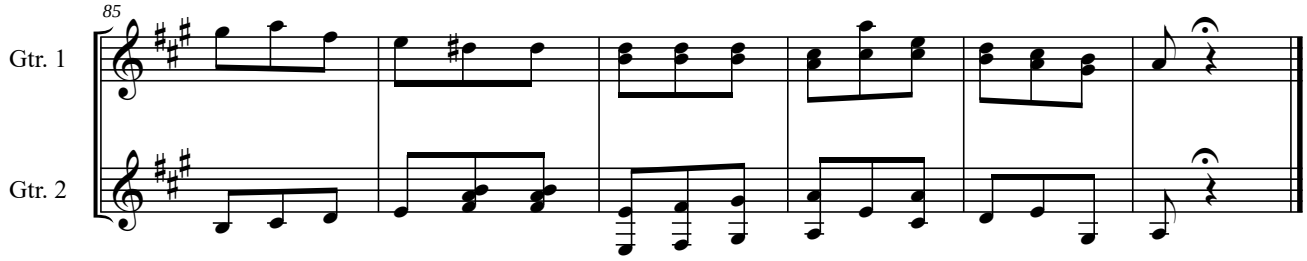



26
Gtr. 1
Gtr. 2
32
Gtr. 1
Gtr. 2
f
II

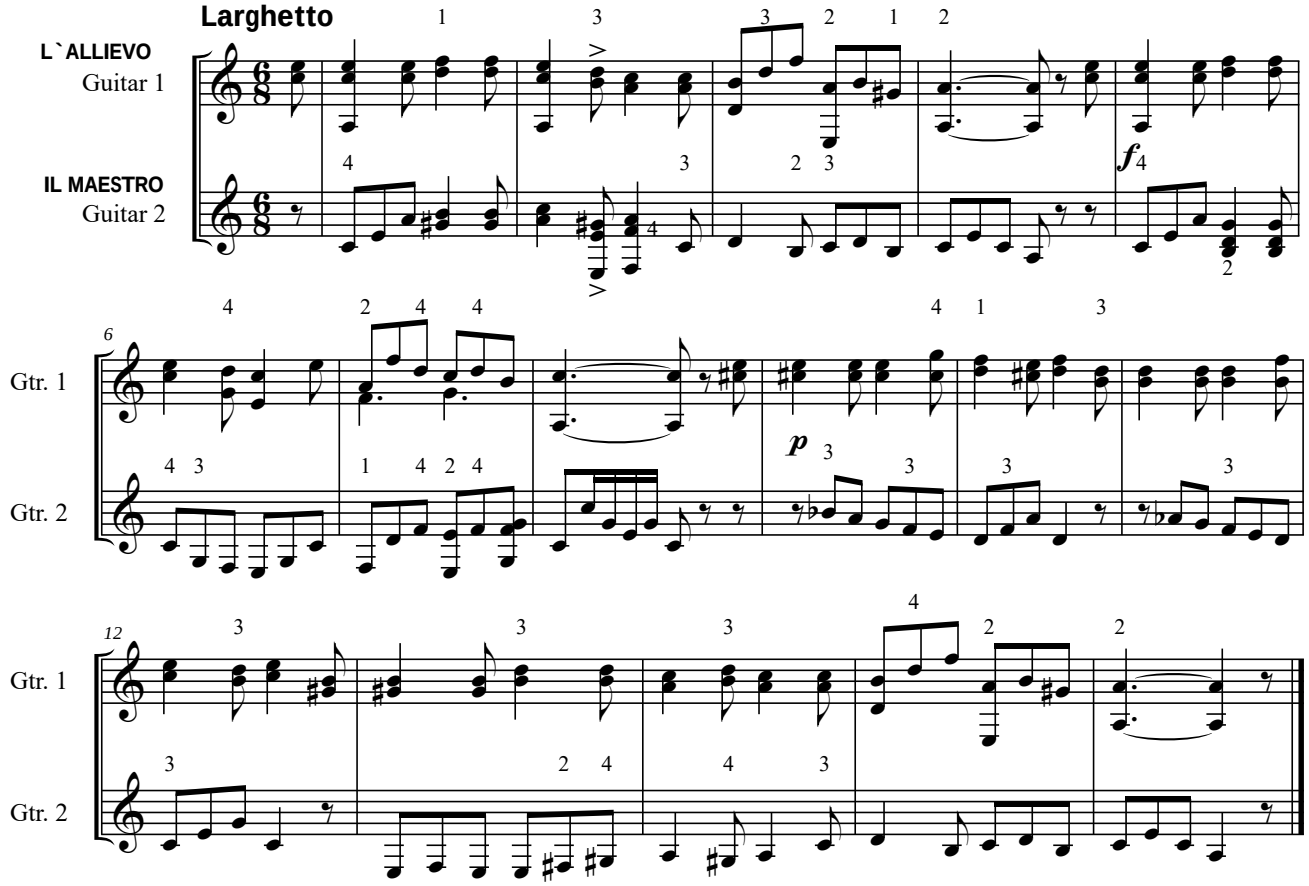
10.LEZIONE


Allegretto
L`ALLIEVO
Guitar 1
IL MAESTRO
Guitar 2
Gtr. 1
Gtr. 2
10
19
27
36

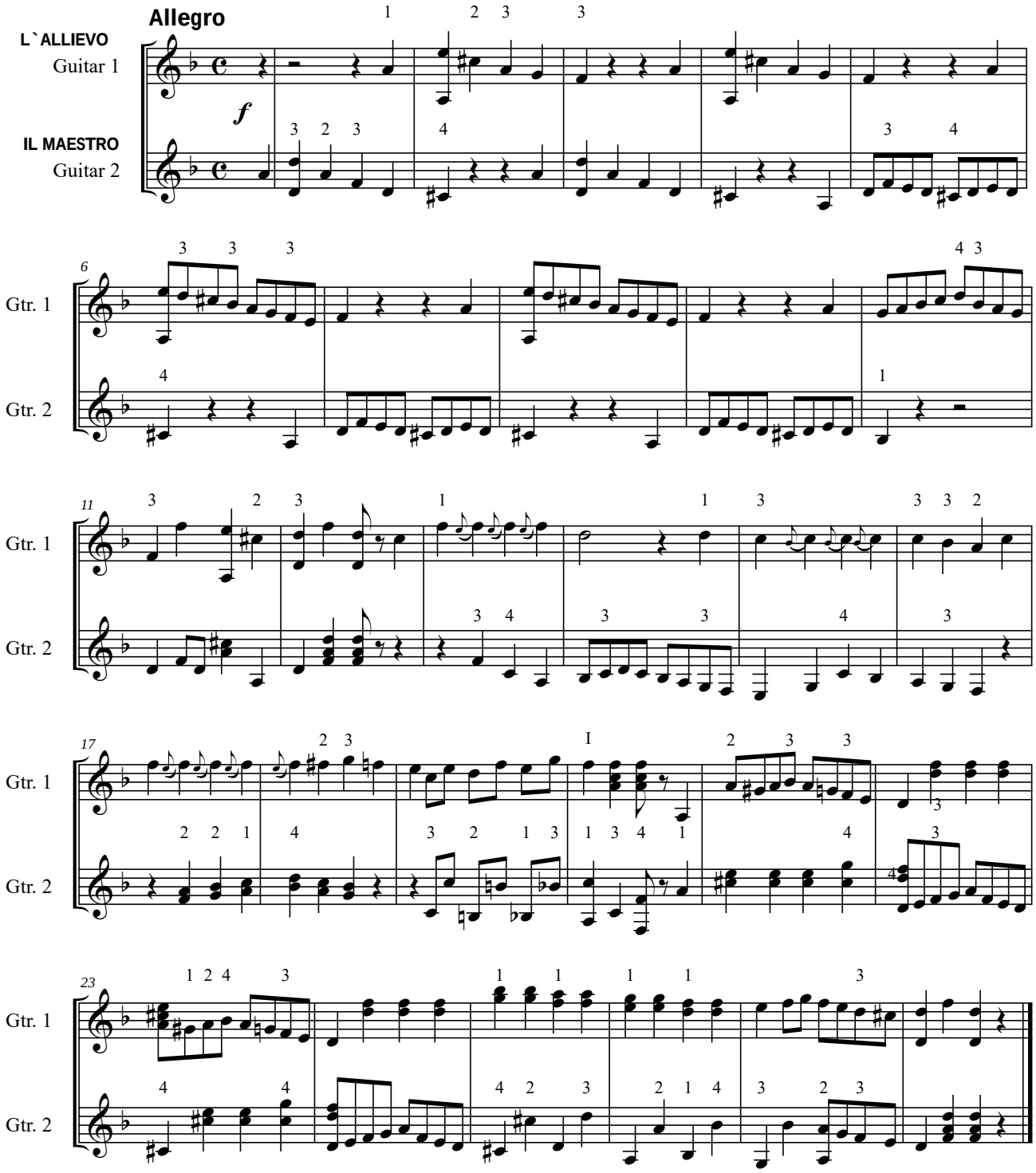

43
Gtr. 1
Gtr. 2
49
Gtr. 1
Gtr. 2
p
56
Gtr. 1
Gtr. 2
f
67
Gtr. 1
Gtr. 2
77
Gtr. 1
Gtr. 2


85
Gtr. 1
Gtr. 2

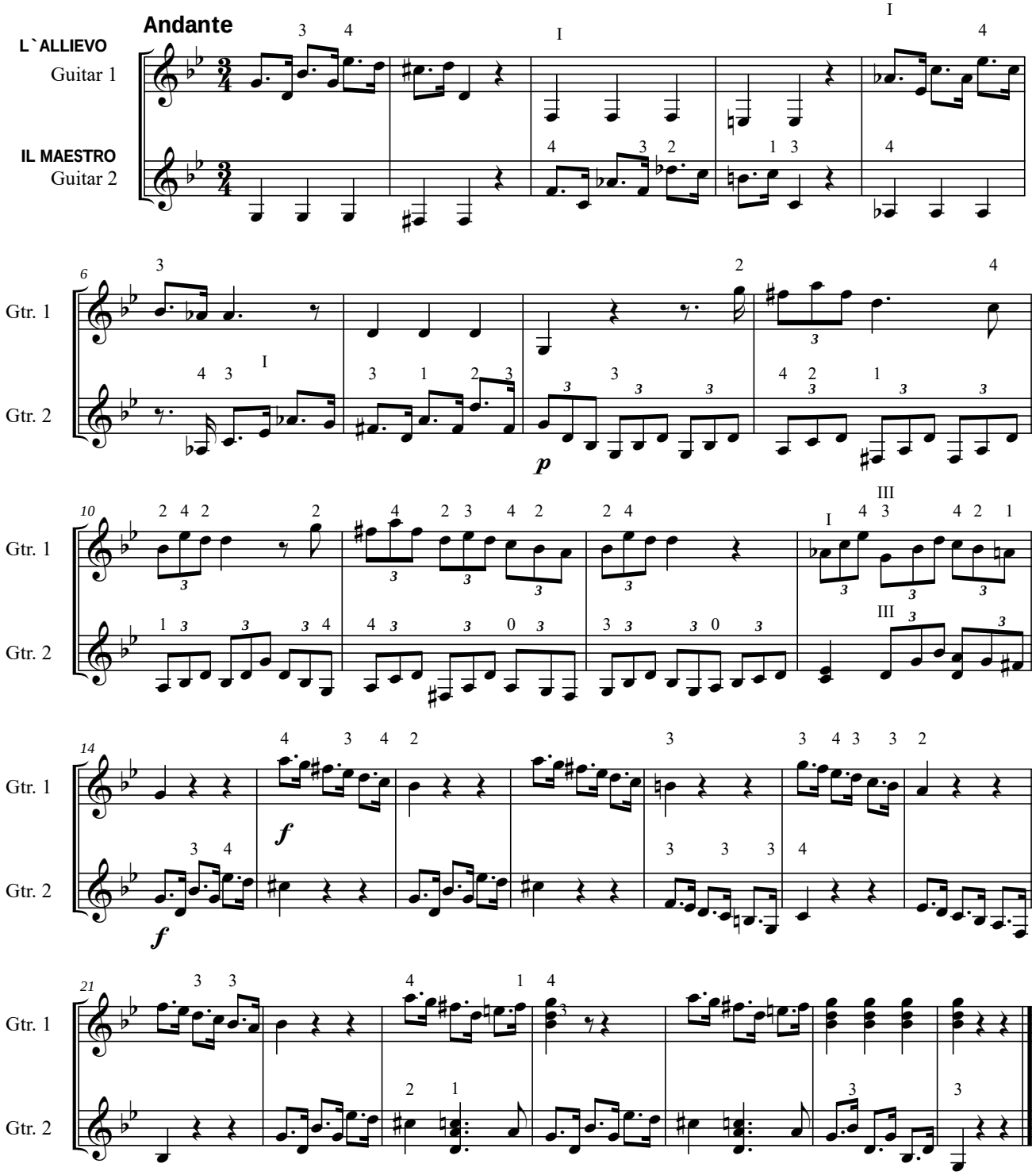
11.LEZIONE


Larghetto
L`ALLIEVO
Guitar 1
IL MAESTRO
Guitar 2
Gtr. 1
Gtr. 2
Gtr. 1
Gtr. 2

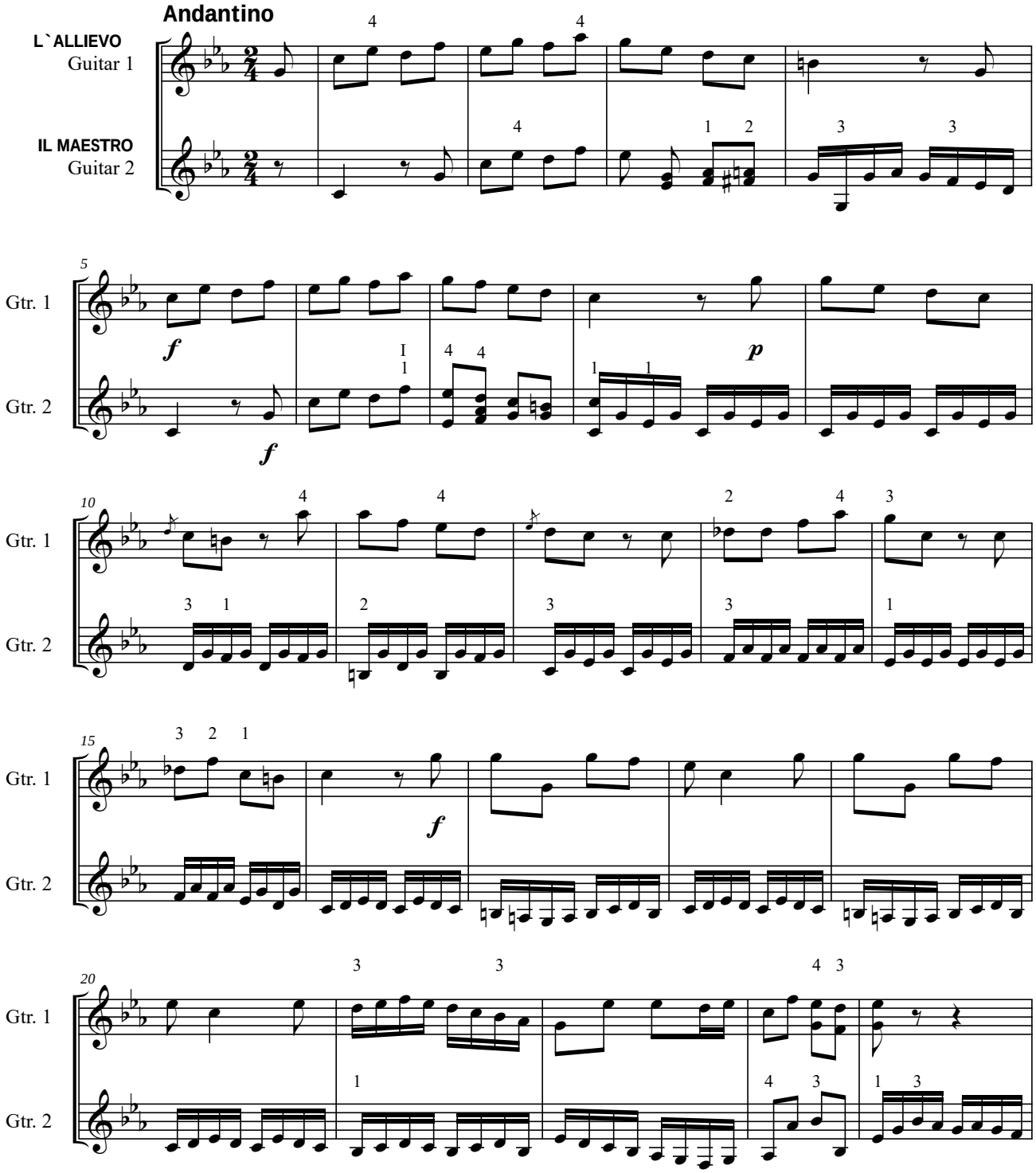
12.LEZIONE

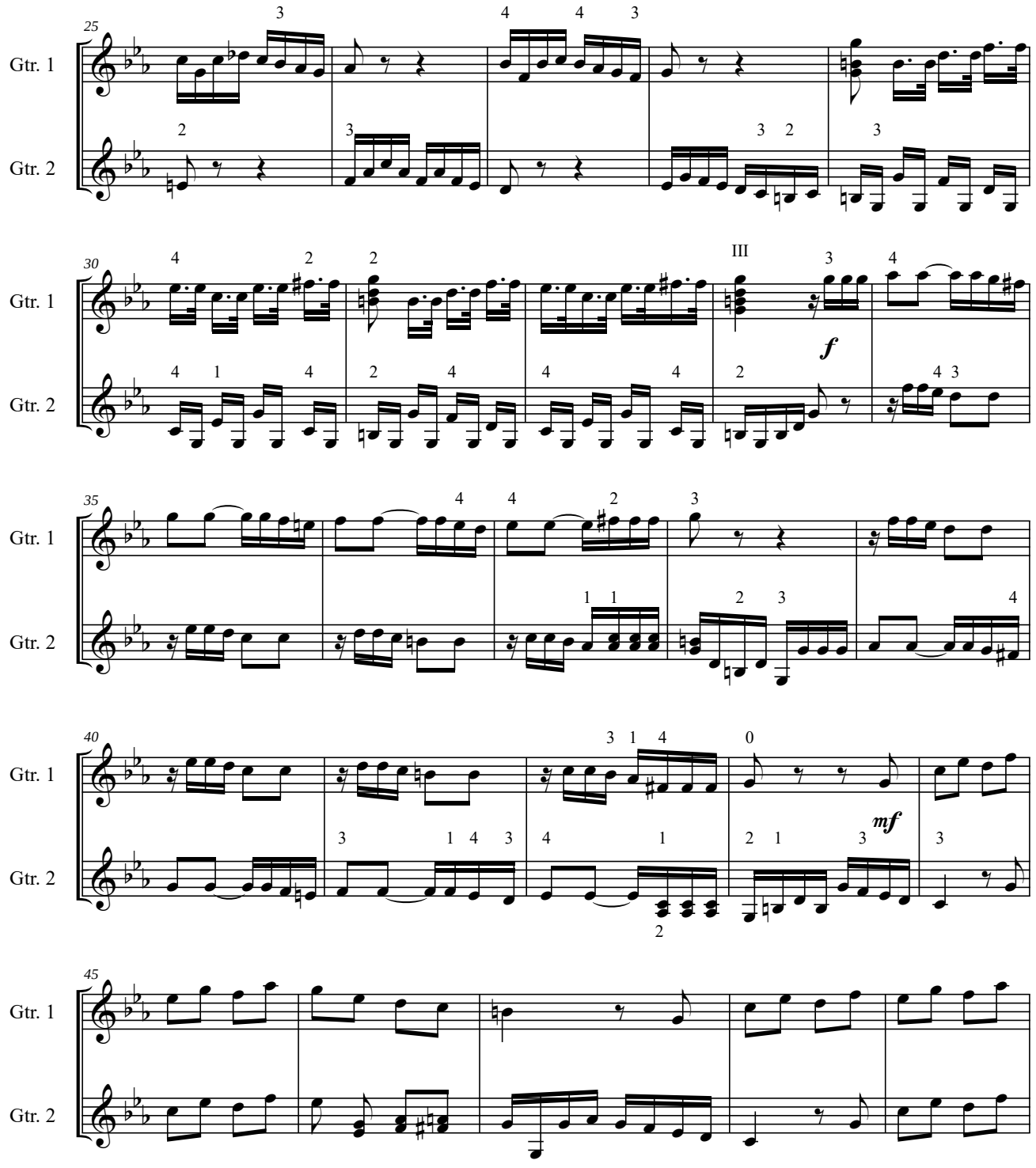

Allegro
L`ALLIEVO
Guitar 1
IL MAESTRO
Guitar 2
f
6
Gtr. 1
Gtr. 2
11
Gtr. 1
Gtr. 2
17
Gtr. 1
Gtr. 2
23
Gtr. 1
Gtr. 2

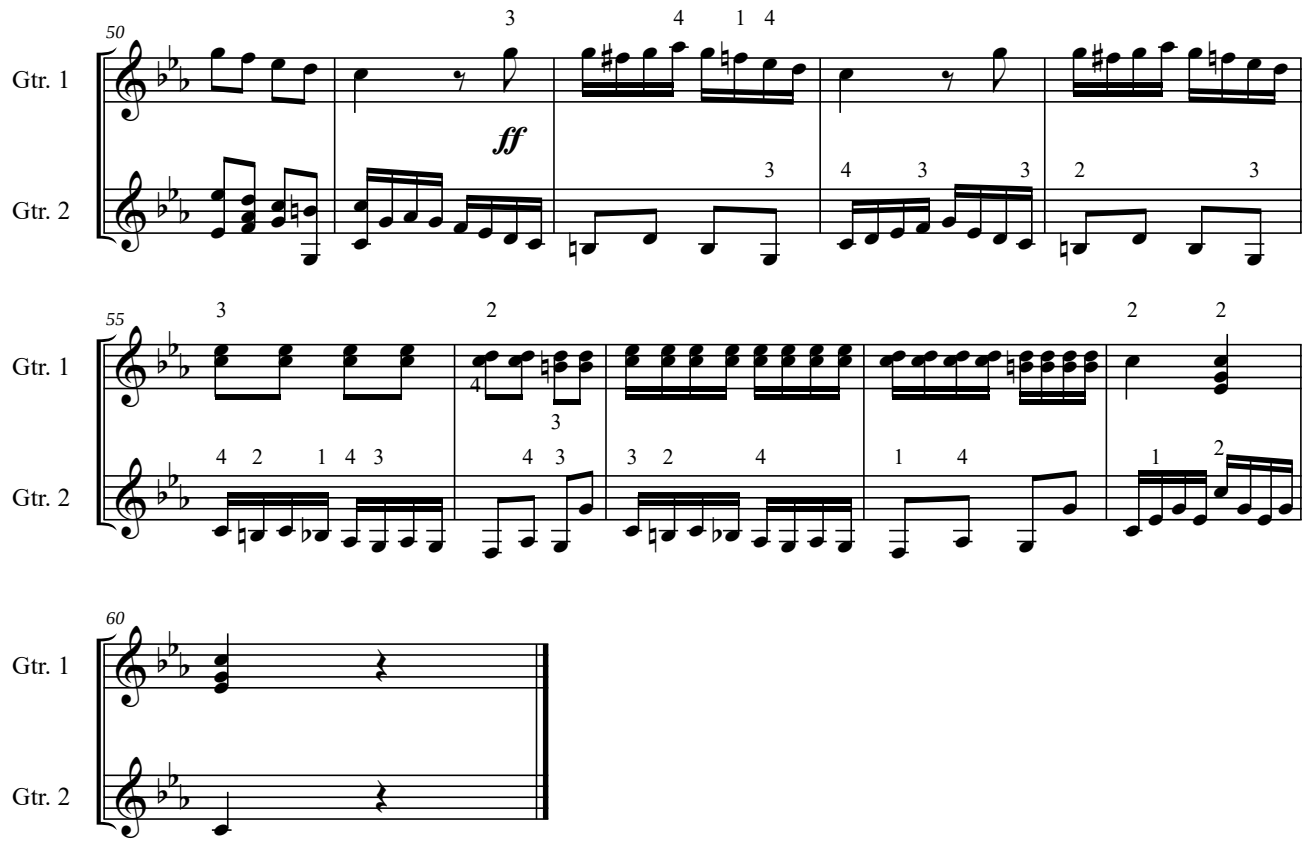
13.LEZIONE



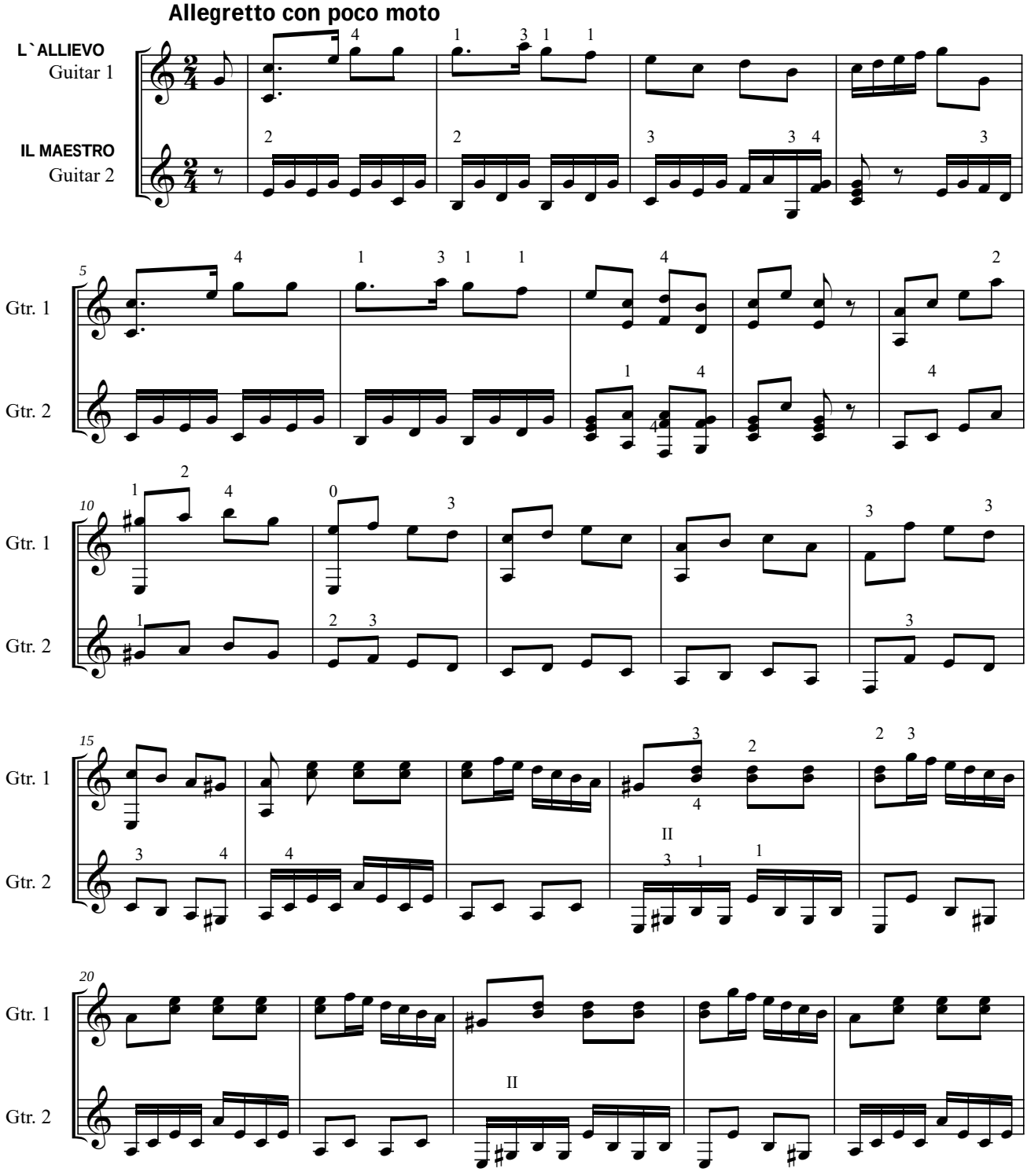
14.LEZIONE

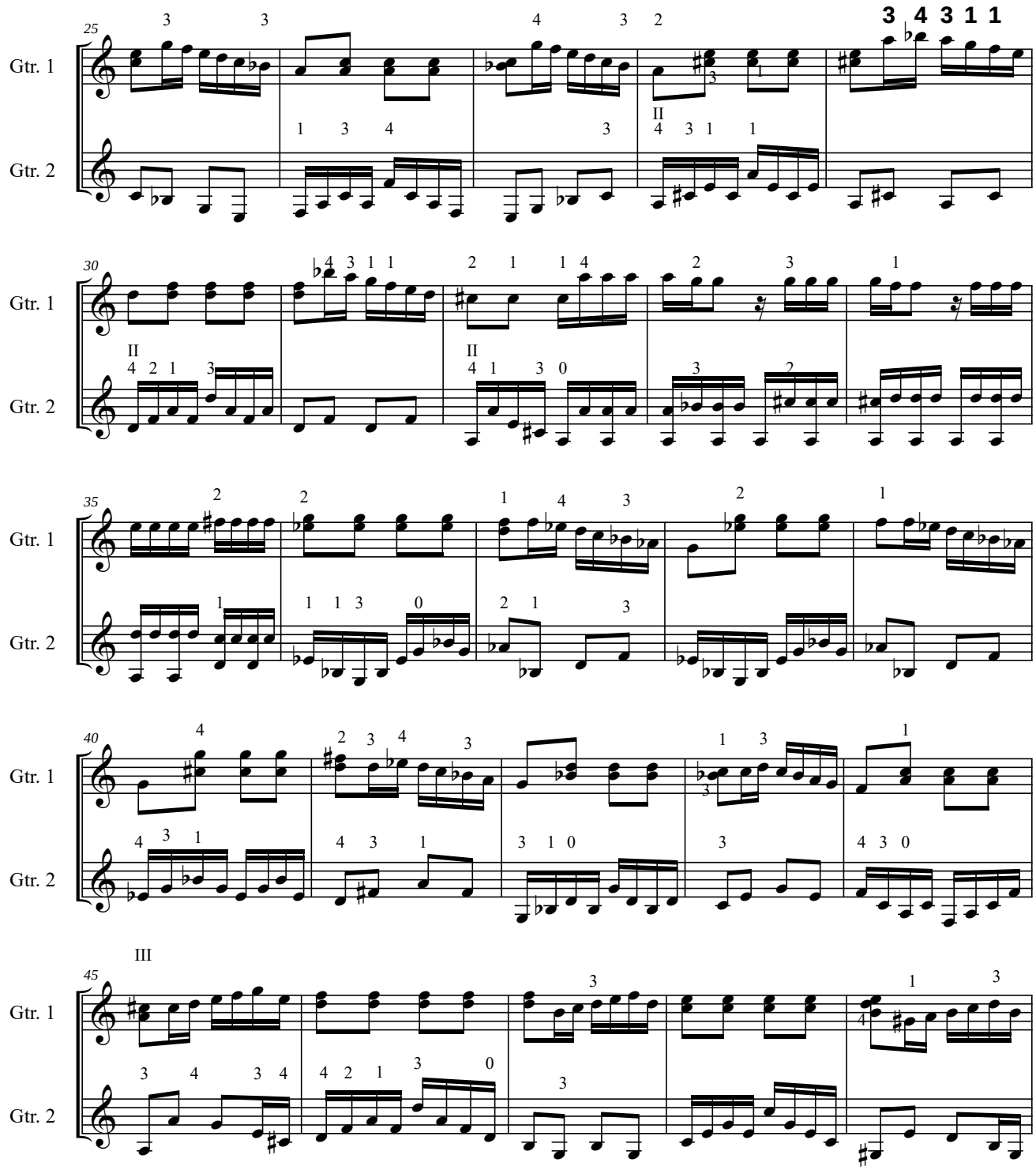

Andantino
L`ALLIEVO
Guitar 1
IL MAESTRO
Guitar 2
Gtr. 1
Gtr. 2
5
10
15
20
f
p

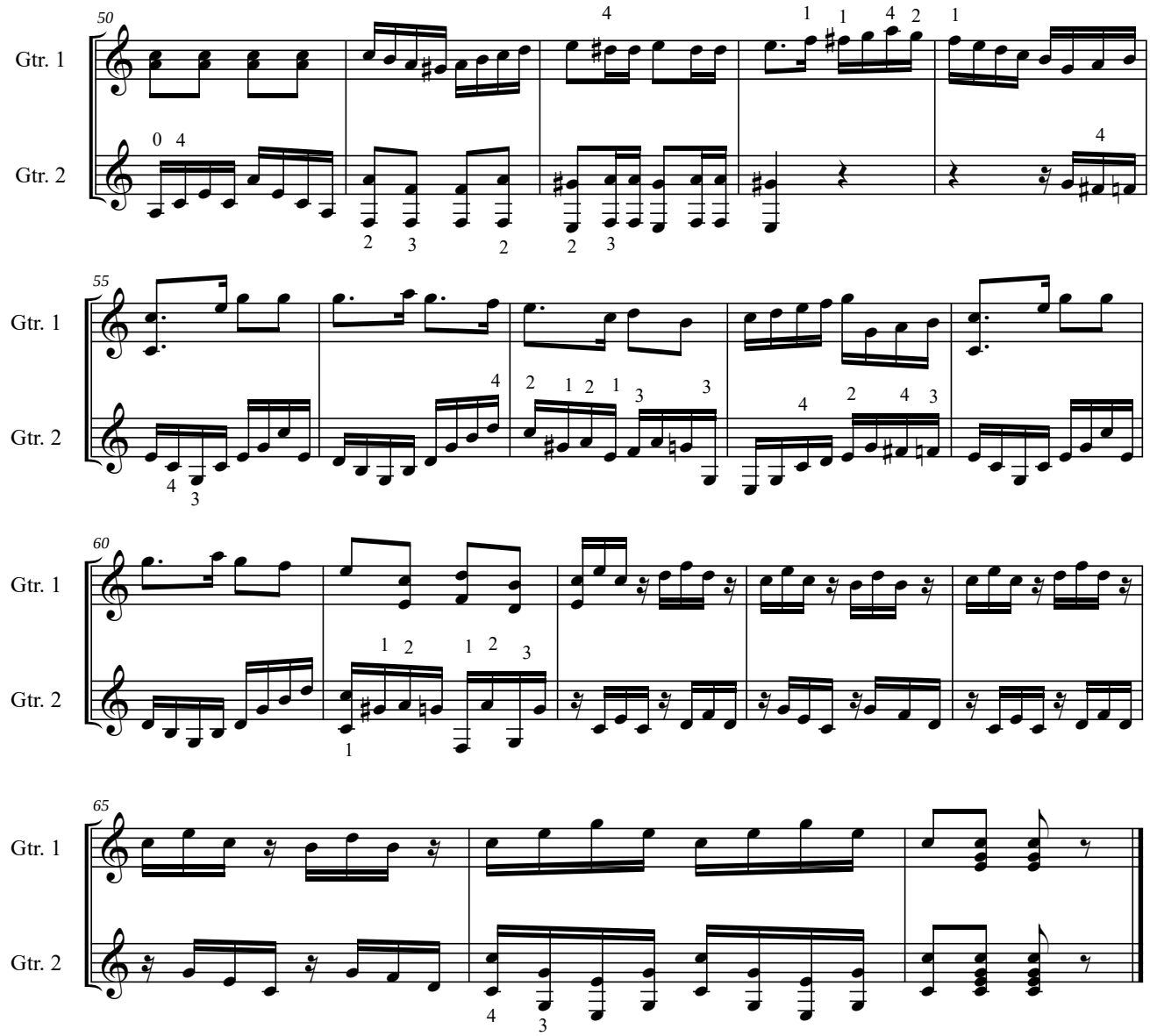

25
Gtr. 1
Gtr. 2
30
III
f
35
40
mf
45


50
Gtr. 1
Gtr. 2
ff
55
Gtr. 1
Gtr. 2
60
Gtr. 1
Gtr. 2

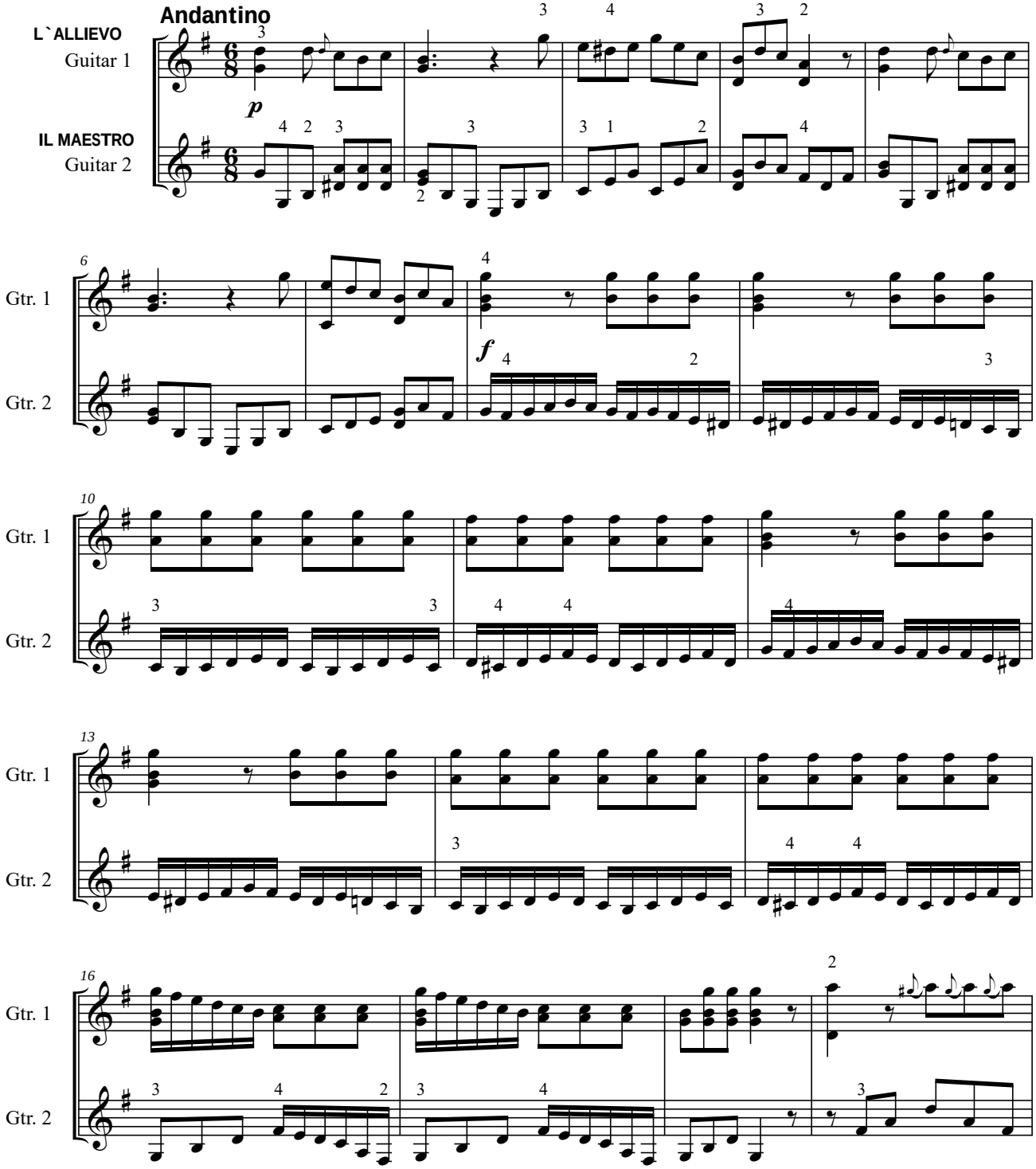
15.LEZIONE

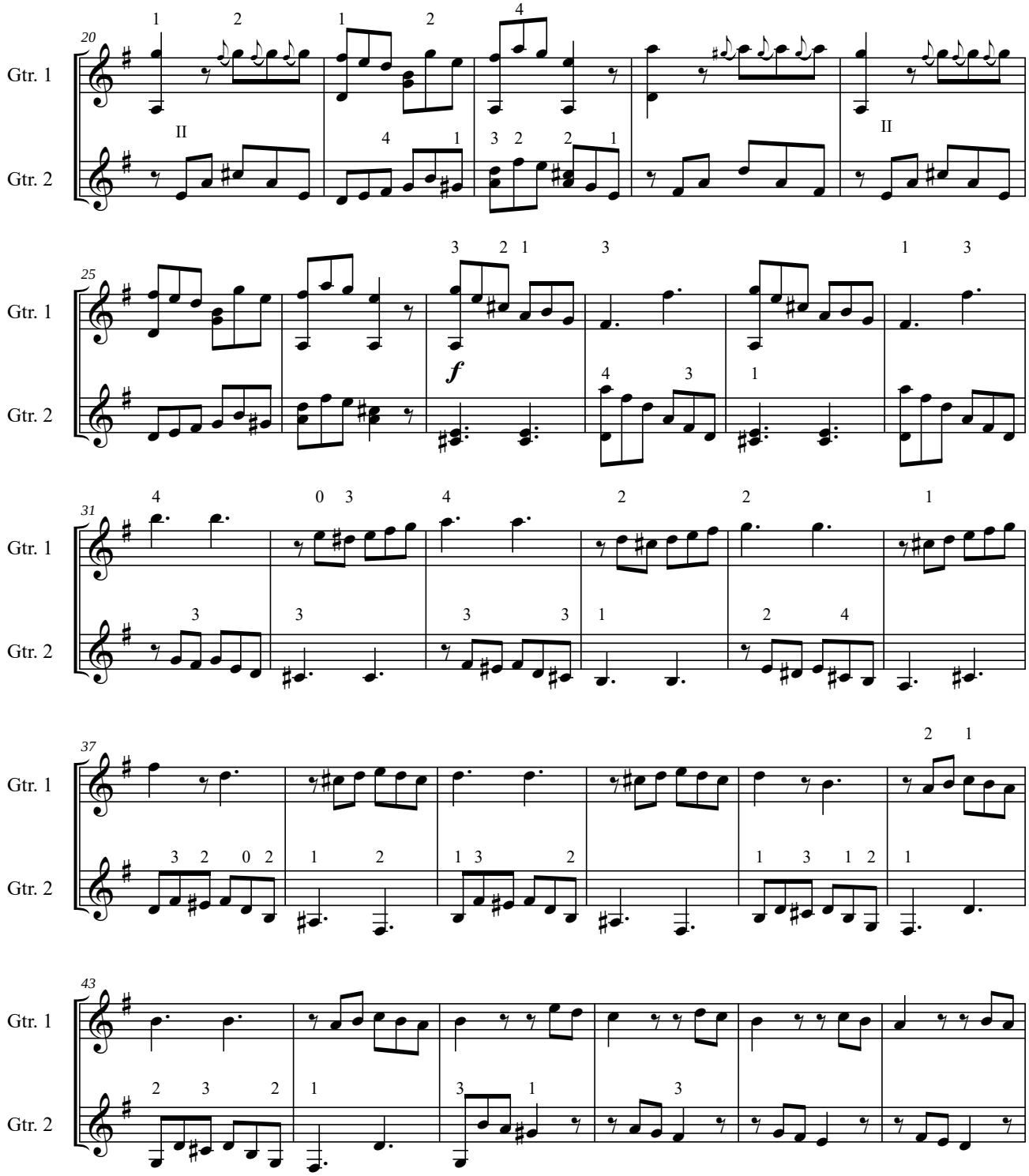

Allegretto con poco moto
L`ALLIEVO
Guitar 1
IL MAESTRO
Guitar 2
Gtr. 1
Gtr. 2
5
10
15
20
II

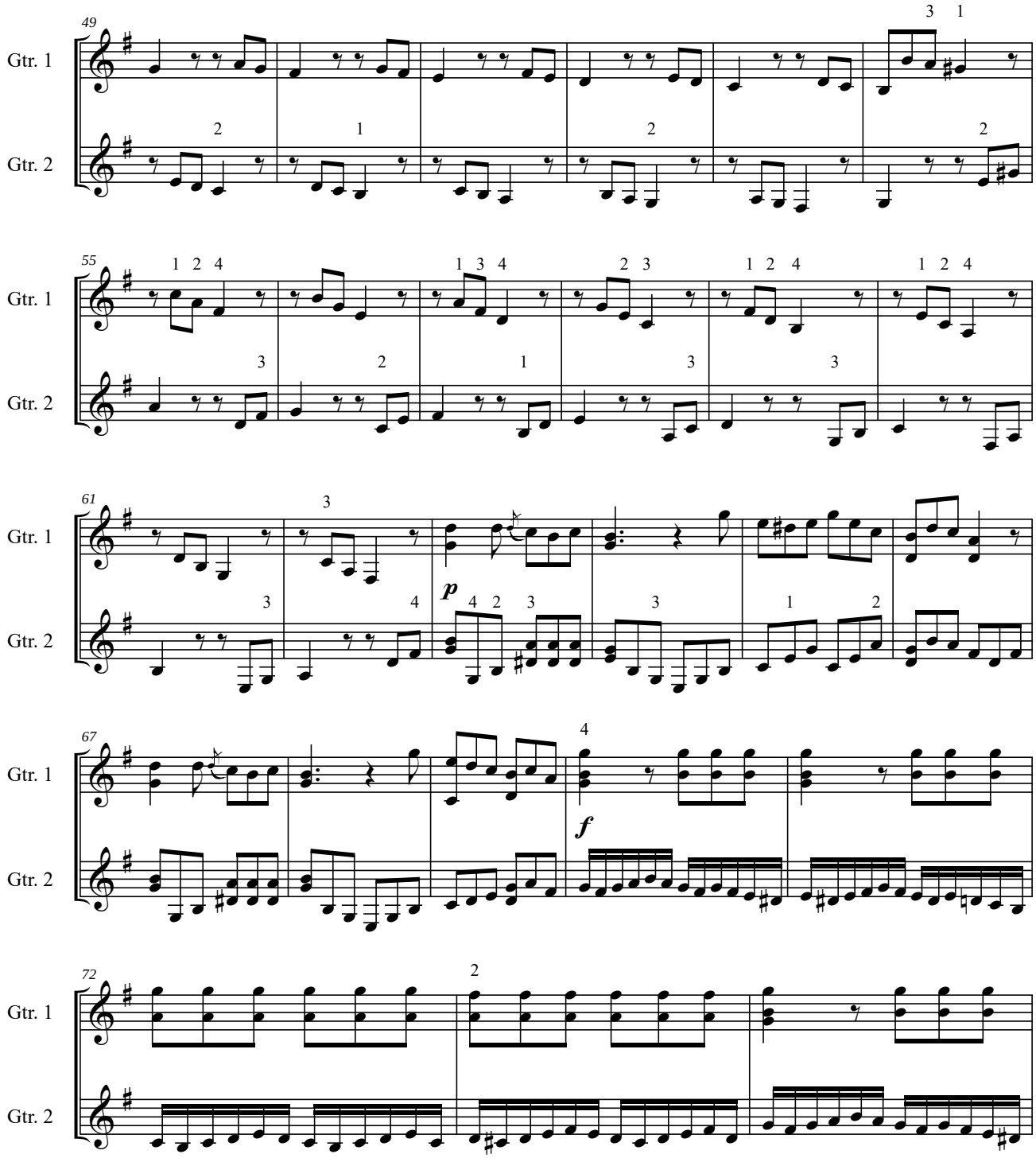

25
Gtr. 1
Gtr. 2
3 4 3 1 1
30
35
40
45
III

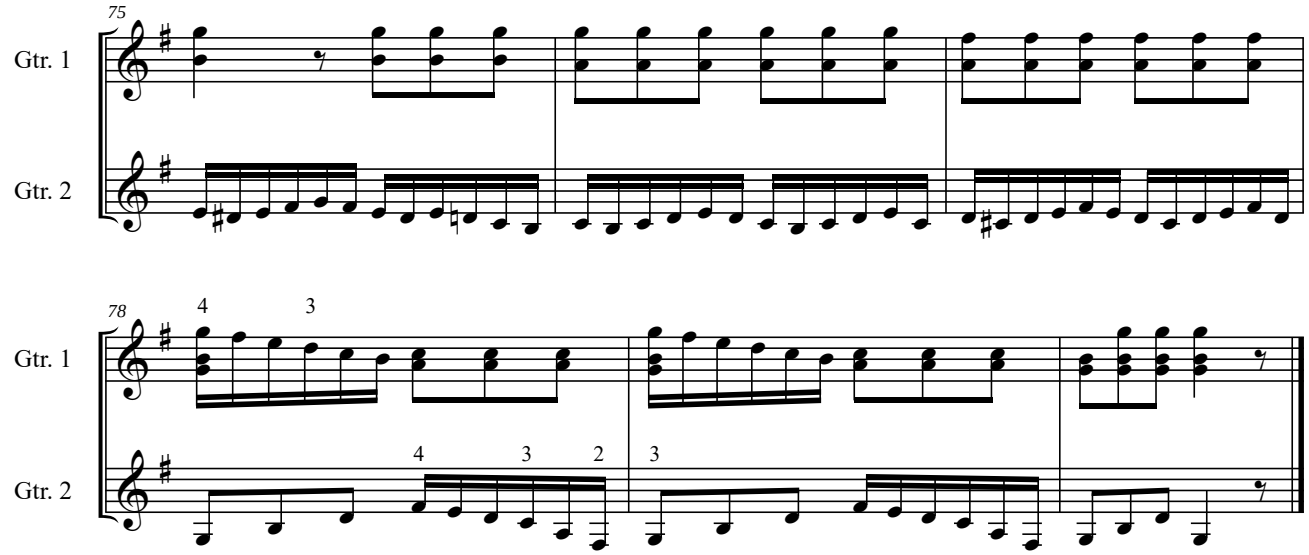

50
Gtr. 1
Gtr. 2
55
Gtr. 1
Gtr. 2
60
Gtr. 1
Gtr. 2
65
Gtr. 1
Gtr. 2

16.LEZIONE


Andantino
L`ALLIEVO
Guitar 1
IL MAESTRO
Guitar 2
p
f
Gtr. 1
Gtr. 2
6
10
13
16

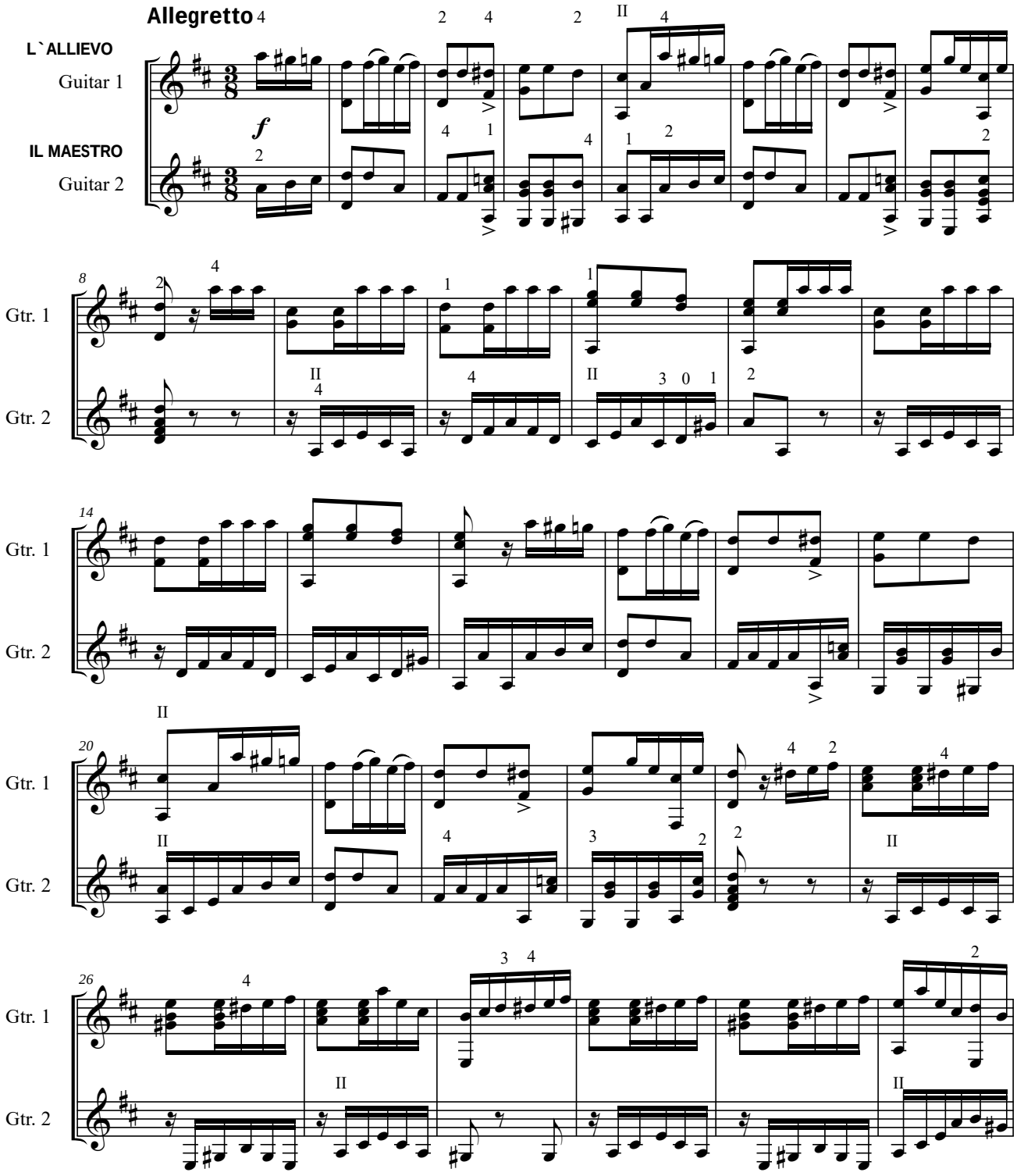

20
Gtr. 1
Gtr. 2
25
Gtr. 1
Gtr. 2
f
31
Gtr. 1
Gtr. 2
37
Gtr. 1
Gtr. 2
43
Gtr. 1
Gtr. 2

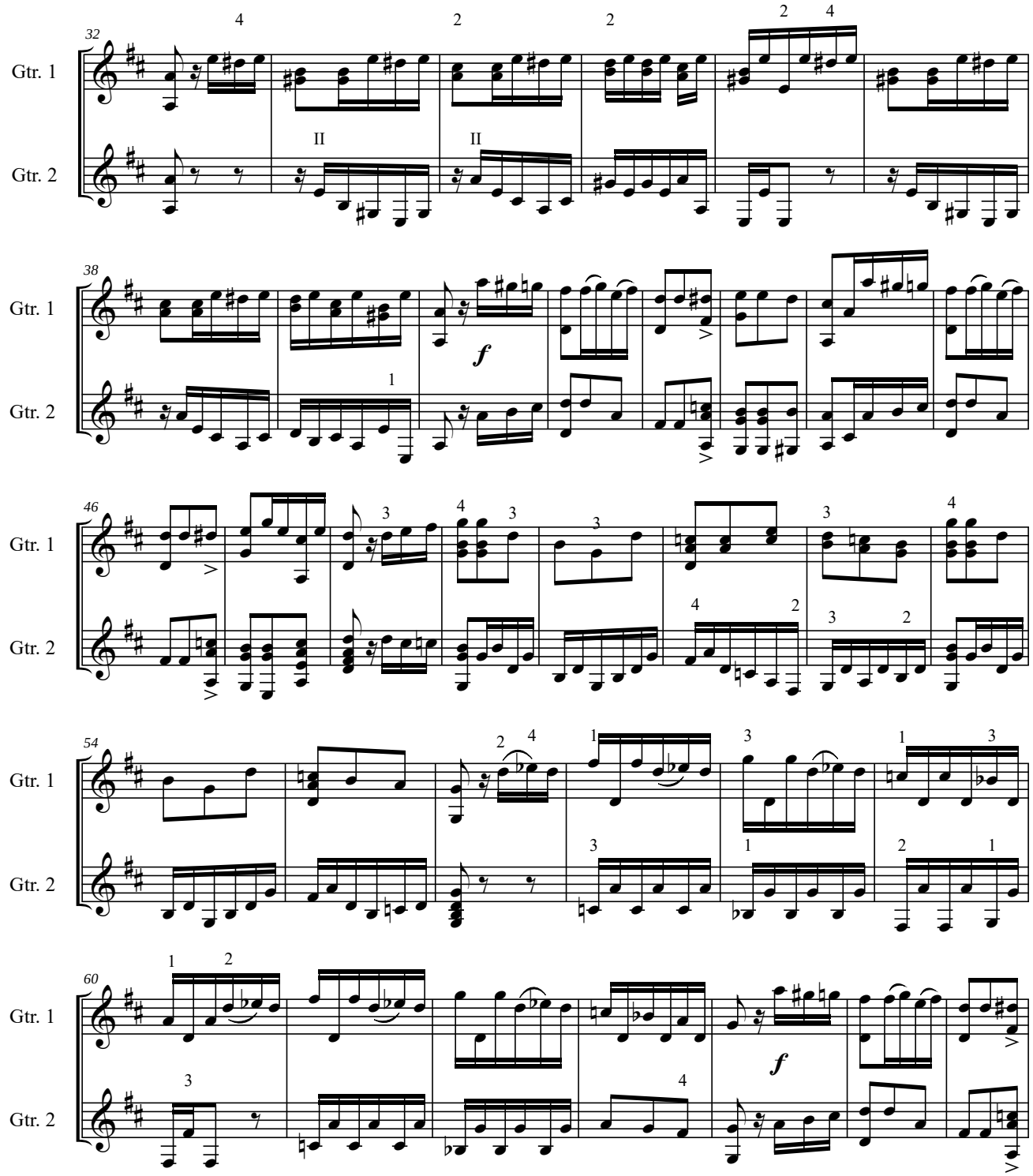

49
Gtr. 1
Gtr. 2
55
61
p
67
f
72

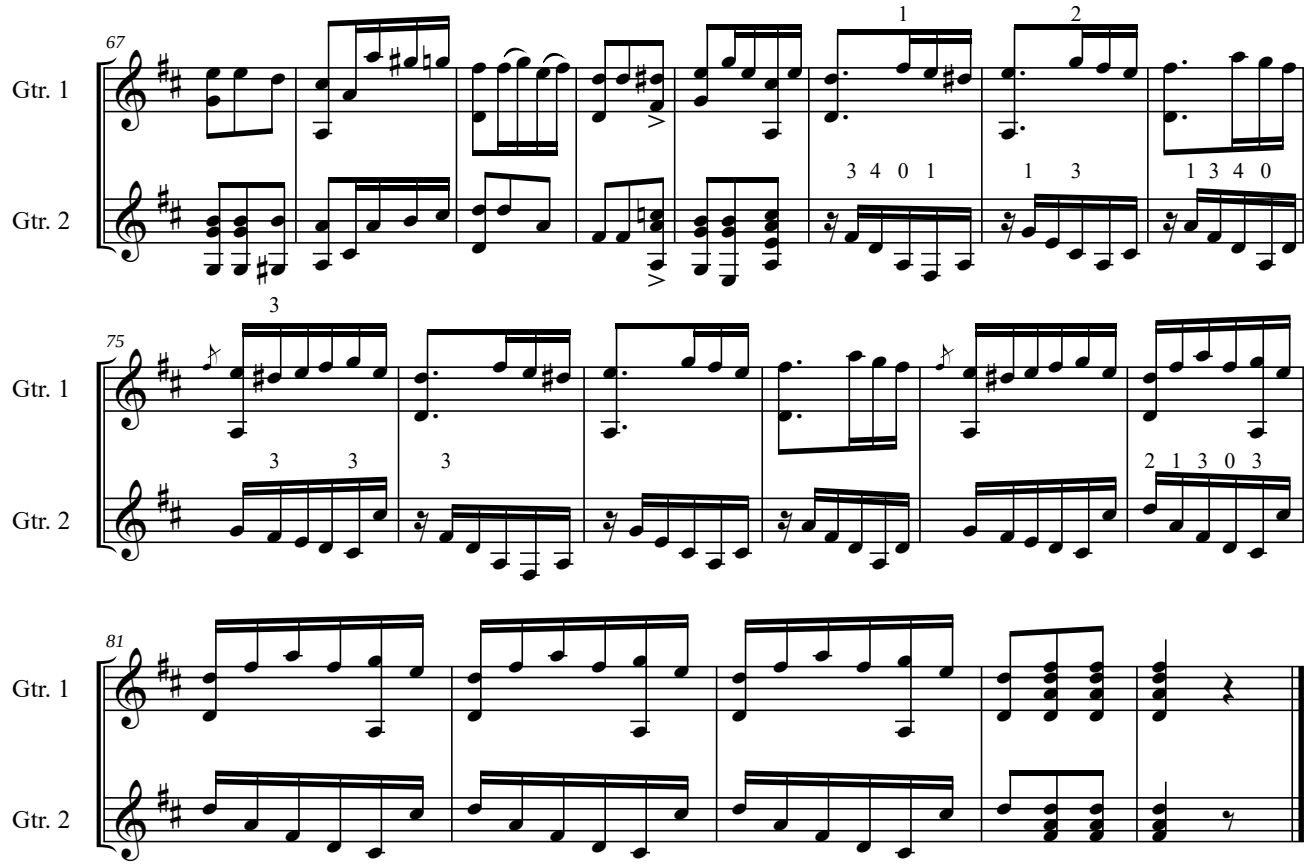

75
Gtr. 1
Gtr. 2

78
Gtr. 1
Gtr. 2
4
3
4
3
2
3

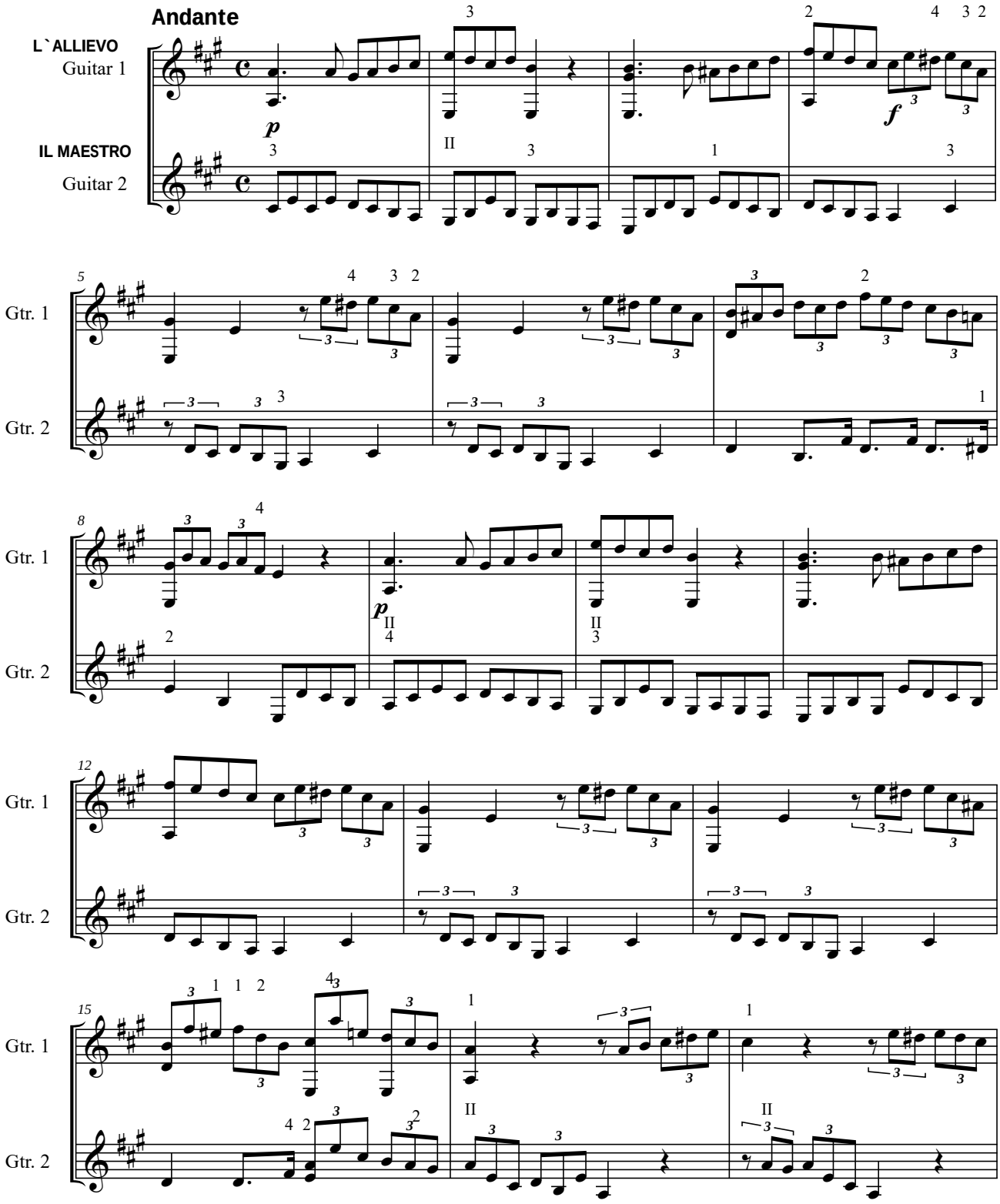
17.LEZIONE

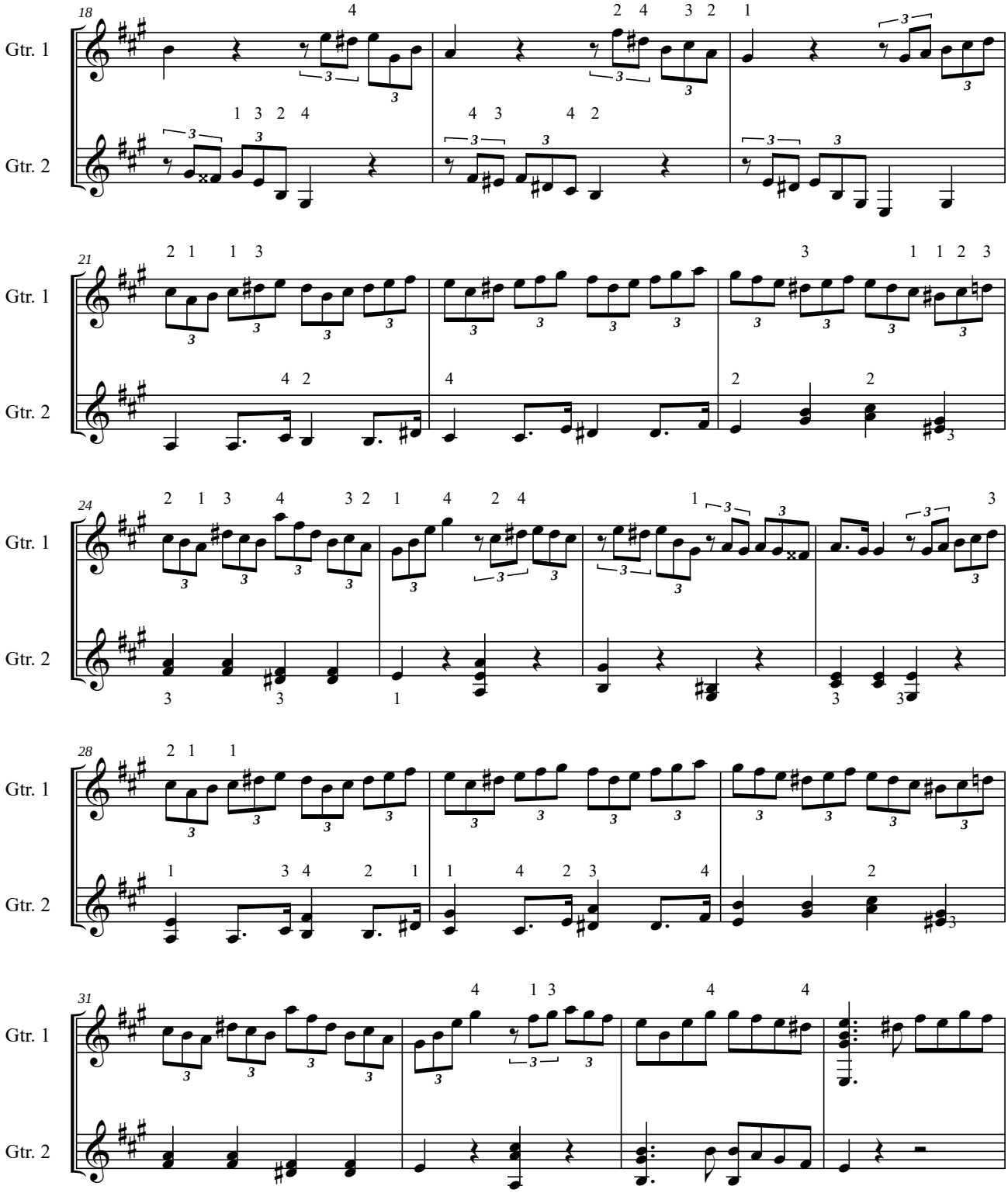


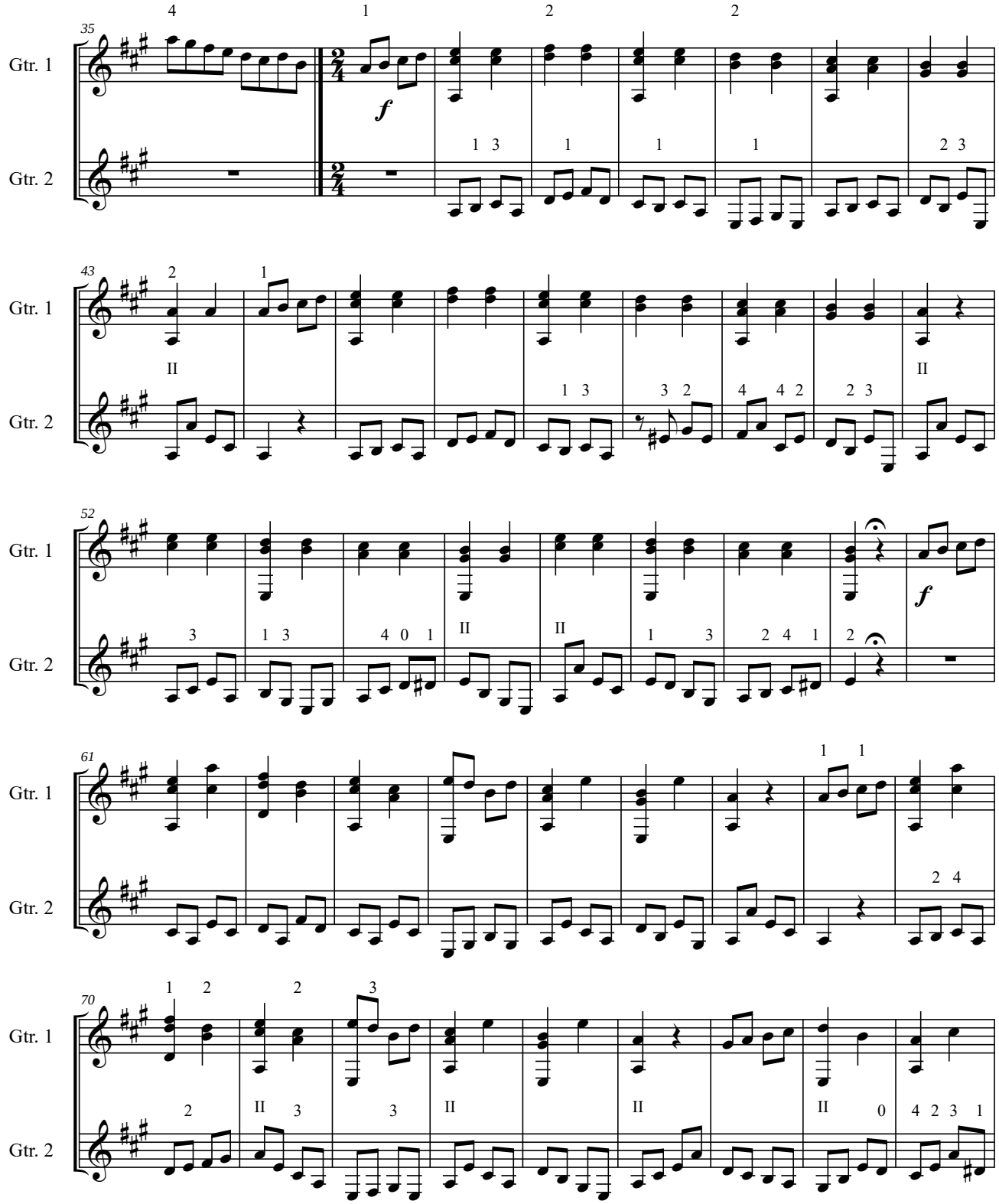

32
Gtr. 1
Gtr. 2
II
II
38
f
46
54
60
f

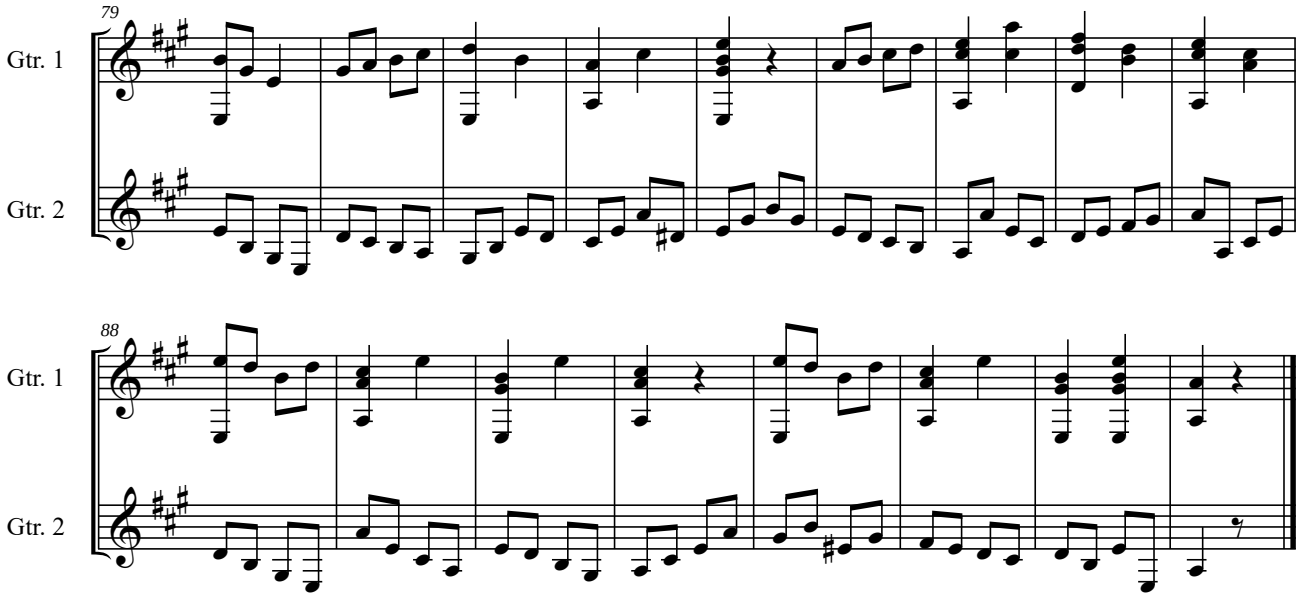

67
Gtr. 1
Gtr. 2
1
2
3 4 0 1
1 3
1 3 4 0
75
Gtr. 1
Gtr. 2
3
3 3
3
2 1 3 0 3
81
Gtr. 1
Gtr. 2

18.LEZIONE



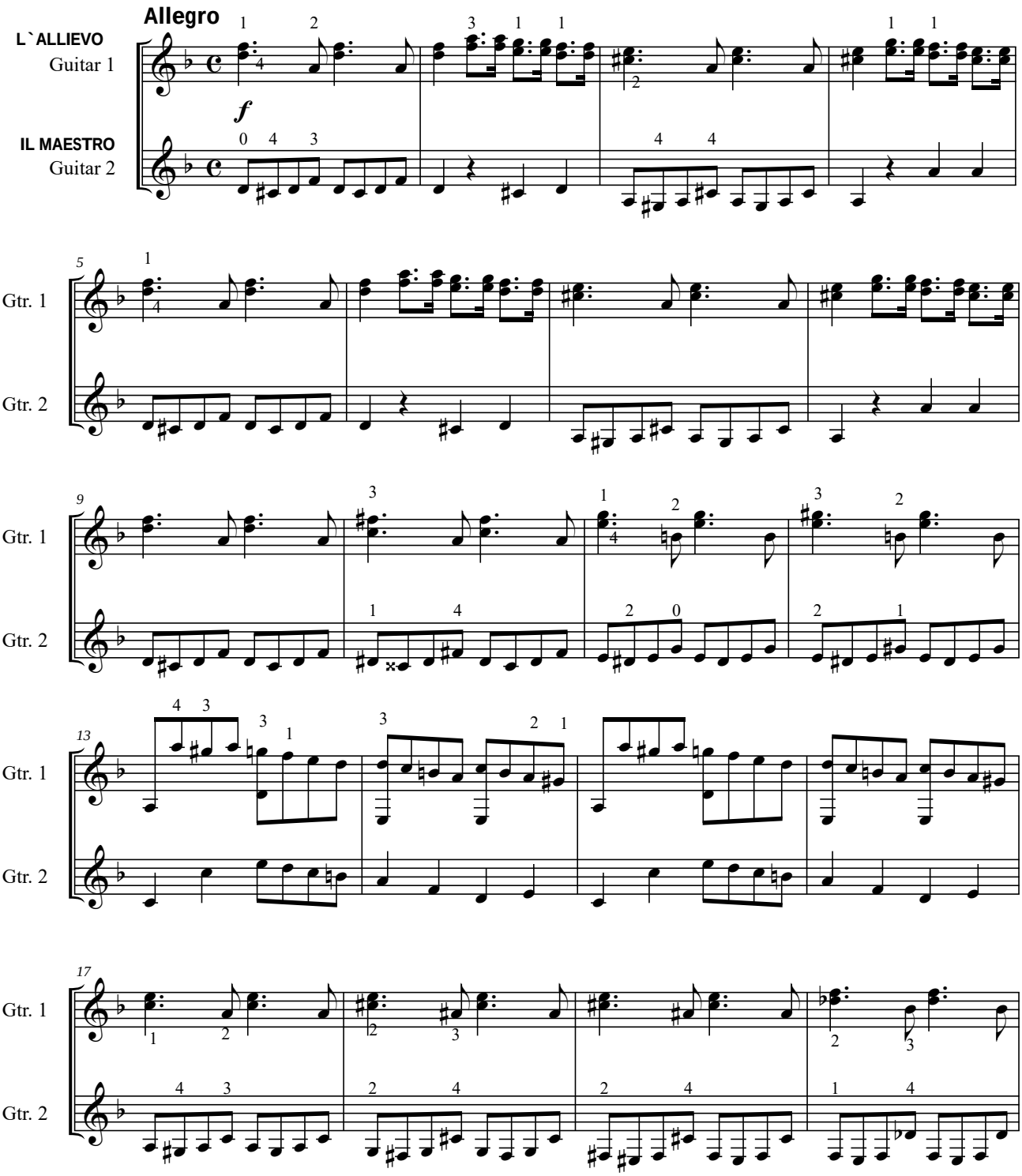

18
Gtr. 1
Gtr. 2
21
Gtr. 1
Gtr. 2
24
Gtr. 1
Gtr. 2
28
Gtr. 1
Gtr. 2
31
Gtr. 1
Gtr. 2

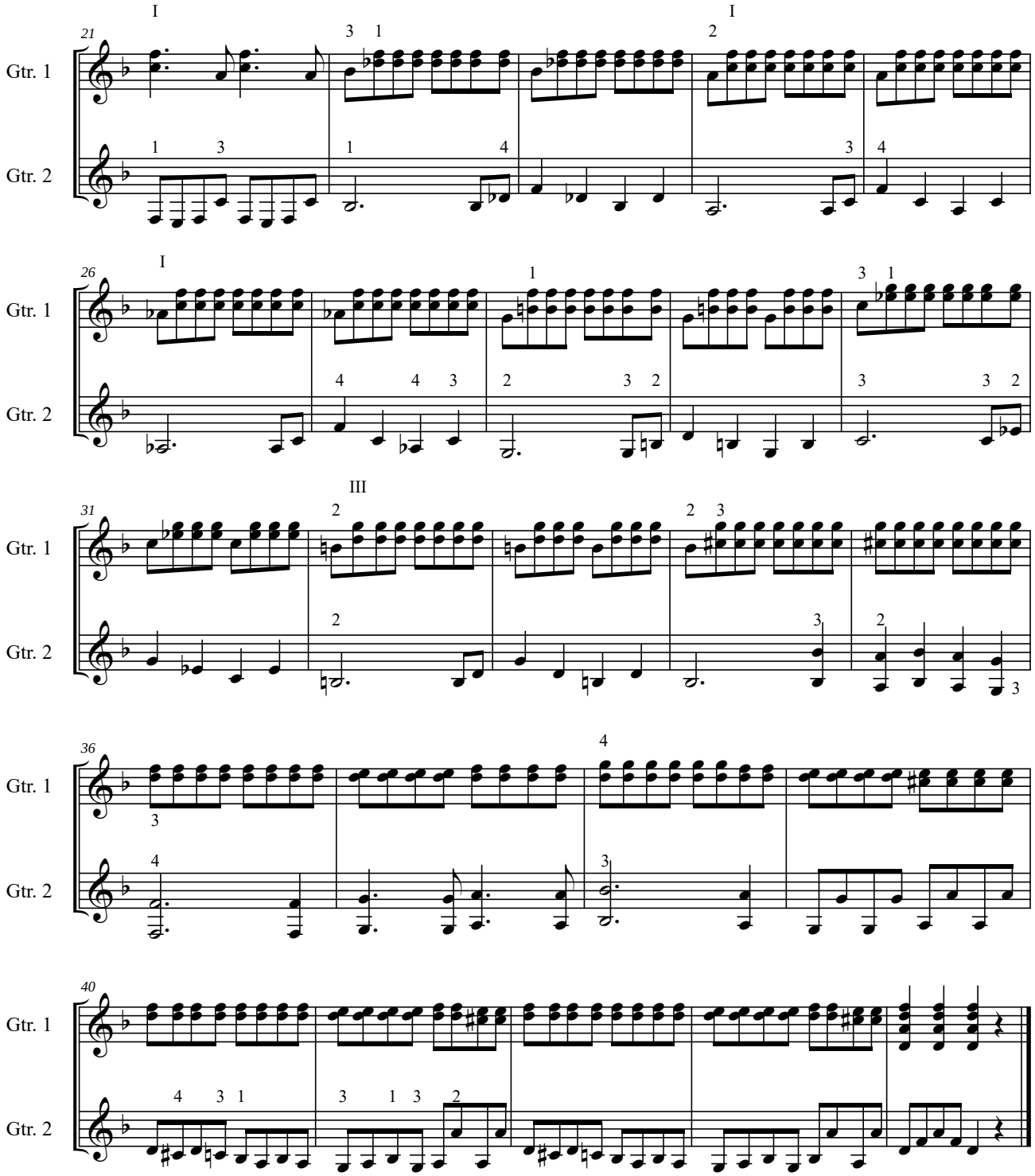

35
Gtr. 1
Gtr. 2
43
52
61
70


79
Gtr. 1
Gtr. 2

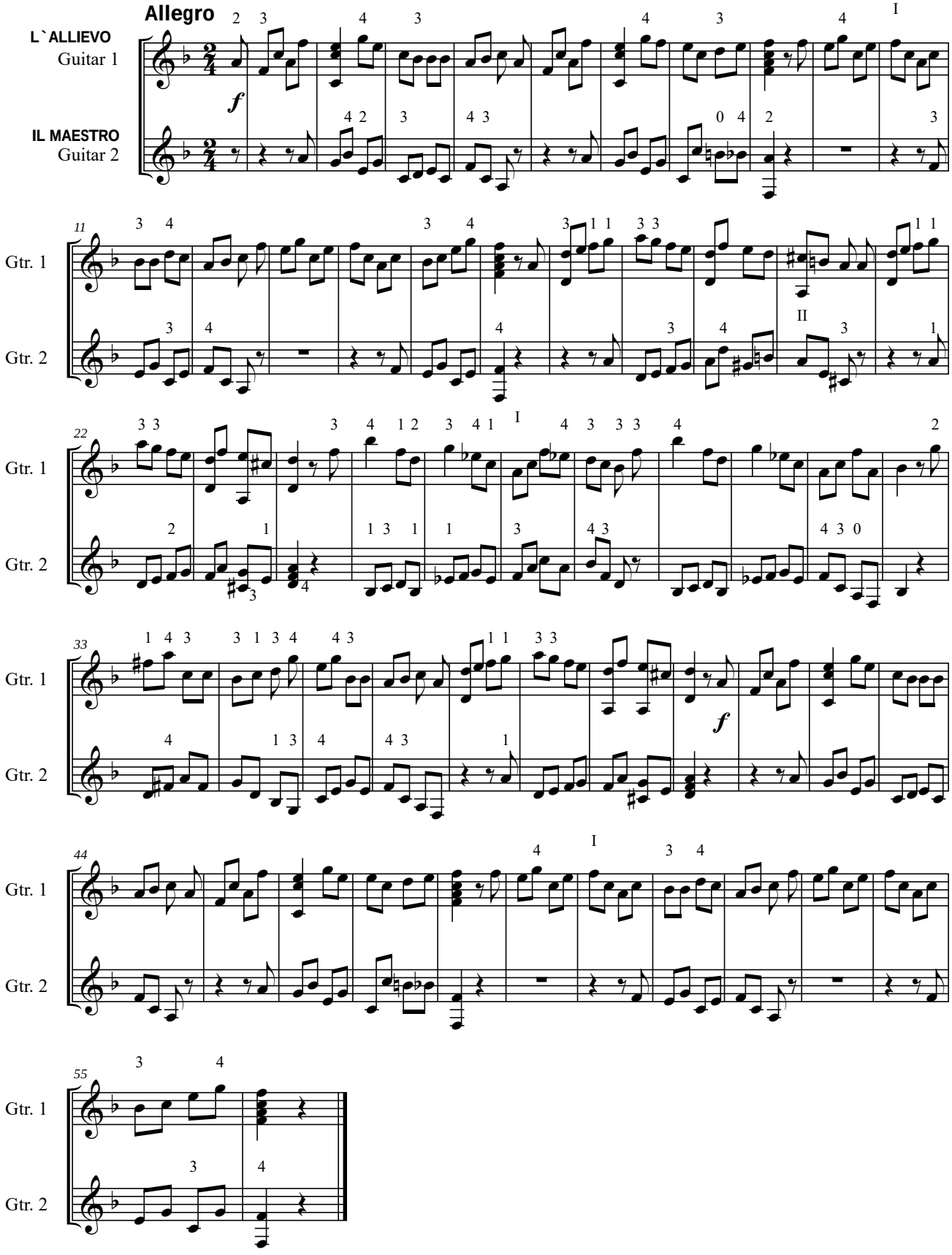
88
Gtr. 1
Gtr. 2

19.LEZIONE

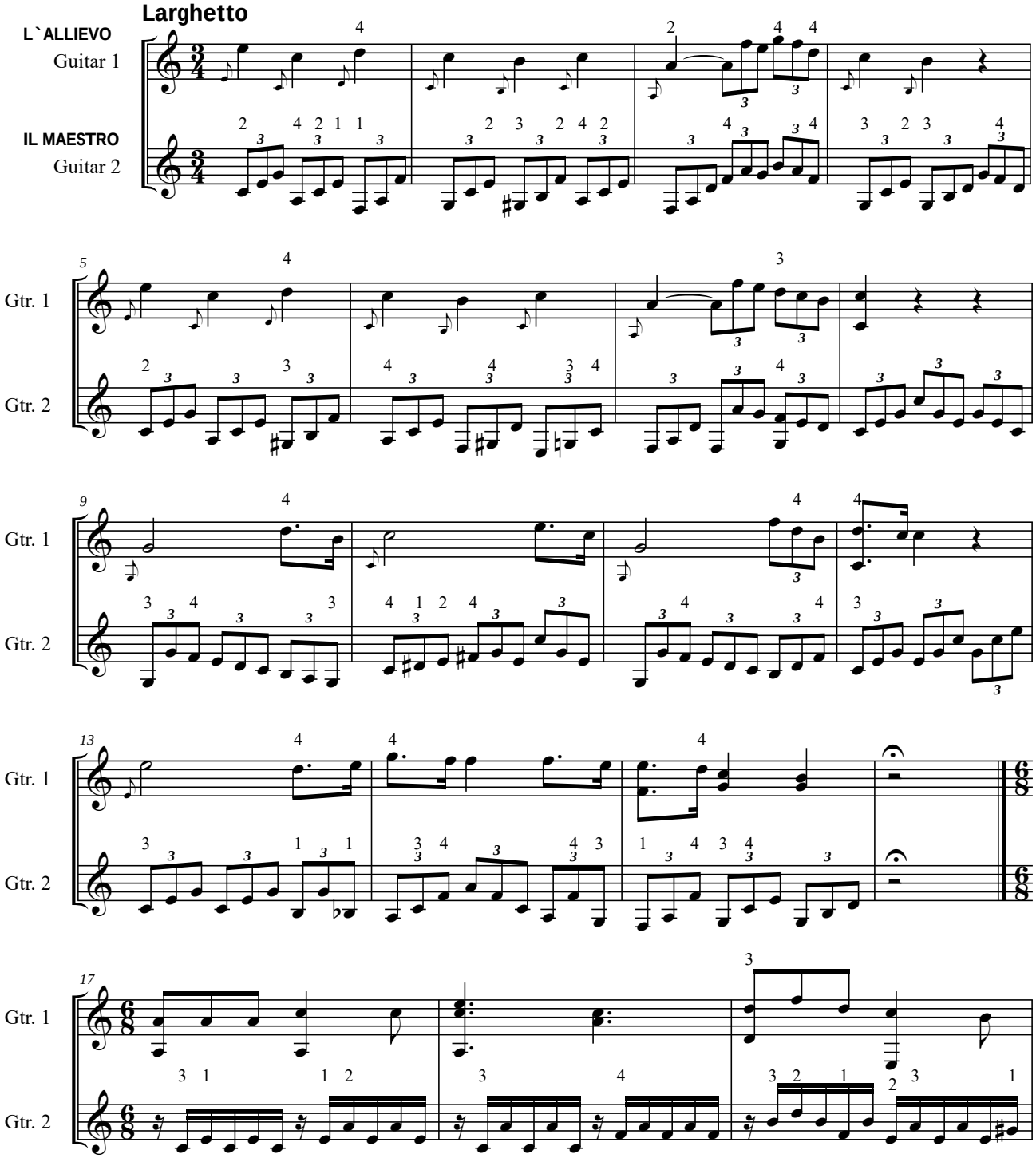

Allegro
L`ALLIEVO
Guitar 1
IL MAESTRO
Guitar 2
f
Gtr. 1
Gtr. 2
5
9
13
17

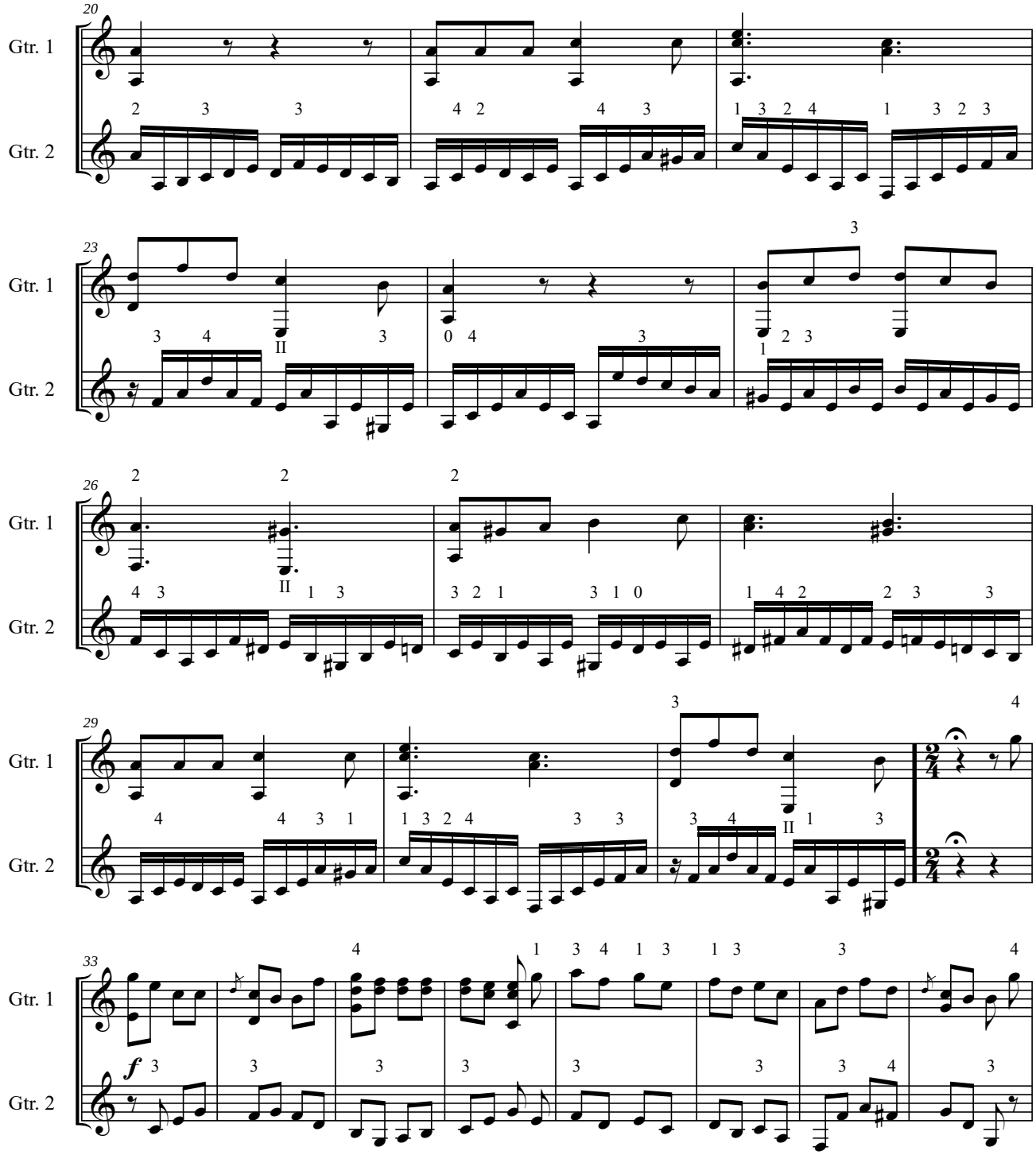

21
Gtr. 1
Gtr. 2
26
31
36
40

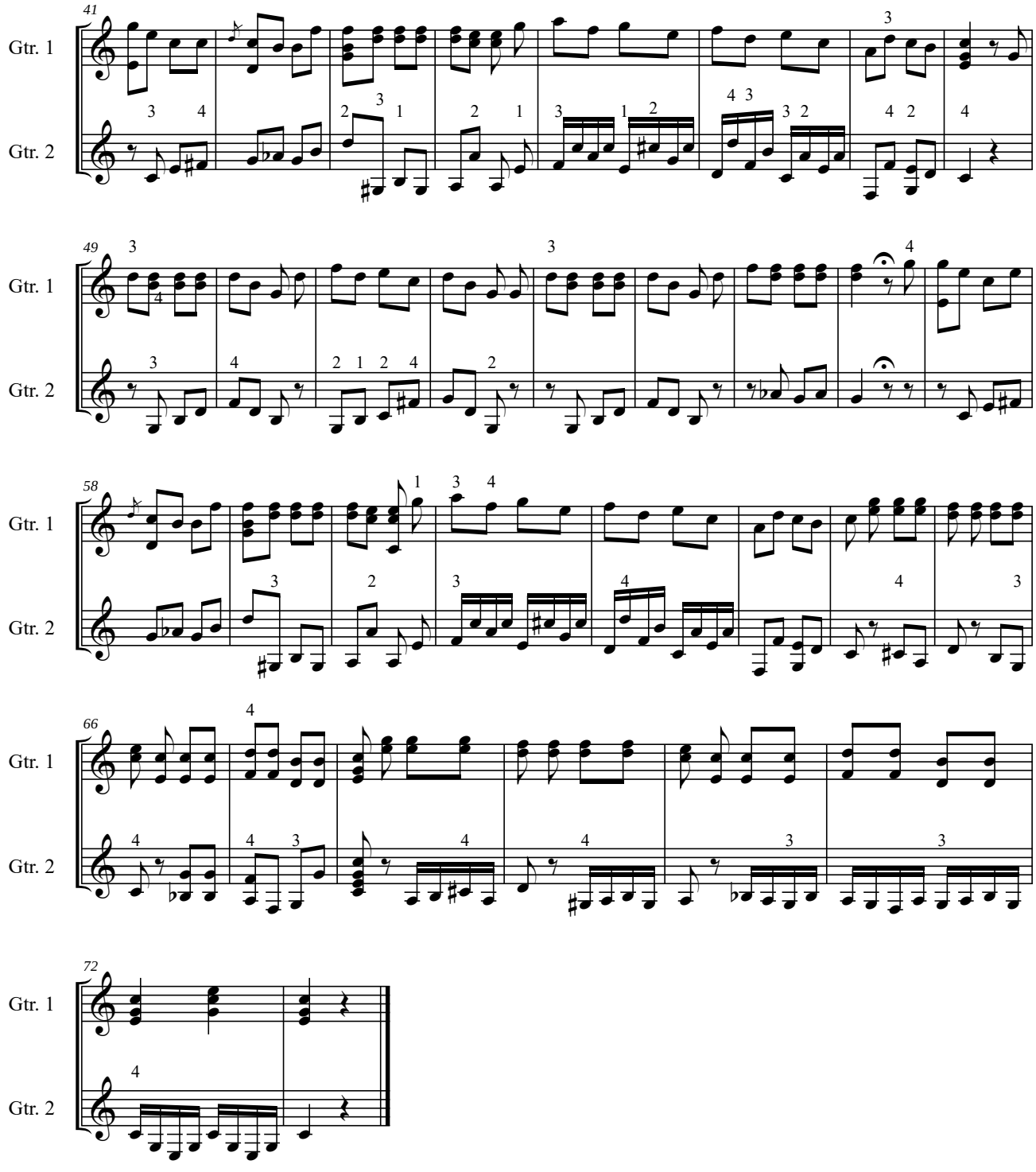
20.LEZIONE


Allegro
L`ALLIEVO
Guitar 1
IL MAESTRO
Guitar 2
Gtr. 1
Gtr. 2
11
22
33
44
55

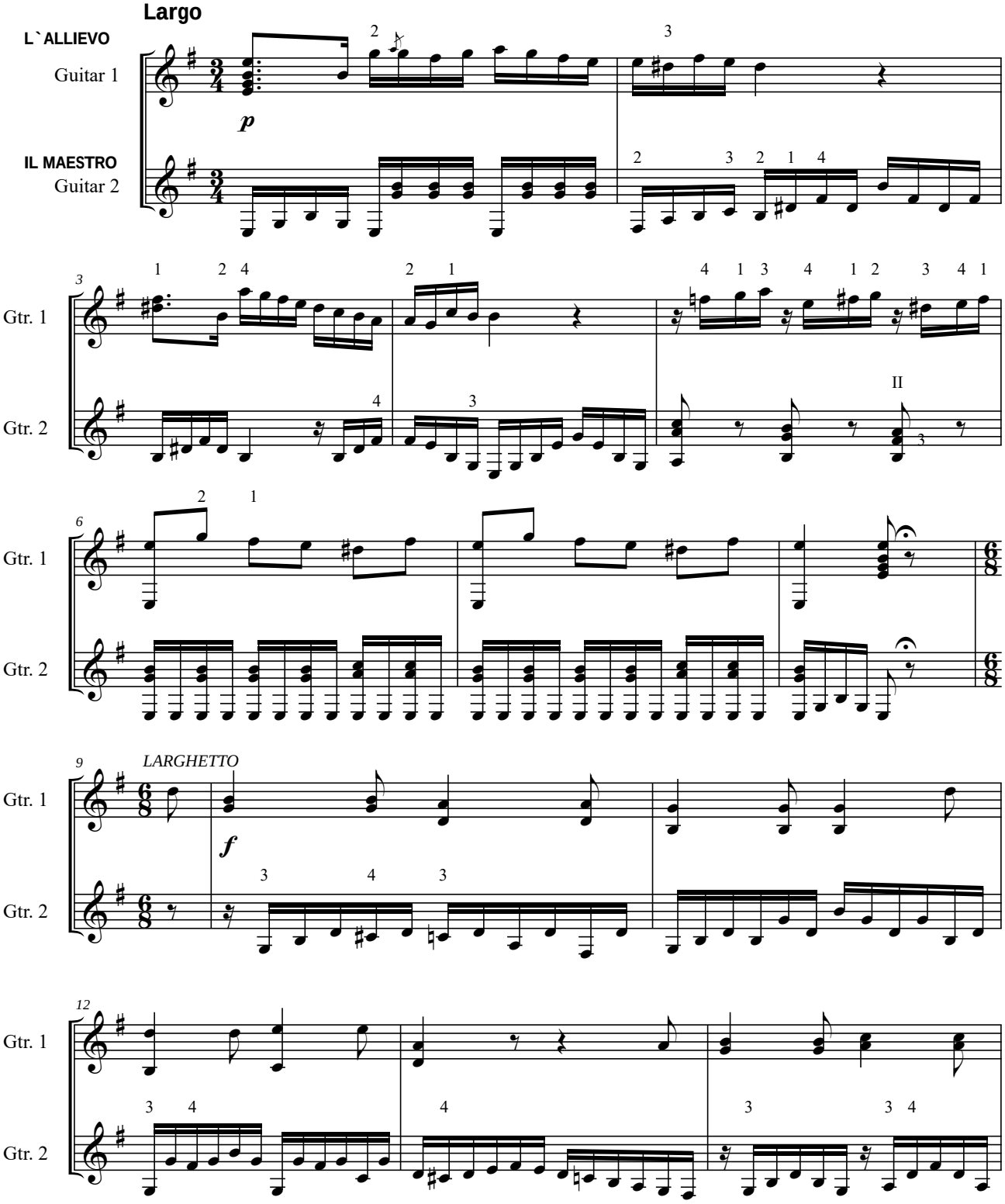
21.LEZIONE

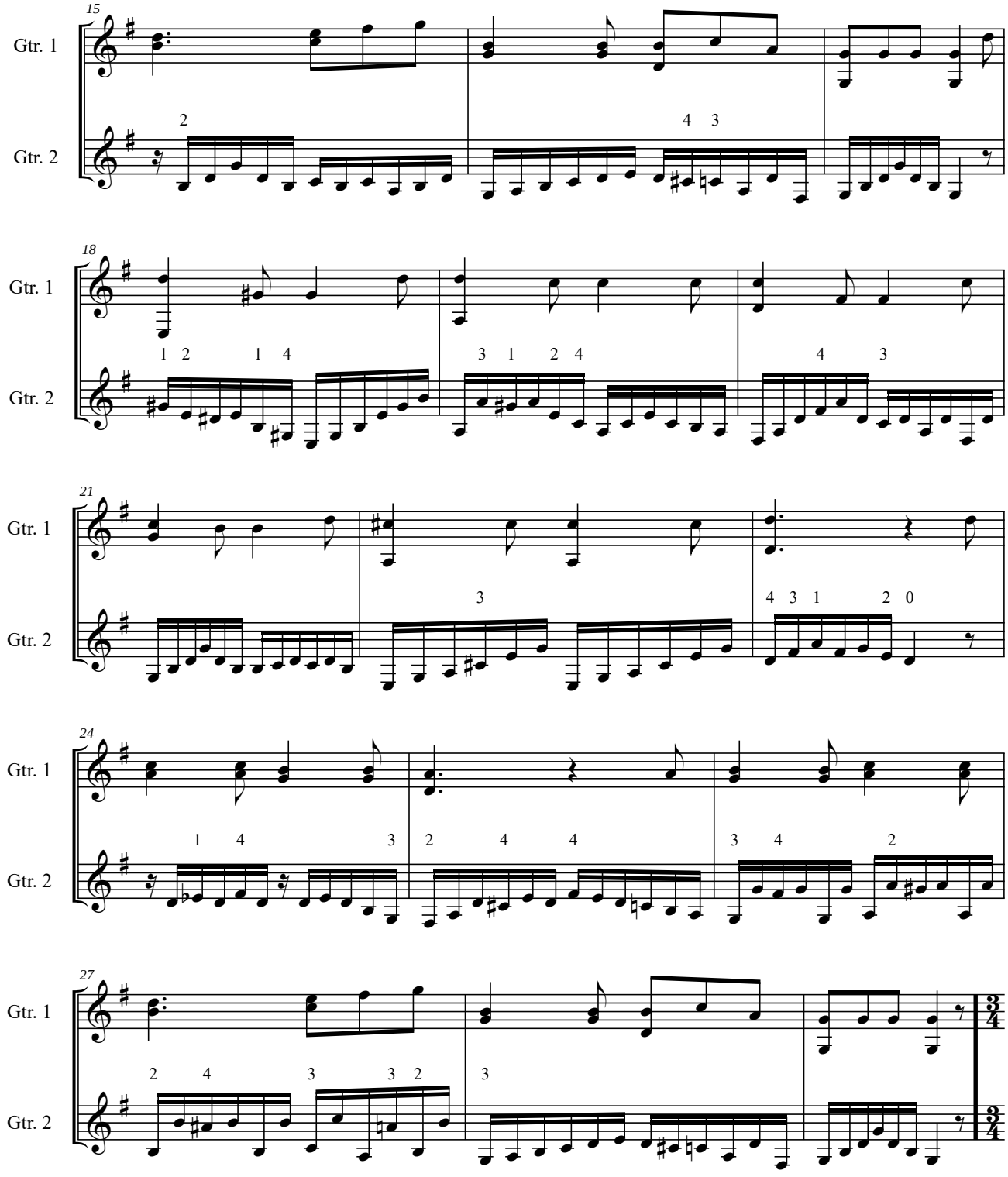

Larghetto
L`ALLIEVO
Guitar 1
IL MAESTRO
Guitar 2
Gtr. 1
Gtr. 2
5
9
13
17

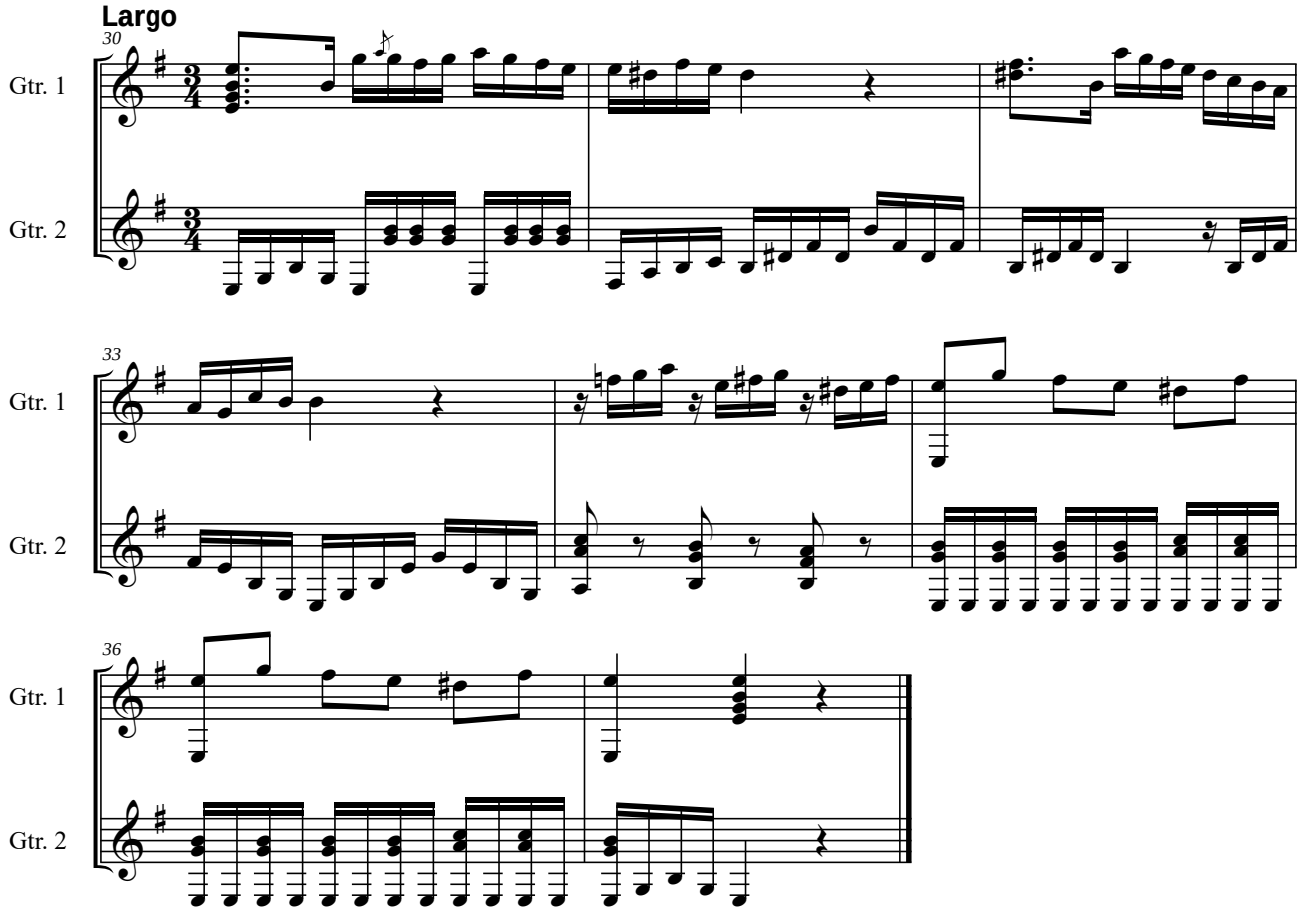

20
Gtr. 1
Gtr. 2
23
Gtr. 1
Gtr. 2
26
Gtr. 1
Gtr. 2
29
Gtr. 1
Gtr. 2
33
Gtr. 1
Gtr. 2
f


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

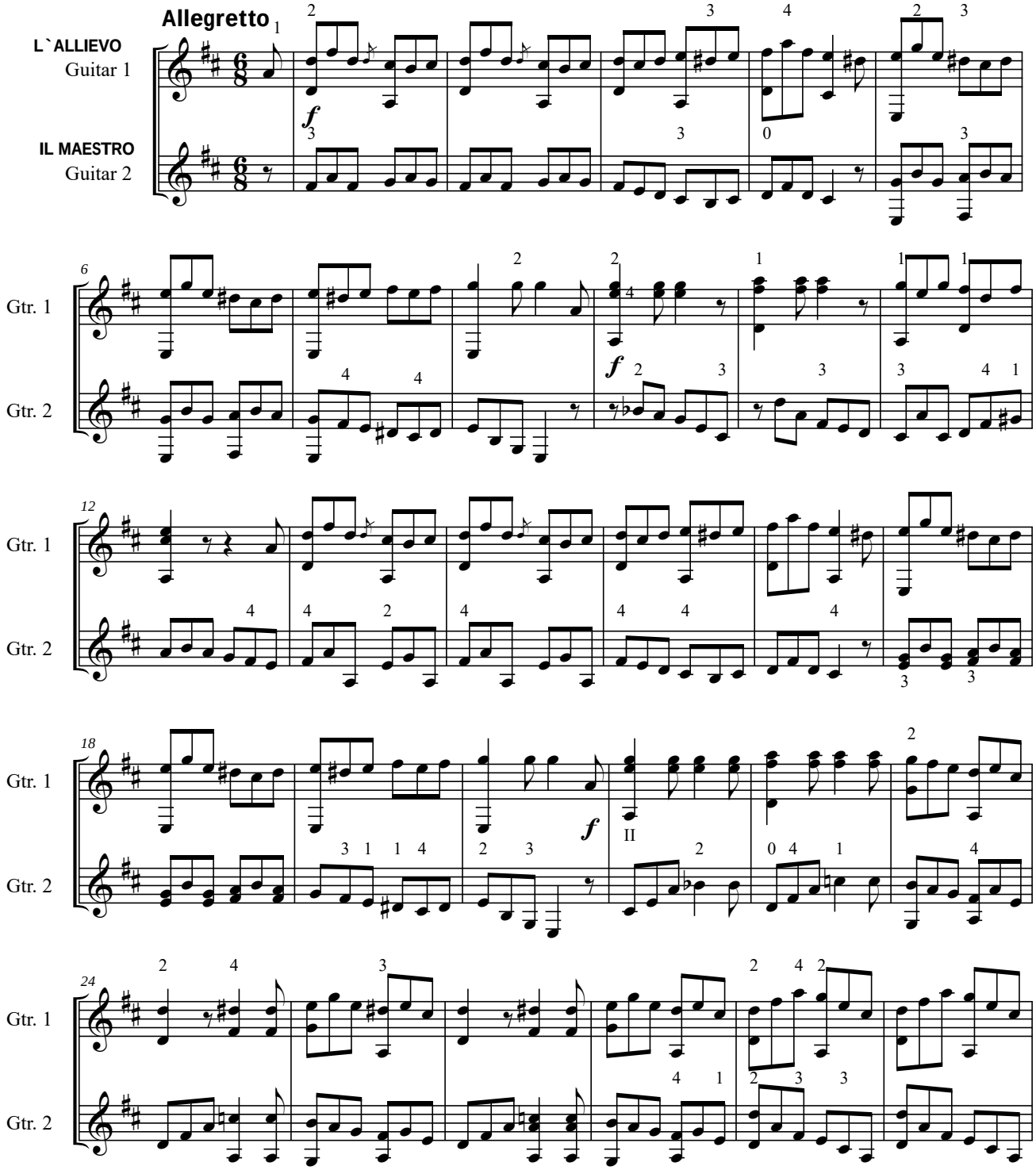
22.LEZIONE

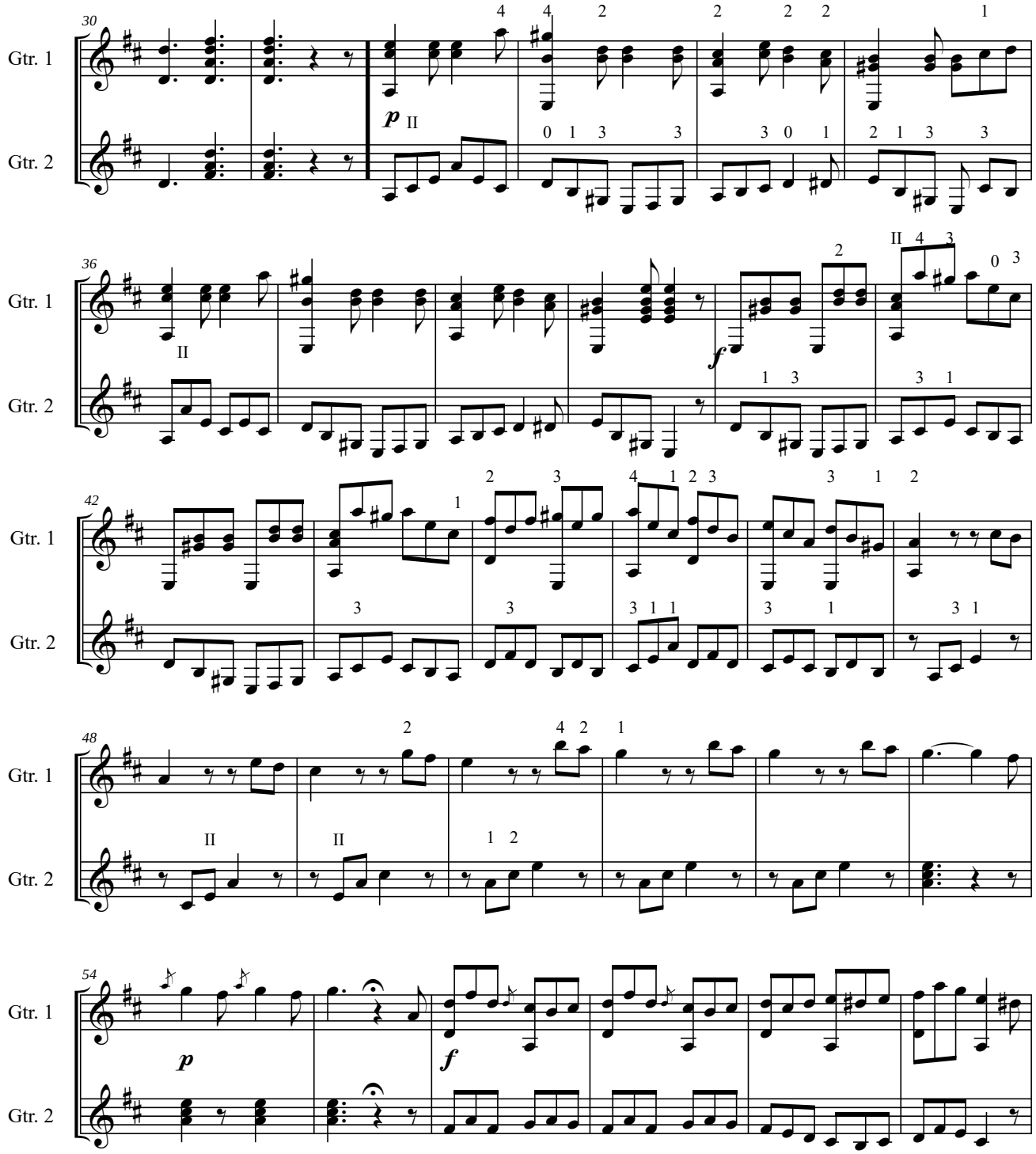

Largo
L`ALLIEVO
Guitar 1
IL MAESTRO
Guitar 2
p
Gtr. 1
Gtr. 2
LARGHETTO
f

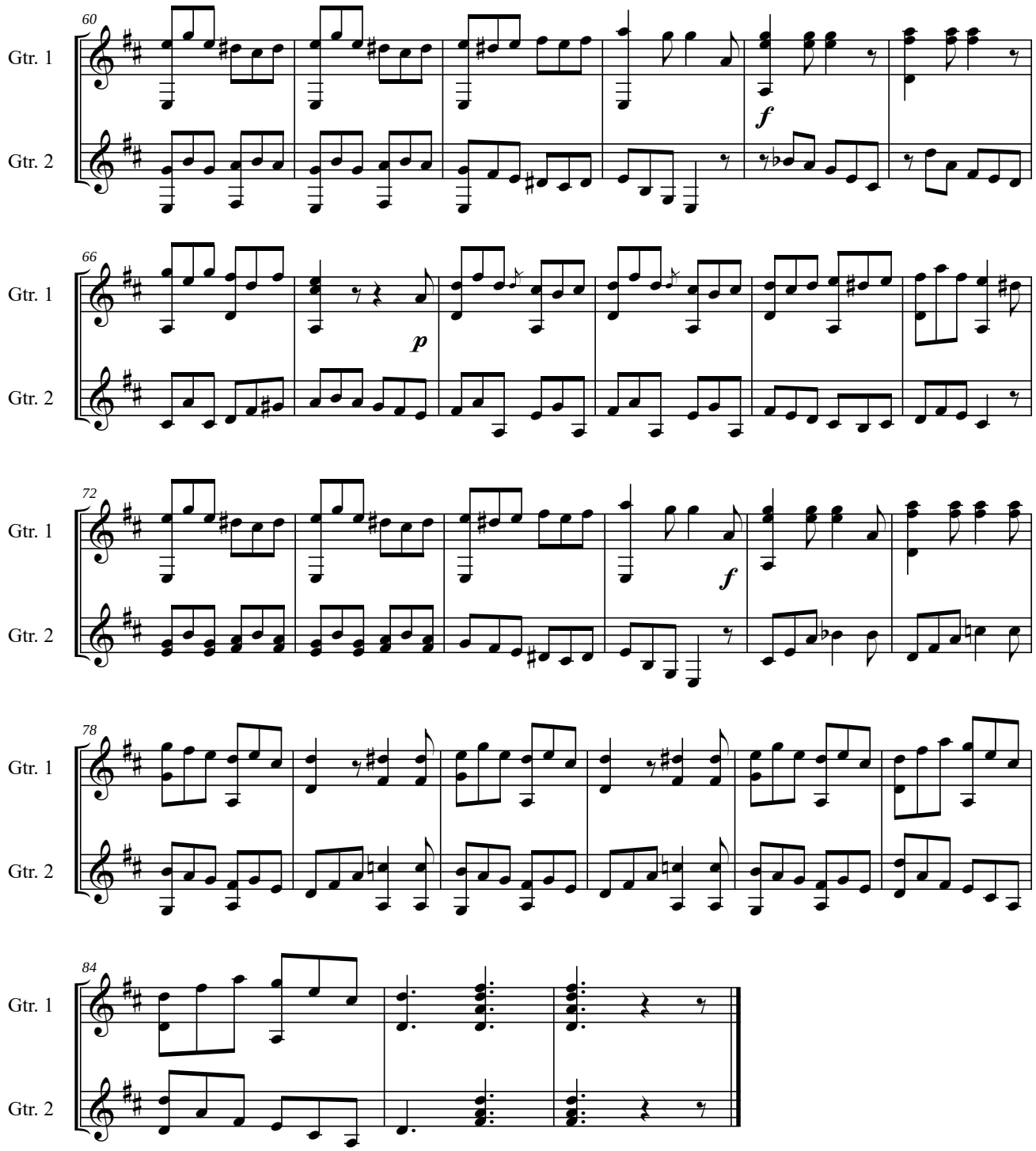

15
Gtr. 1
Gtr. 2
2
4 3
18
Gtr. 1
Gtr. 2
1 2 1 4
3 1 2 4
4 3
21
Gtr. 1
Gtr. 2
3
4 3 1 2 0
24
Gtr. 1
Gtr. 2
1 4 3
2 4 4
3 4 2
27
Gtr. 1
Gtr. 2
2 4 3 3 2
3


Largo
30
Gtr. 1
Gtr. 2
33
Gtr. 1
Gtr. 2
36
Gtr. 1
Gtr. 2

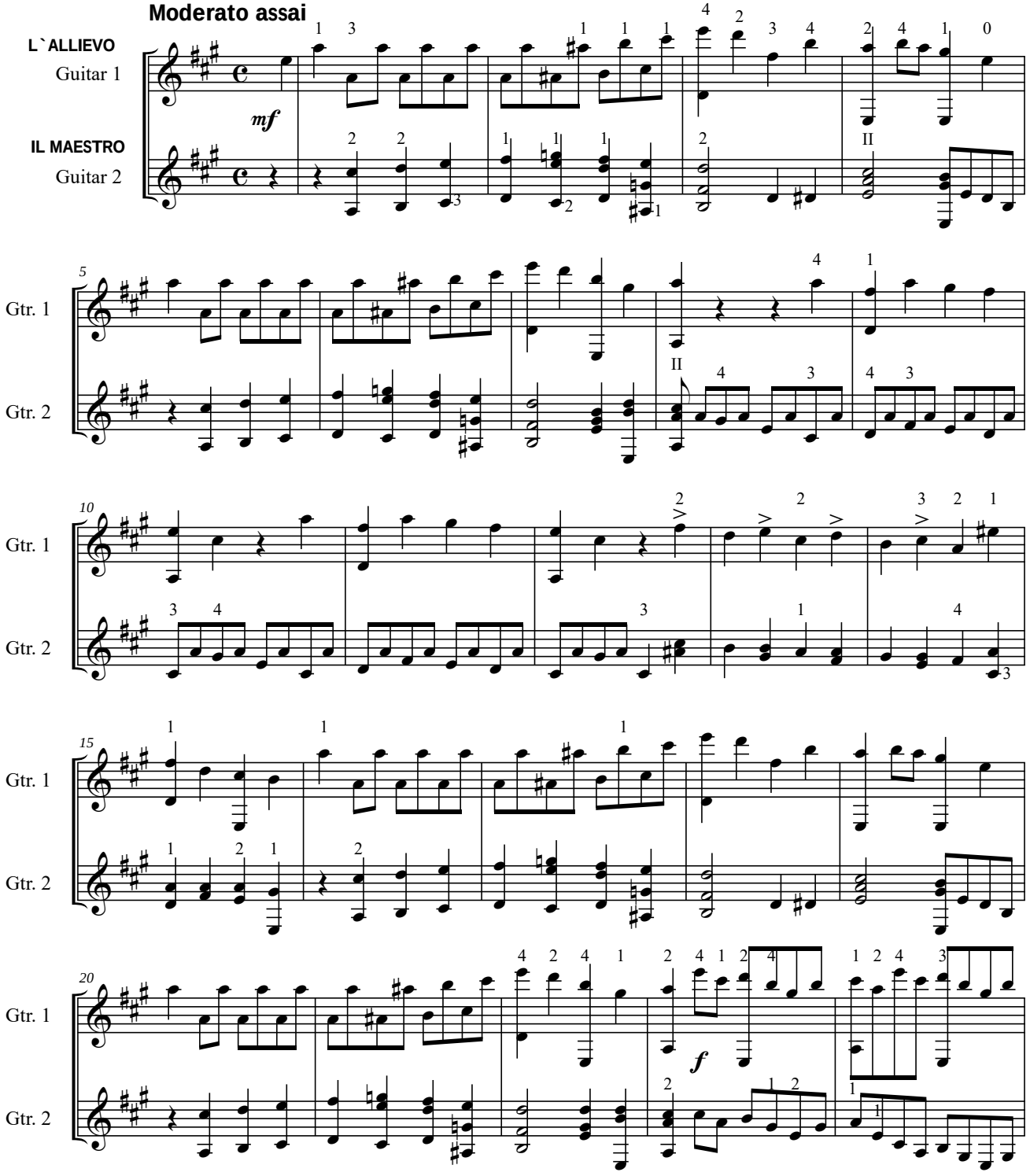
23.LEZIONE

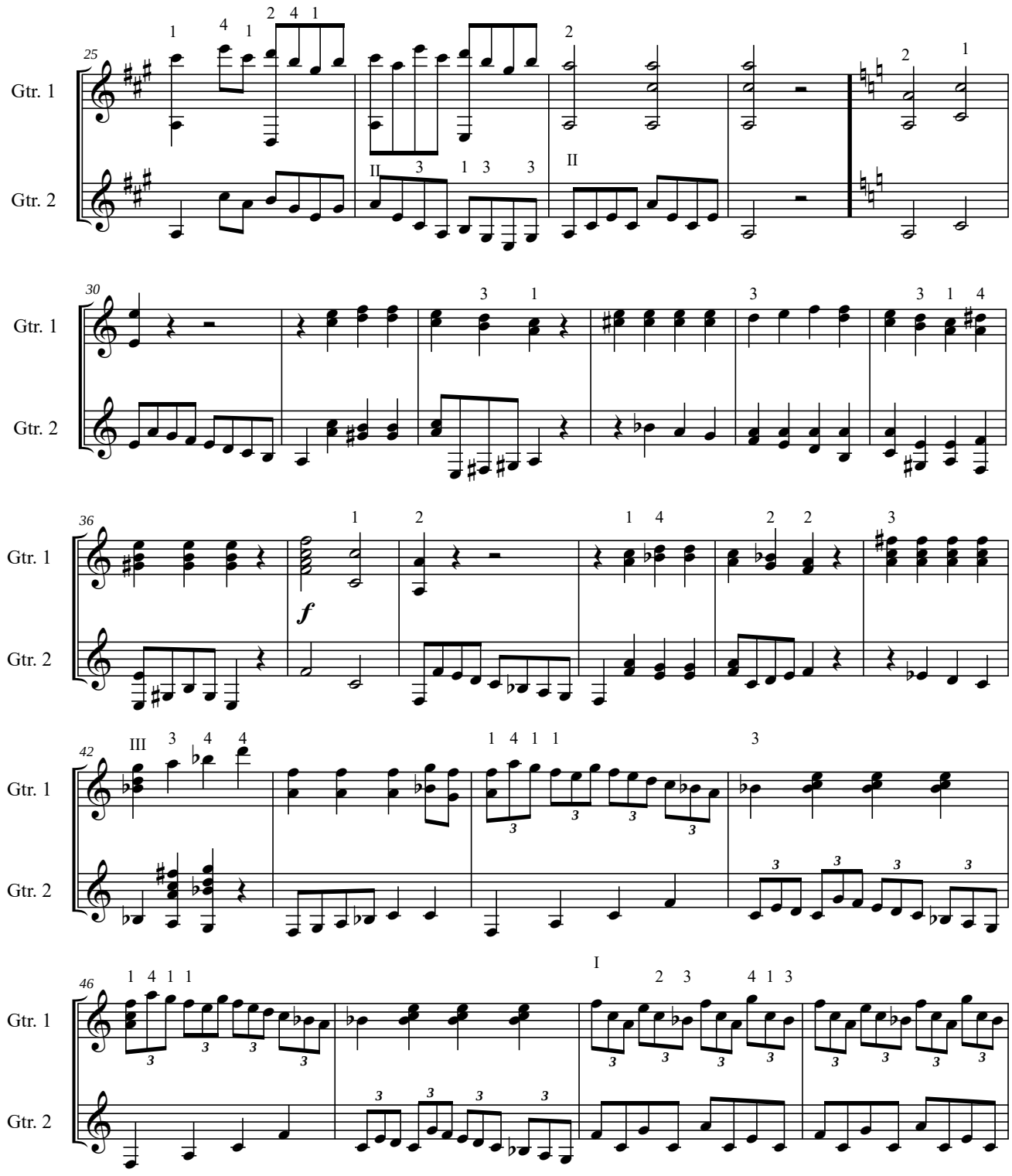

Allegretto
L`ALLIEVO
Guitar 1
IL MAESTRO
Guitar 2
Gtr. 1
Gtr. 2
6
12
18
24


30
Gtr. 1
Gtr. 2
p
II
36
II
f
42
48
54
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
mf
Gtr. 1
Gtr. 2
f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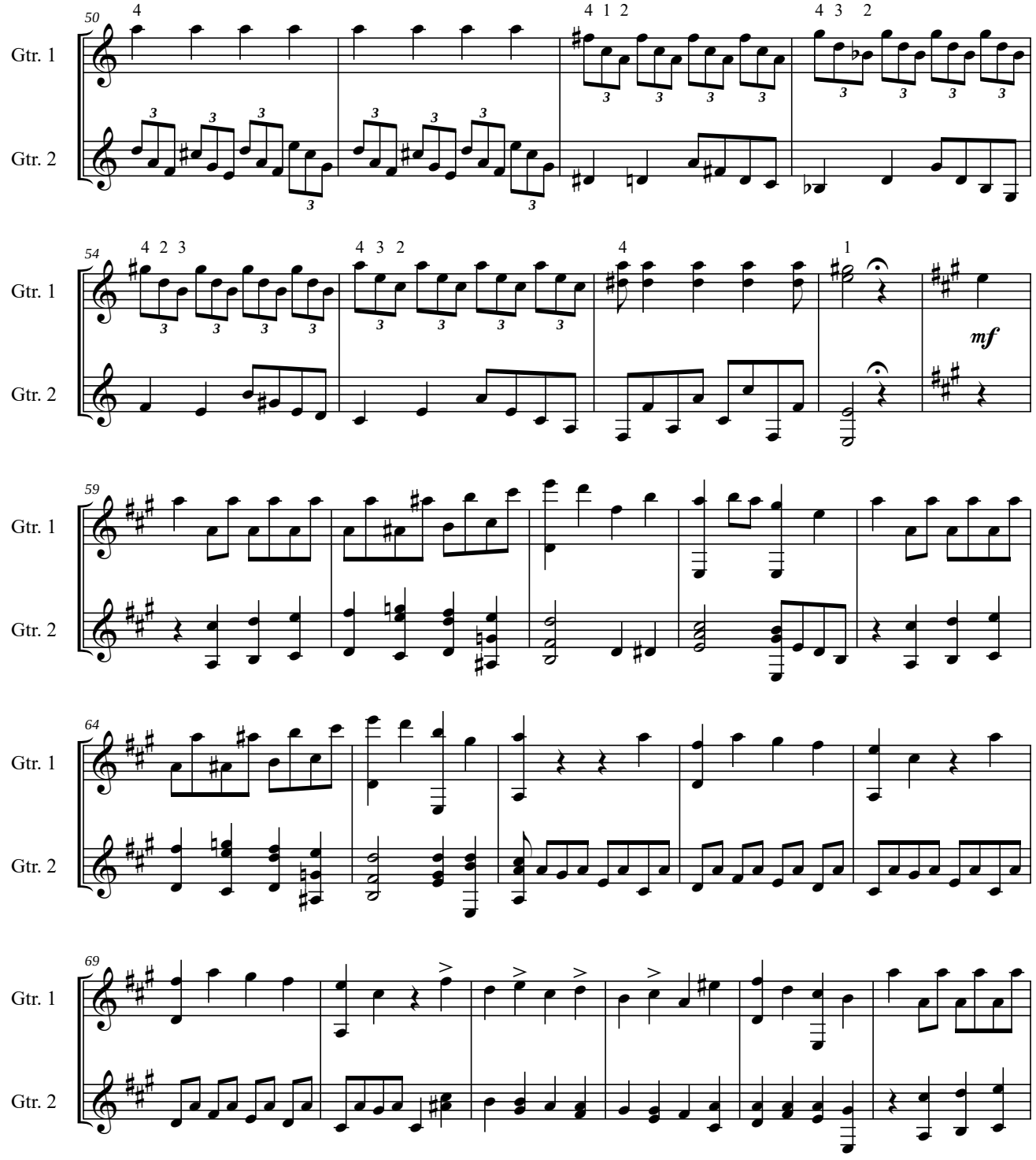
Gtr. 1
Gtr. 2
30
Gtr. 1
Gtr. 2
36
Gtr. 1
Gtr. 2
f
42
Gtr. 1
Gtr. 2
46
Gtr. 1
Gtr. 2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Gtr. 2
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4 3 2
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1
mf
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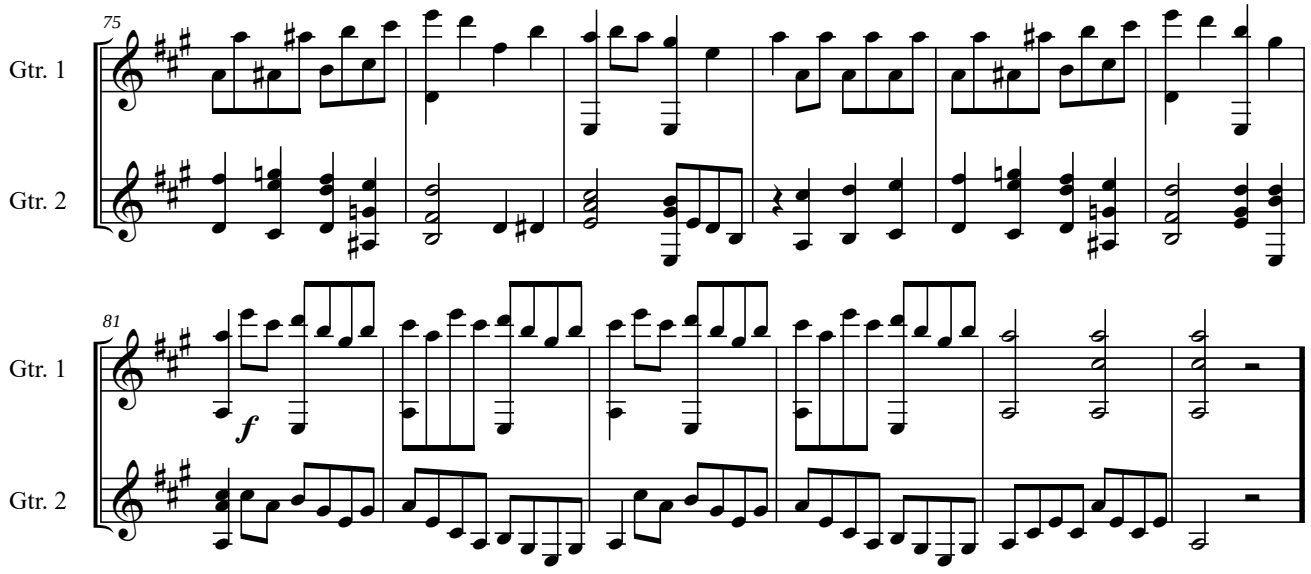
64
69


75
Gtr. 1
Gtr. 2
81
Gtr. 1
Gtr. 2
f

Methode Complette de Guitare ou Lyre

Composee Expressement 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

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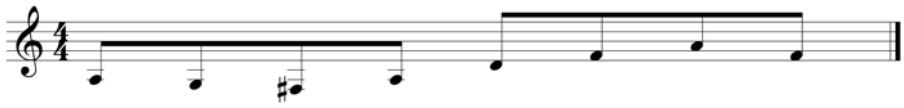
Appendiks 1

Endring av originalnoter – trykkfeil

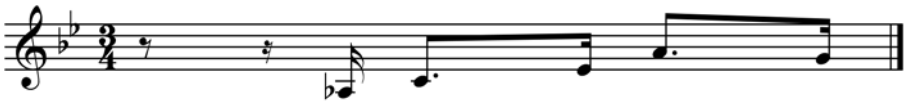
1. Lecon 1 - Takt 14, Gitar 2



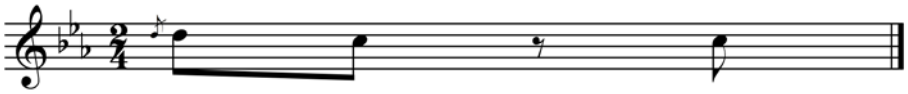
2. Lecon 12 - Takt 24, Gitar 2

3. Lecon 13 - Takt 5, Gitar 1

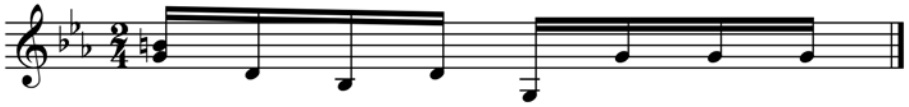
4. Lecon 13 - Takt 6, Gitar 2



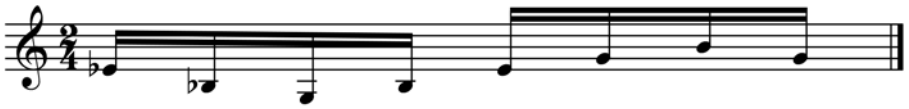
5. Lecon 14 - Takt 12, Gitar 1



6. Lecon 14 - Takt 38, Gitar 2



7. Lecon 15 - Takt 36 og 38, Gitar 2



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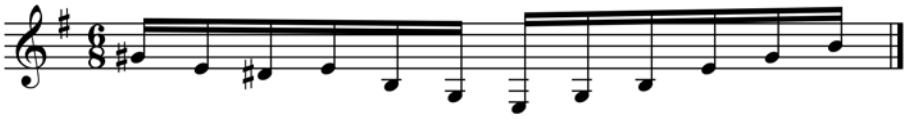
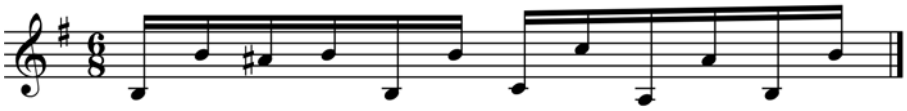
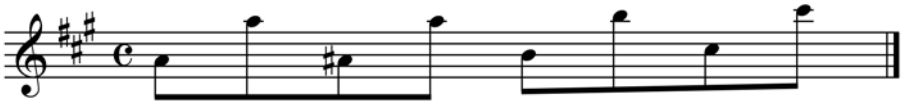


9. Lecon 22 - Takt 27, Gitar 2



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

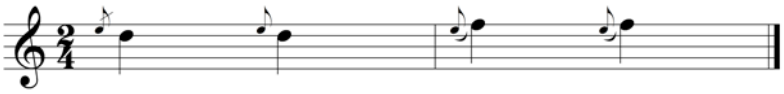


APPENDIKS 2

ORNAMENTER

Op 27 Methode Complette

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 DESRIVIERES

Amateur.

Par

Ferdinando Carulli.

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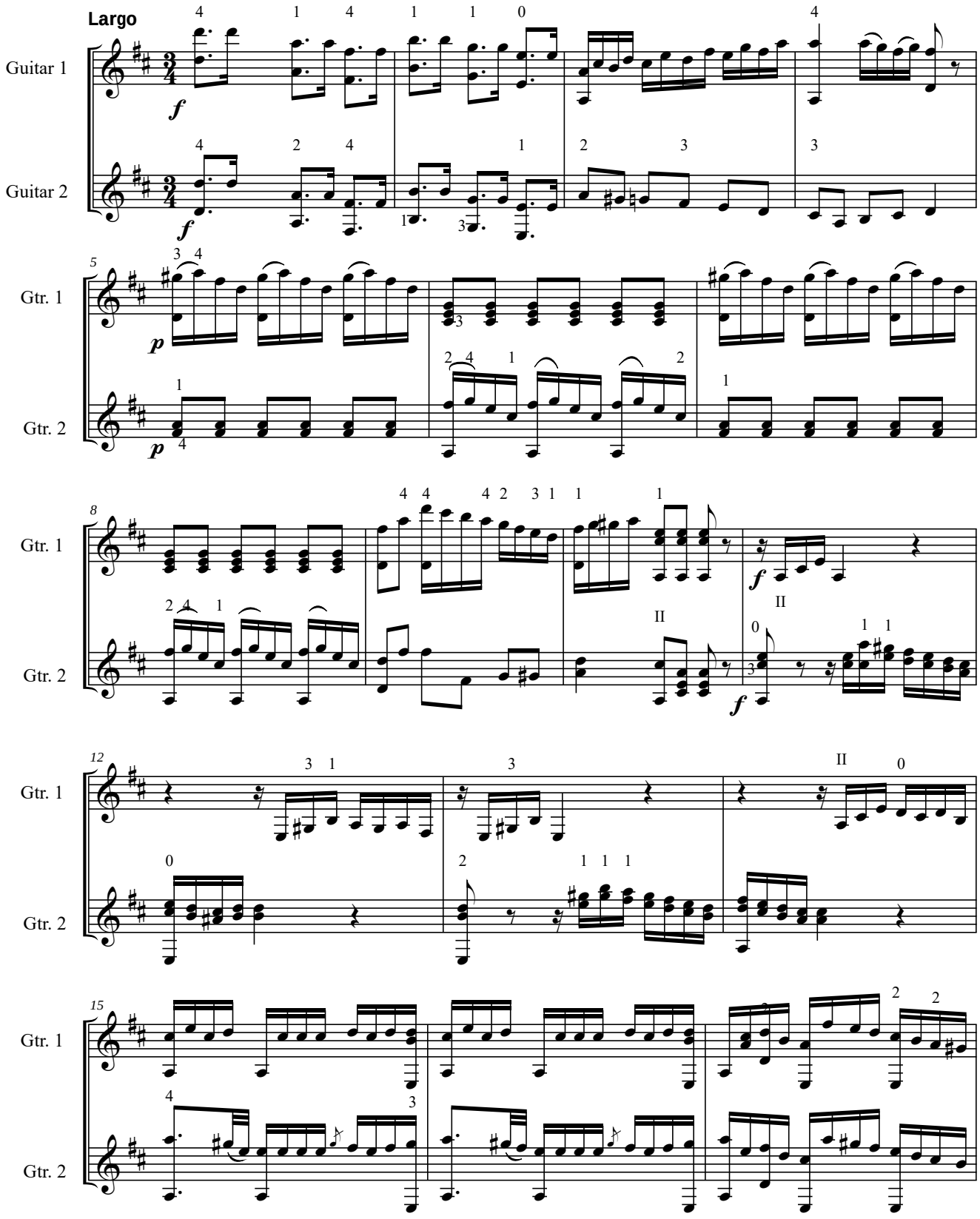
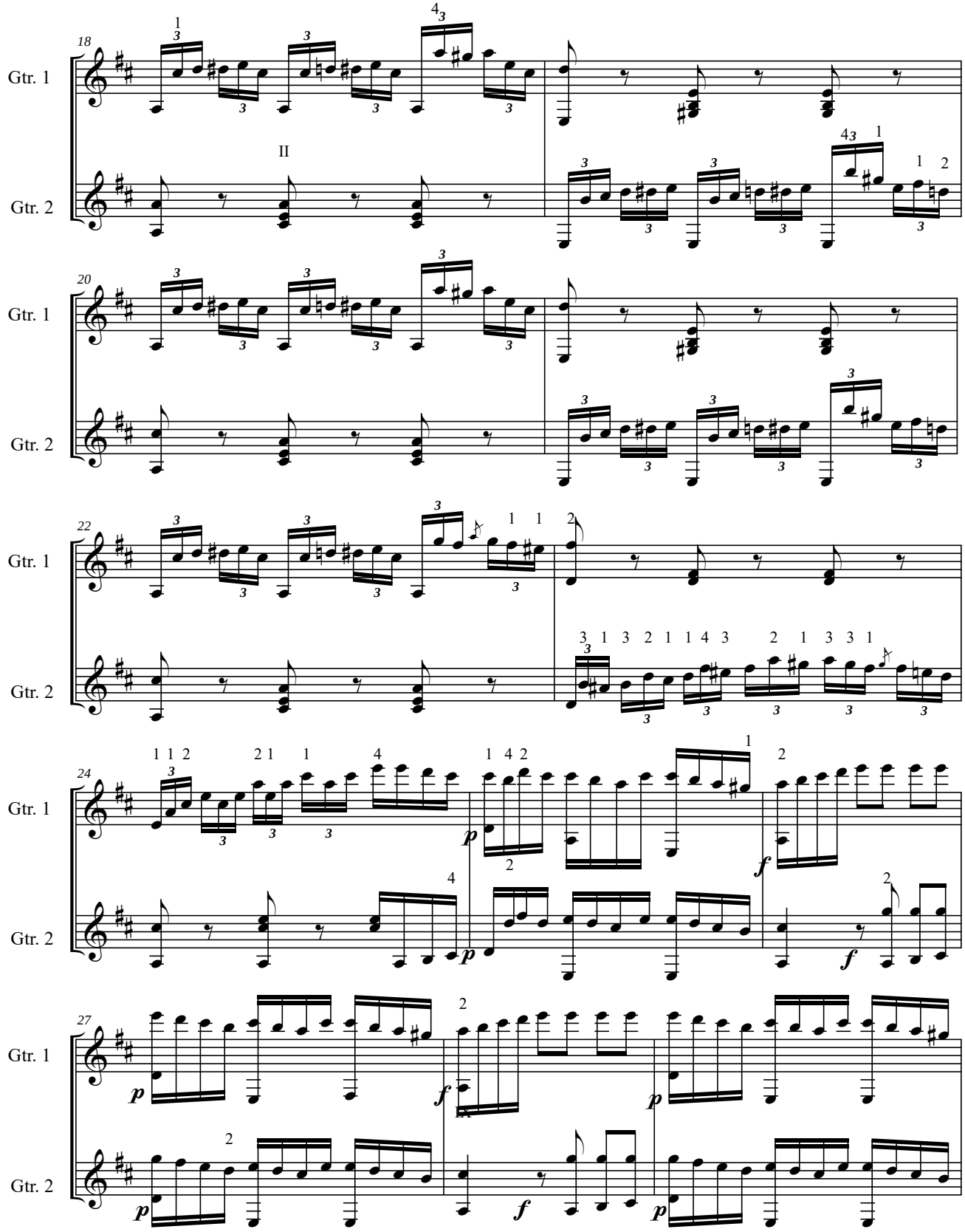
par FERDINANDO CARULLI OPERA 34
I DUO

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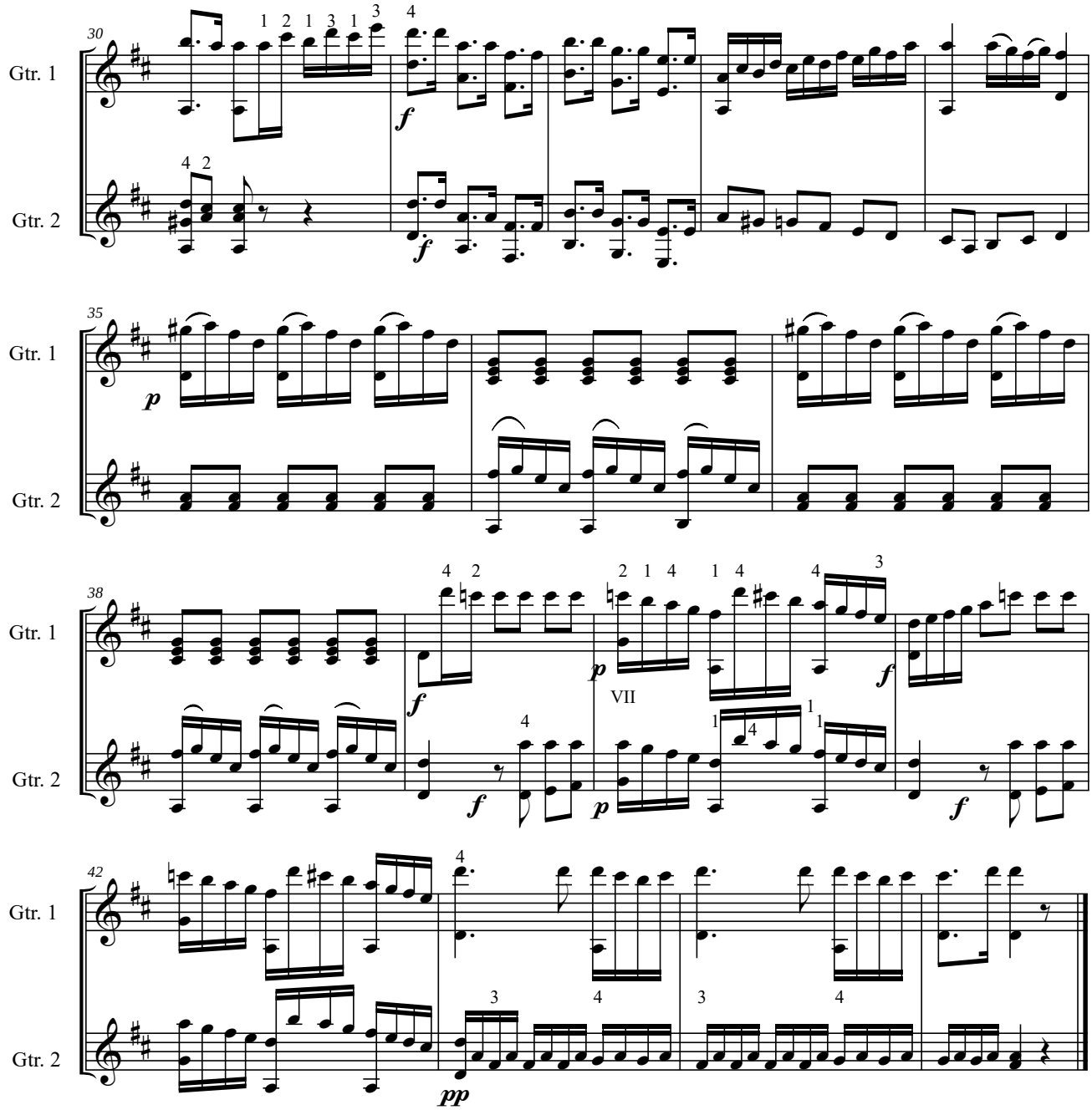
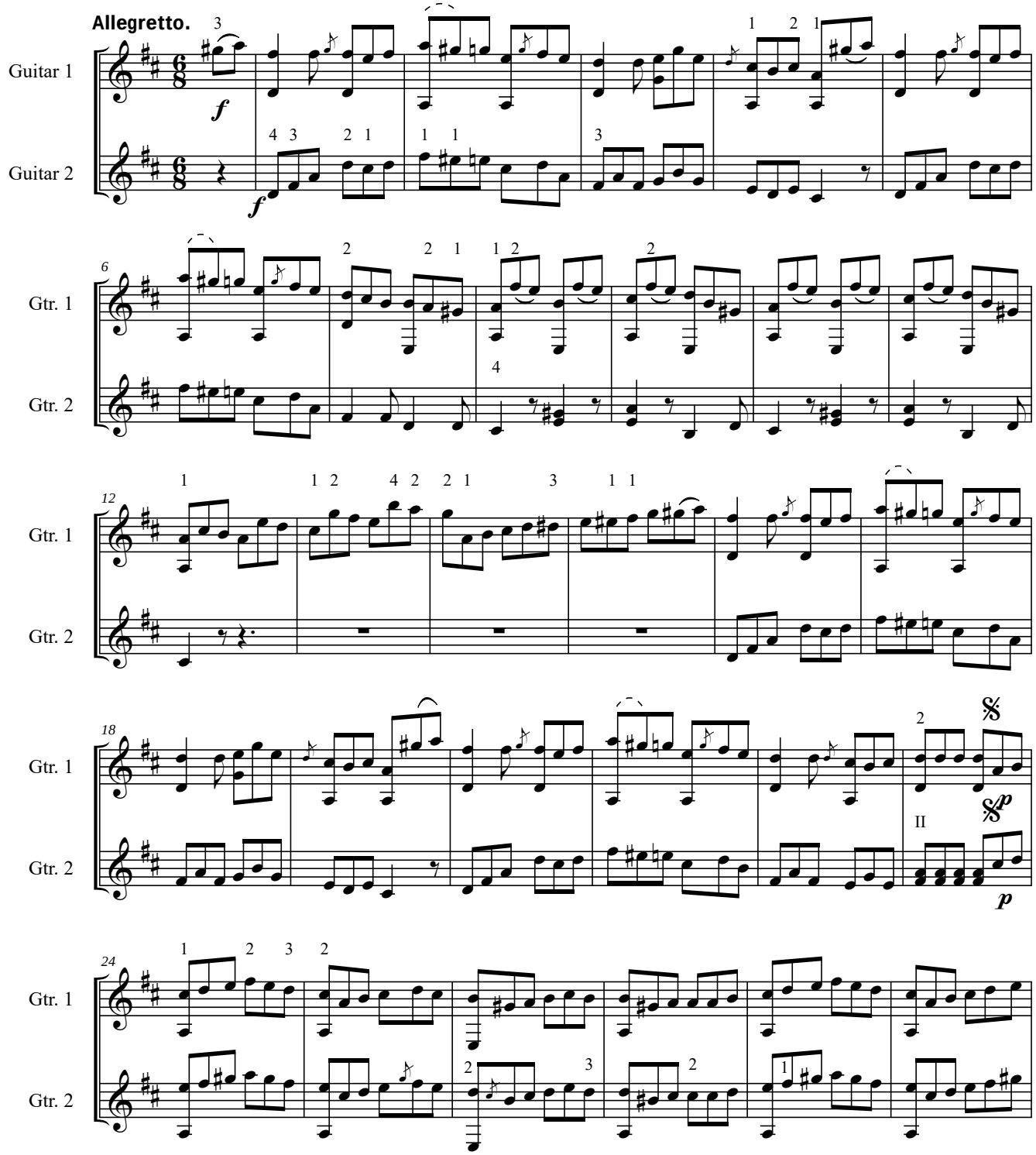
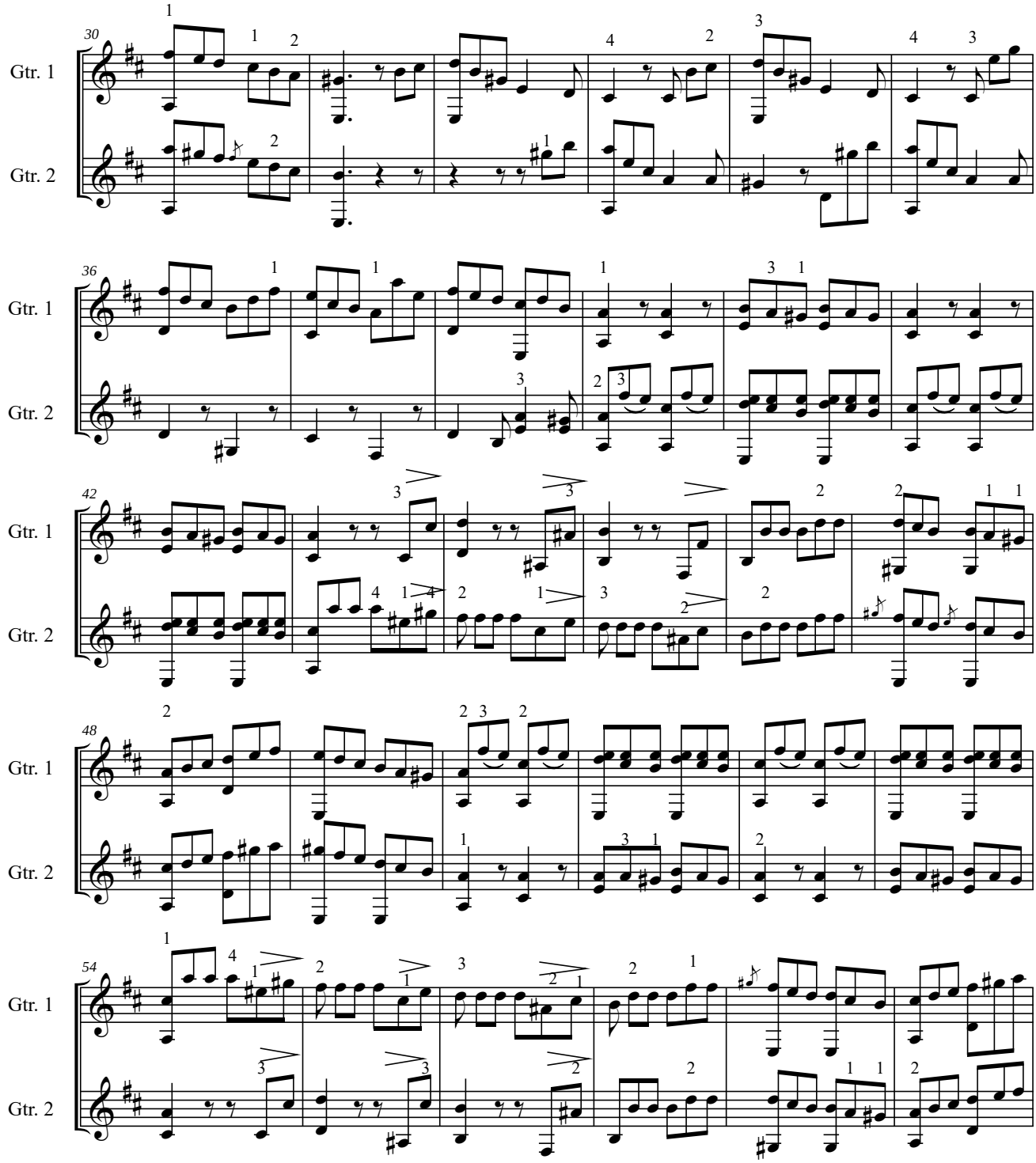
Gtr. 1
Gtr. 2
II
20
Gtr. 1
Gtr. 2
22
Gtr. 1
Gtr. 2
24
Gtr. 1
Gtr. 2
27
Gtr. 1
Gtr. 2


30
Gtr. 1
Gtr. 2
f
35
p
38
VII
42
pp

RONDEAU.

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Gtr. 1
Gtr. 2
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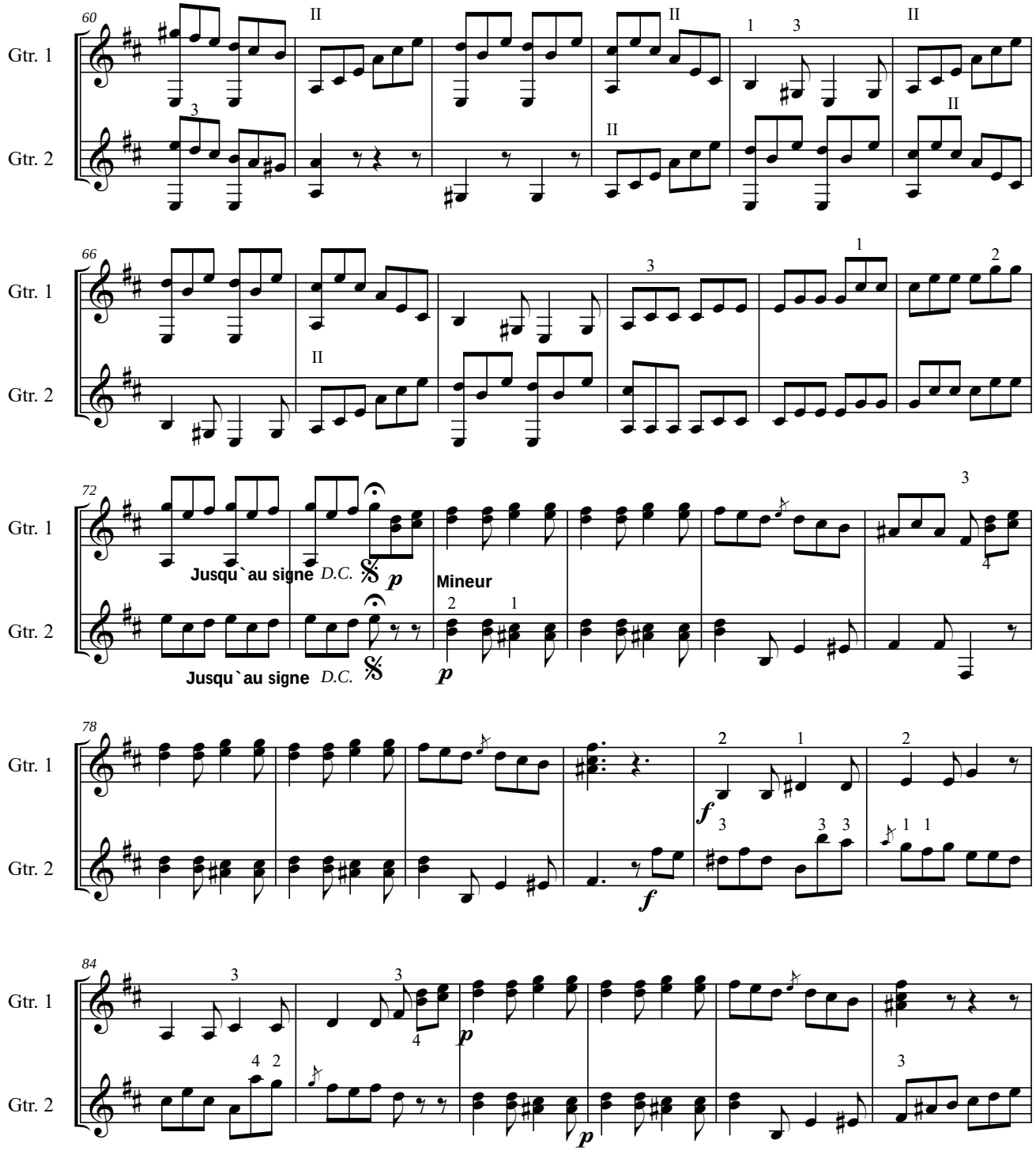
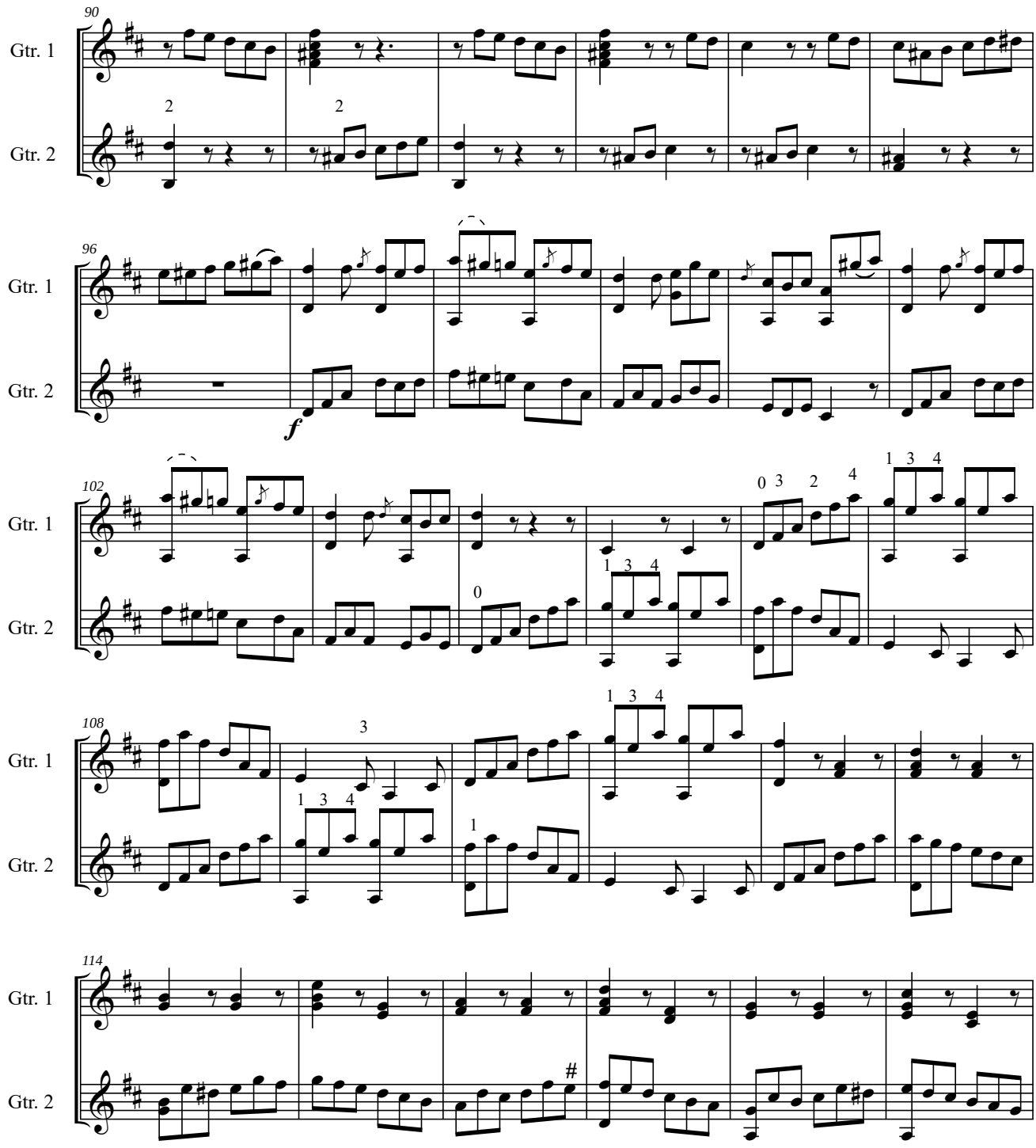
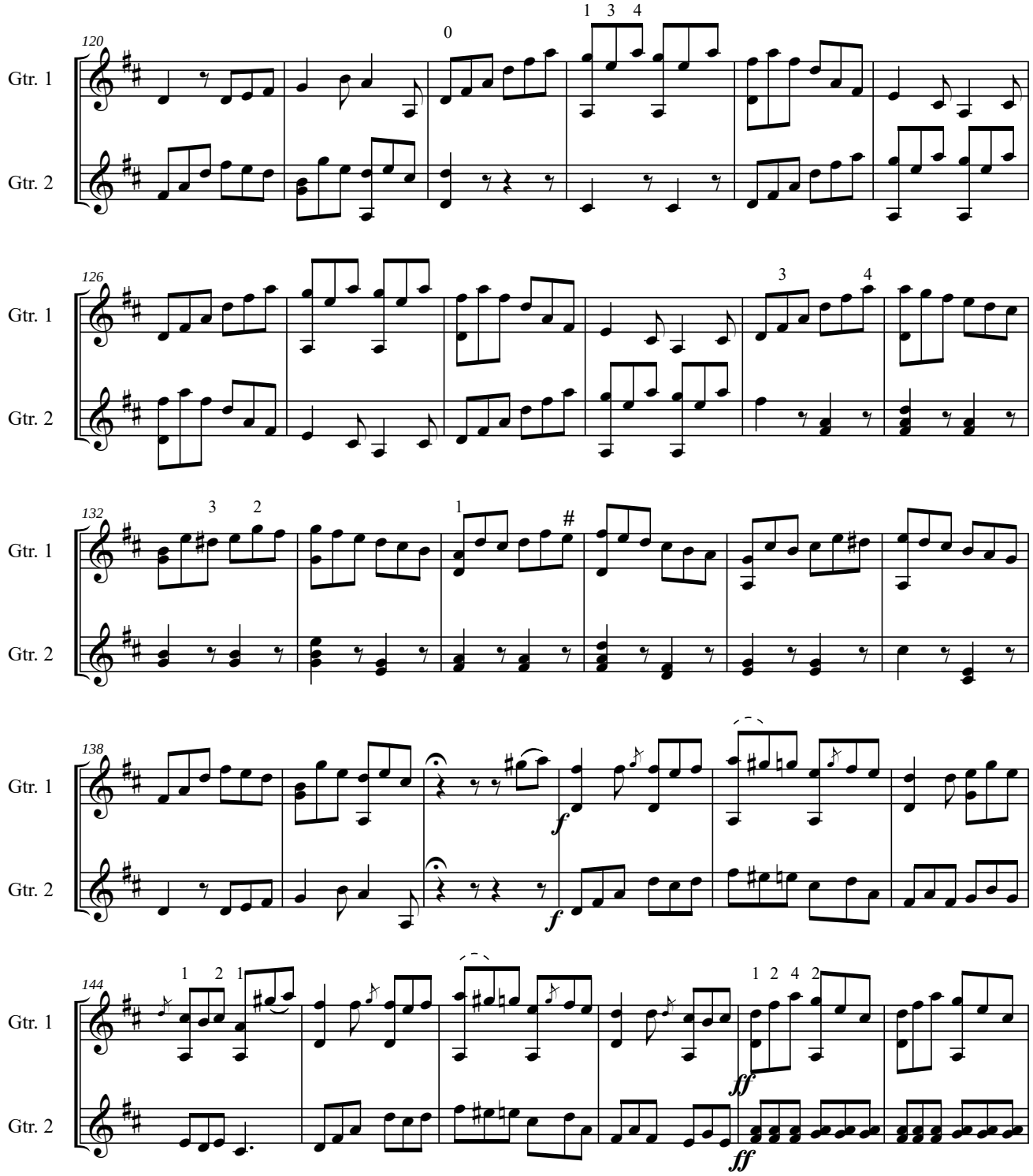
Gtr. 1
Gtr. 2
42
Gtr. 1
Gtr. 2
48
Gtr. 1
Gtr. 2
54
Gtr. 1
Gtr. 2


60
Gtr. 1
Gtr. 2
66
72
Jusqu`au signe D.C.
Mineur
78
84


90
Gtr. 1
Gtr. 2
96
Gtr. 1
Gtr. 2
f
102
Gtr. 1
Gtr. 2
108
Gtr. 1
Gtr. 2
114
Gtr. 1
Gtr. 2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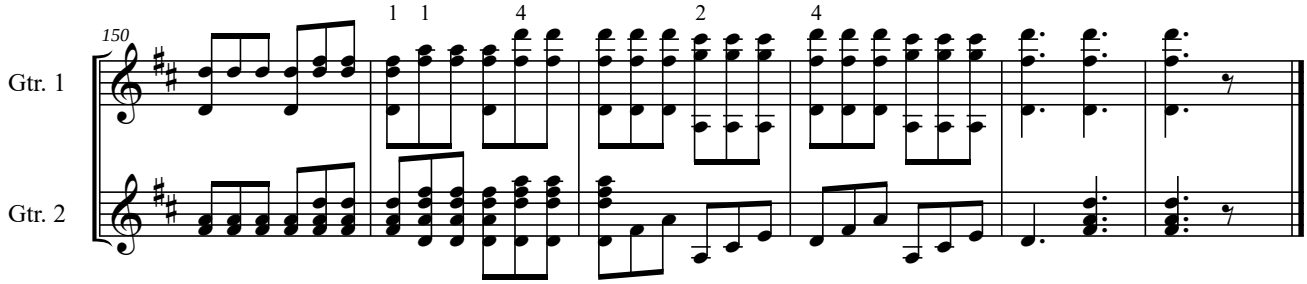
Gtr. 2
126
132
138
144
ff
ff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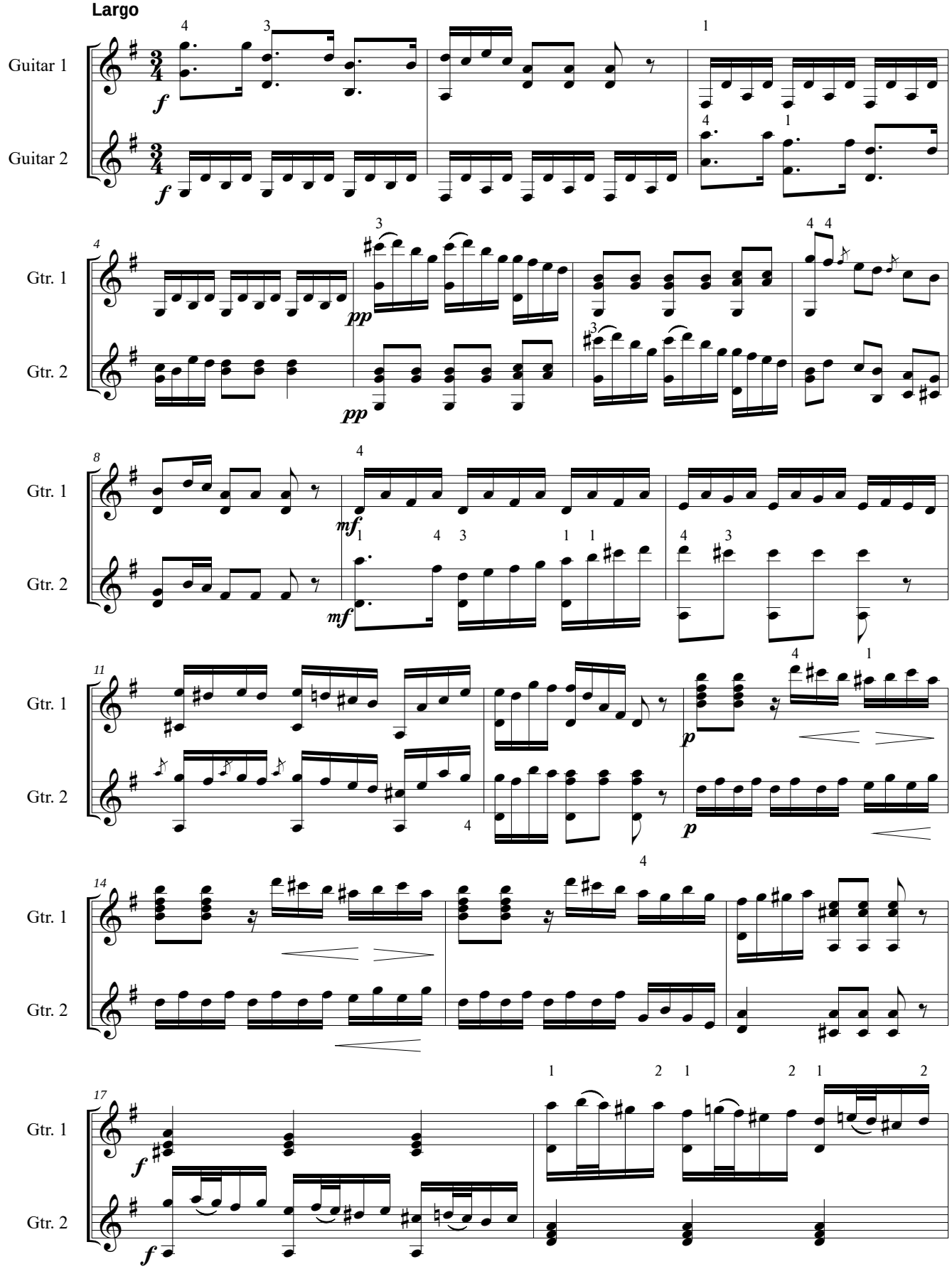
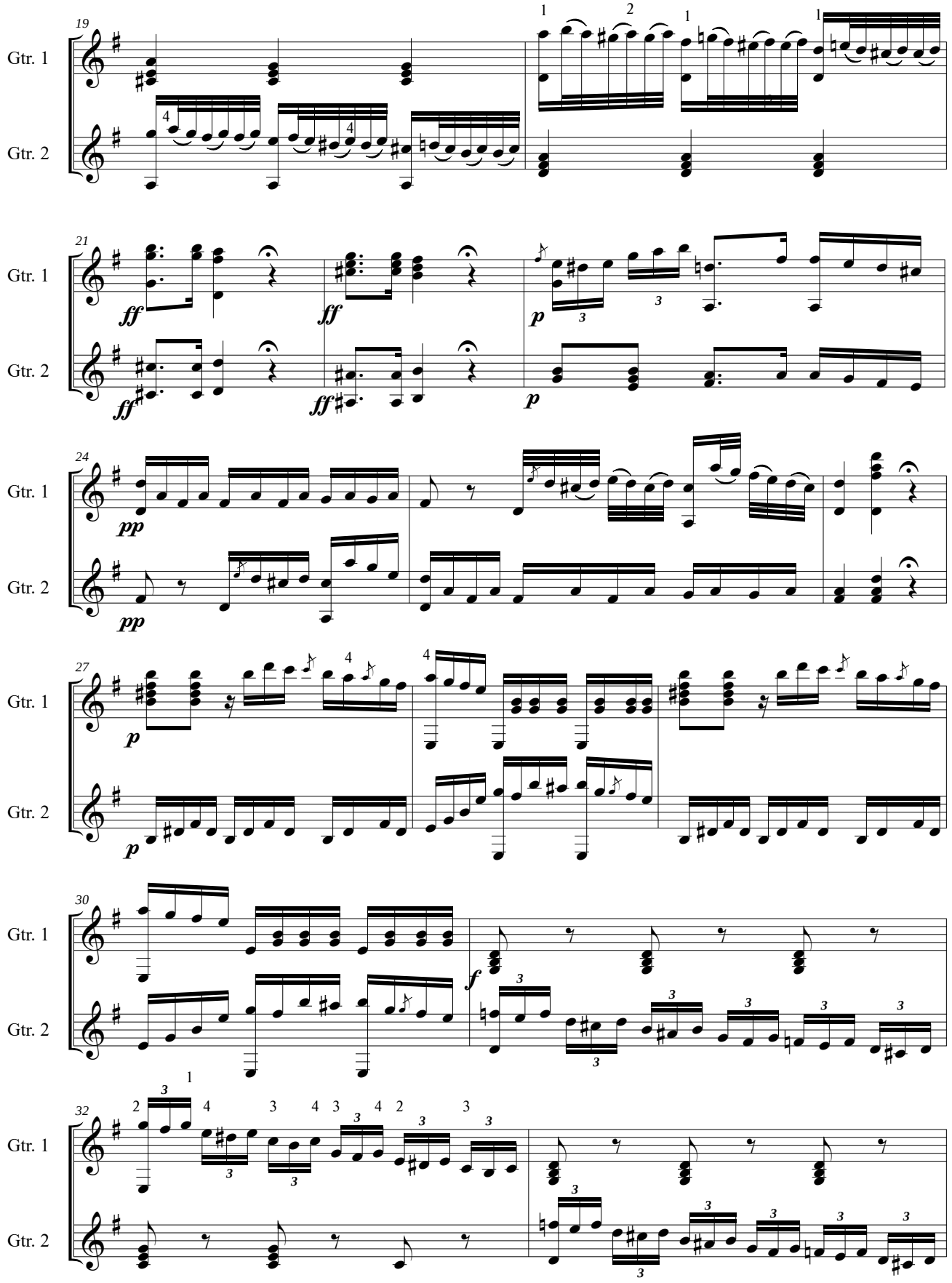
Gtr. 2
1 1
4
2
4

II DUO

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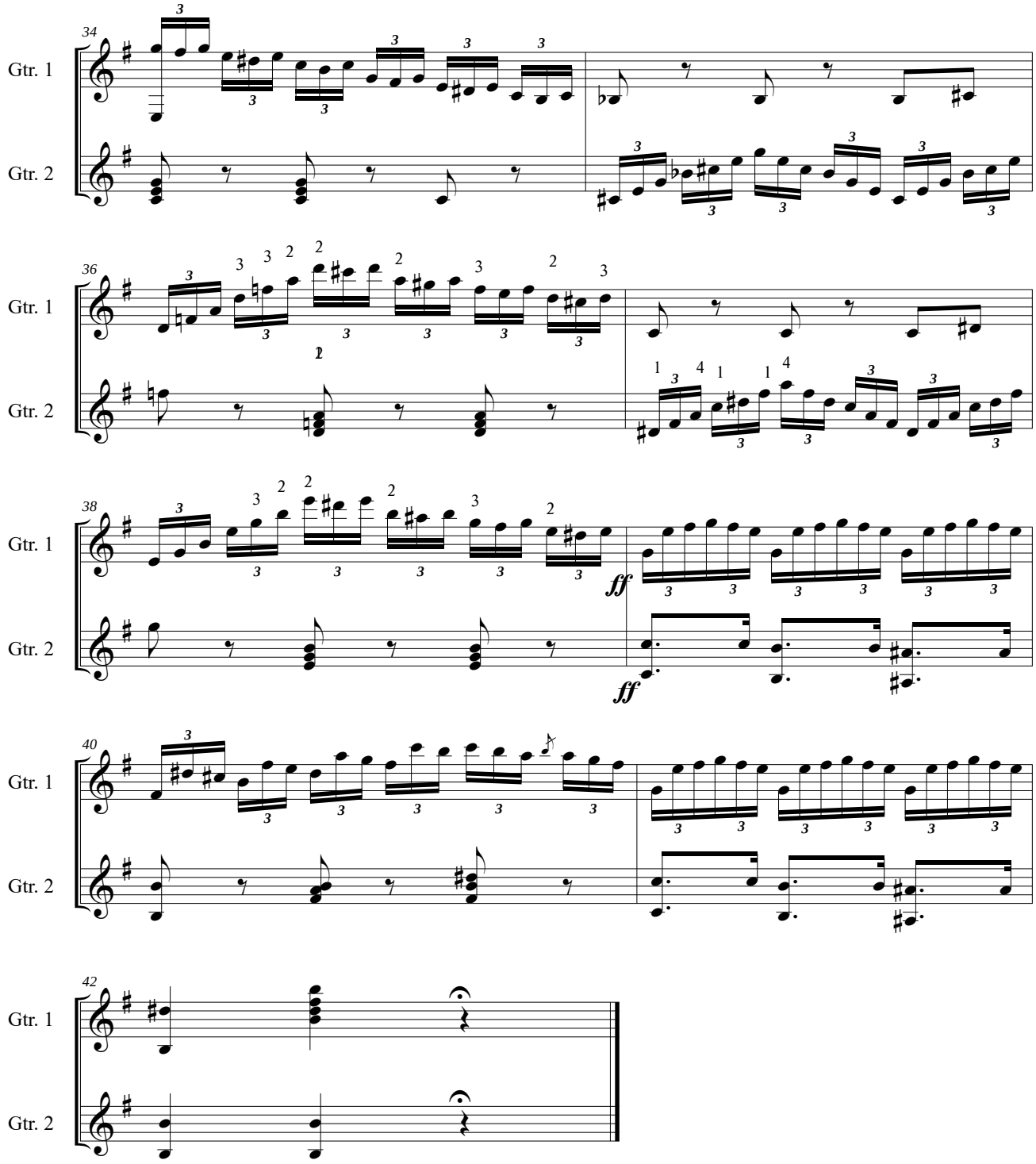
Gtr. 1
Gtr. 2
21
ff
p
24
pp
27
30
f
32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Gtr. 1
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36
Gtr. 1
Gtr. 2
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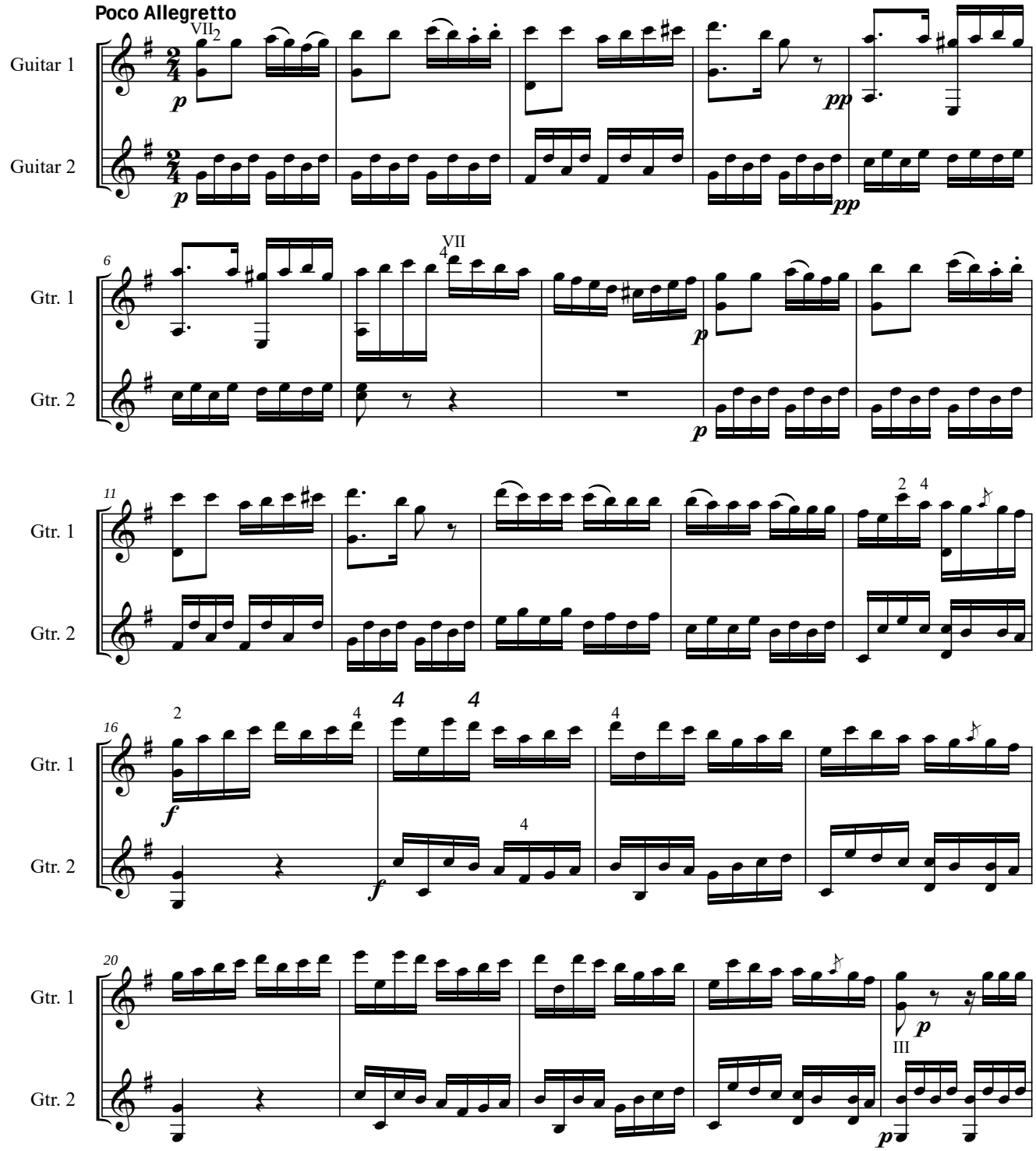
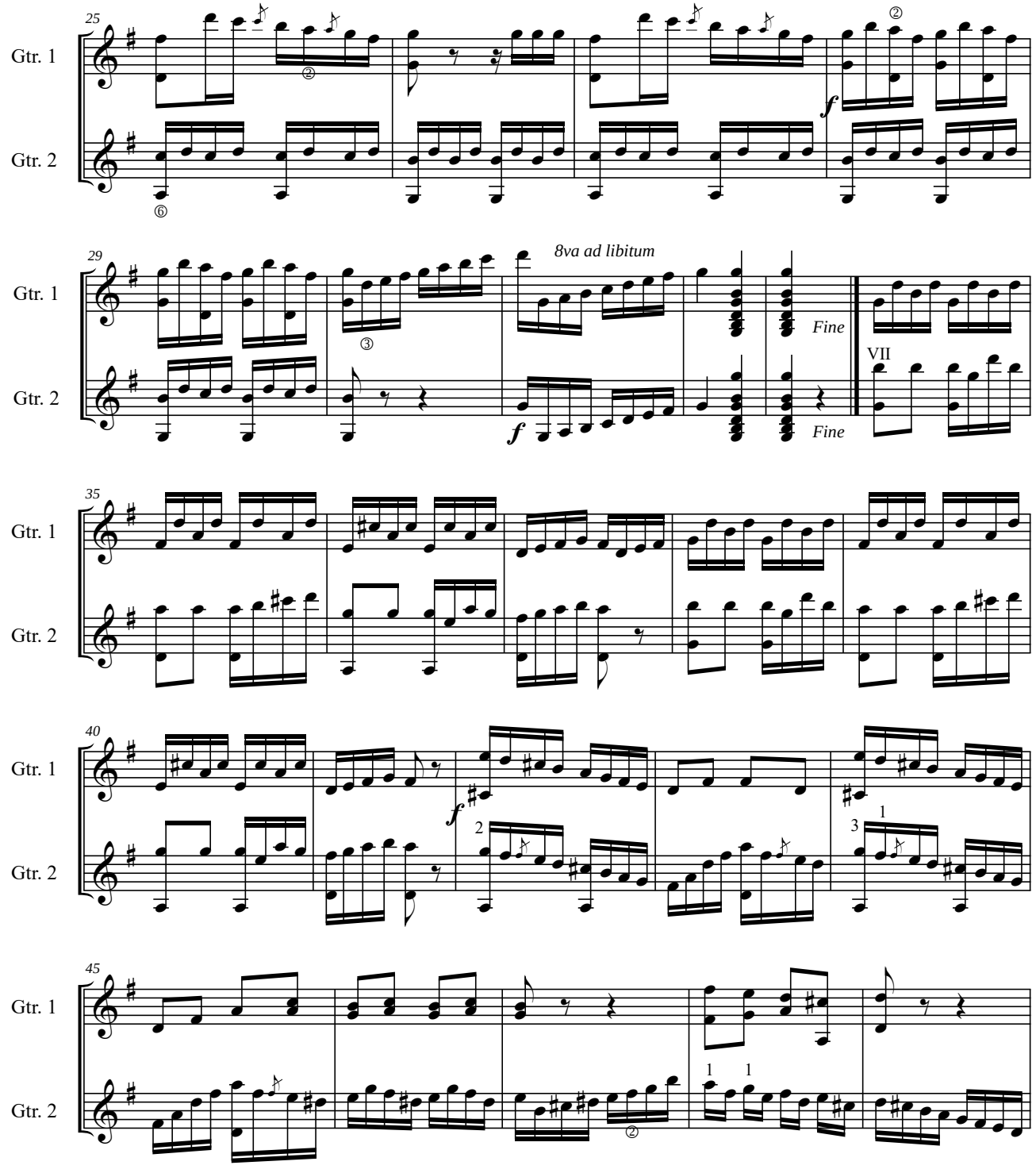
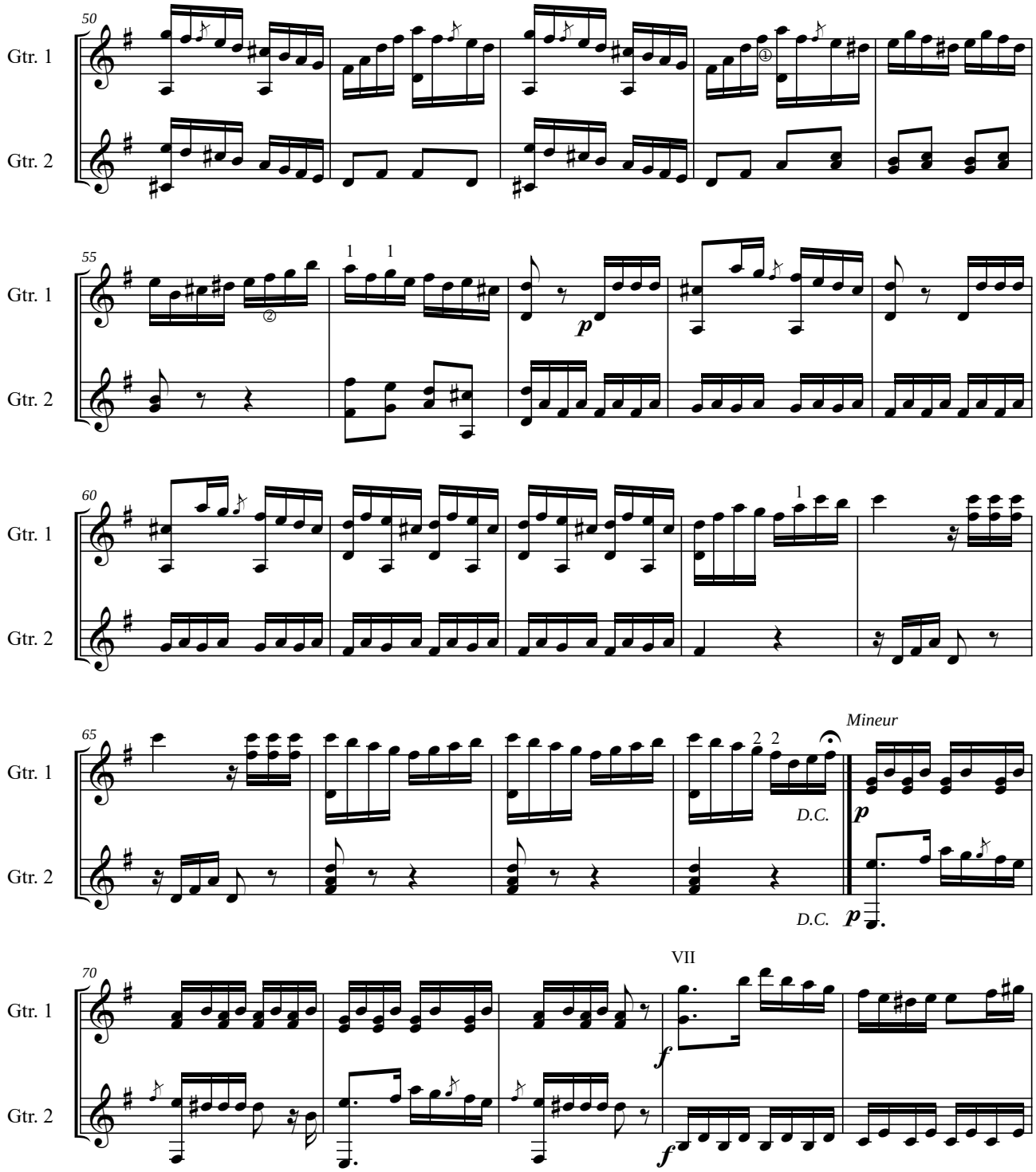
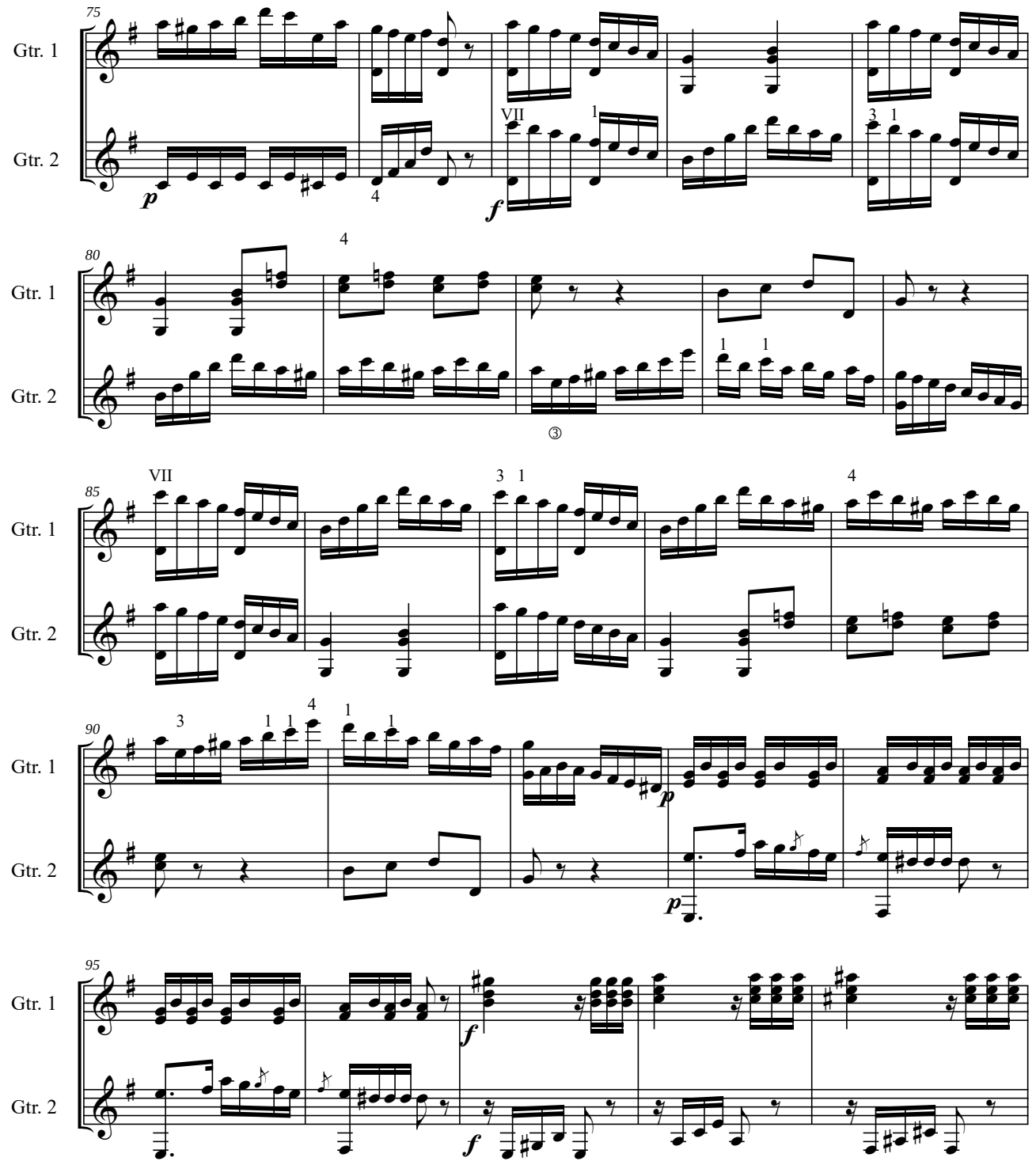
Gtr. 1
Gtr. 2
ff
ff
40
Gtr. 1
Gtr. 2
42
Gtr. 1
Gtr. 2

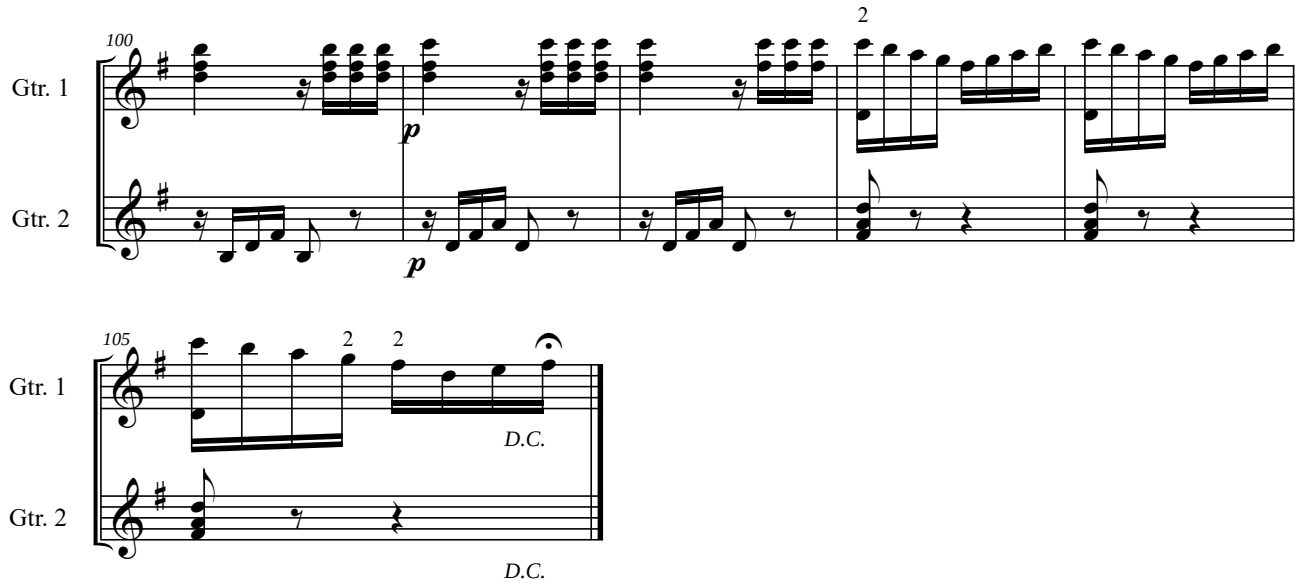
RONDEAU




25
Gtr. 1
Gtr. 2
f
29
8va ad libitum
Fine
VII
35
40
45


50
Gtr. 1
Gtr. 2
55
1
1
p
60
1
65
2
2
D.C.
Mineur
p
D.C.
p
70
VII
f
f


75
Gtr. 1
Gtr. 2
VII
80
85
90
95
f
p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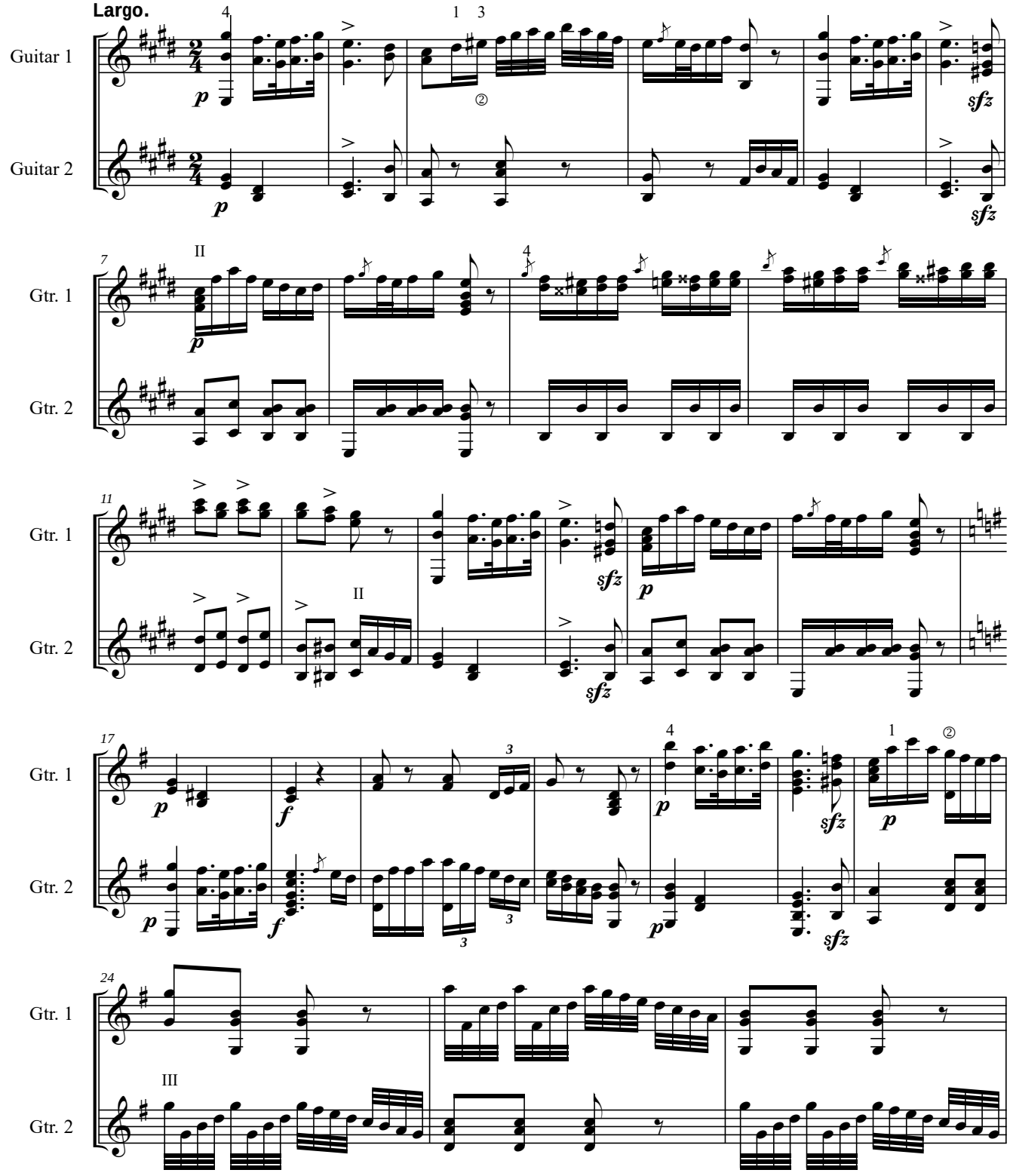
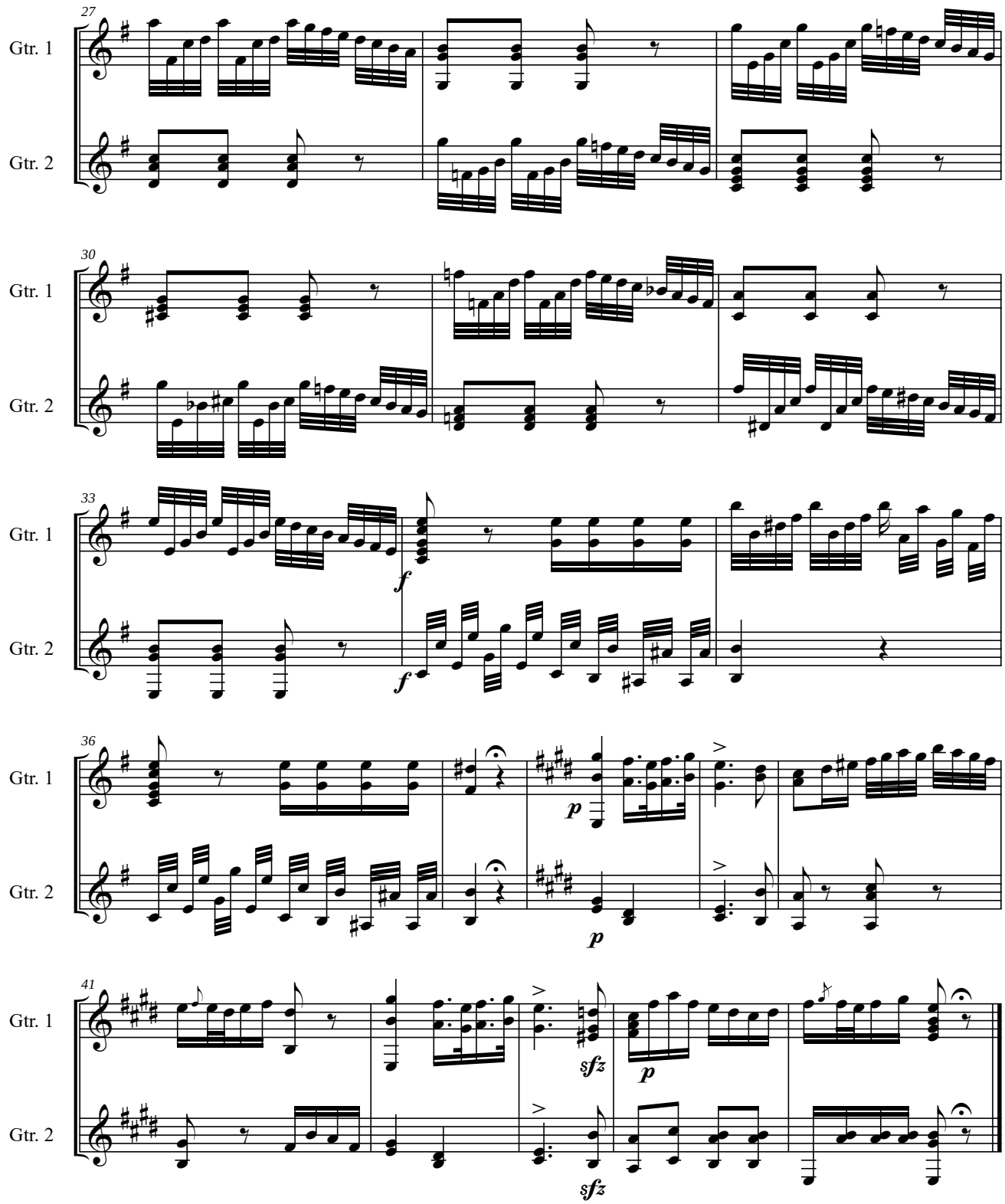
Gtr. 1
Gtr. 2
p
p
2

105
Gtr. 1
Gtr. 2
2
2
D.C.
D.C.

III DUO


Largo.
Guitar 1
Guitar 2
Gtr. 1
Gtr. 2
Gtr. 1
Gtr. 2
Gtr. 1
Gtr. 2
Gtr. 1
Gtr. 2


27
Gtr. 1
Gtr. 2
30
Gtr. 1
Gtr. 2
33
Gtr. 1
Gtr. 2
f
f
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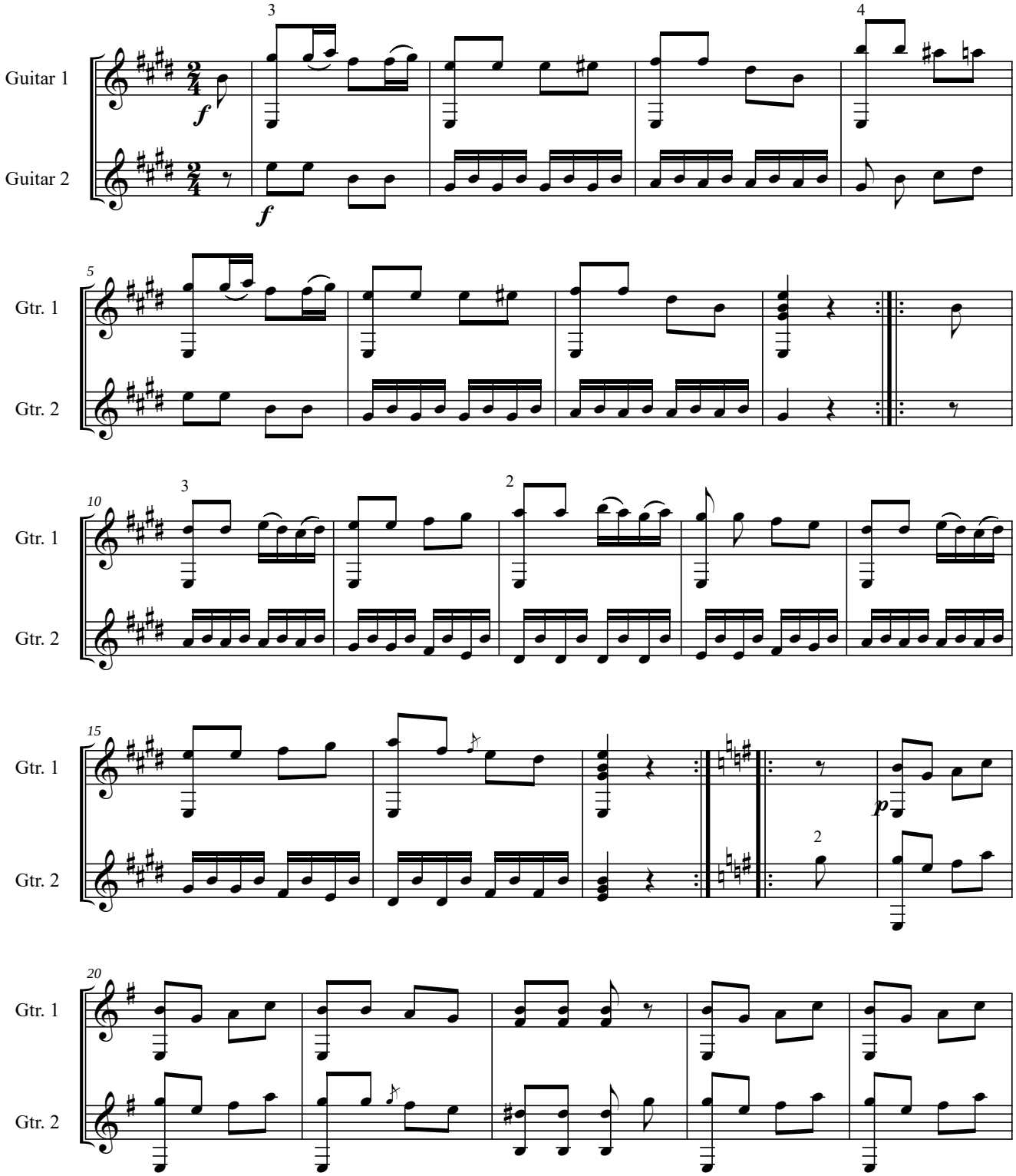
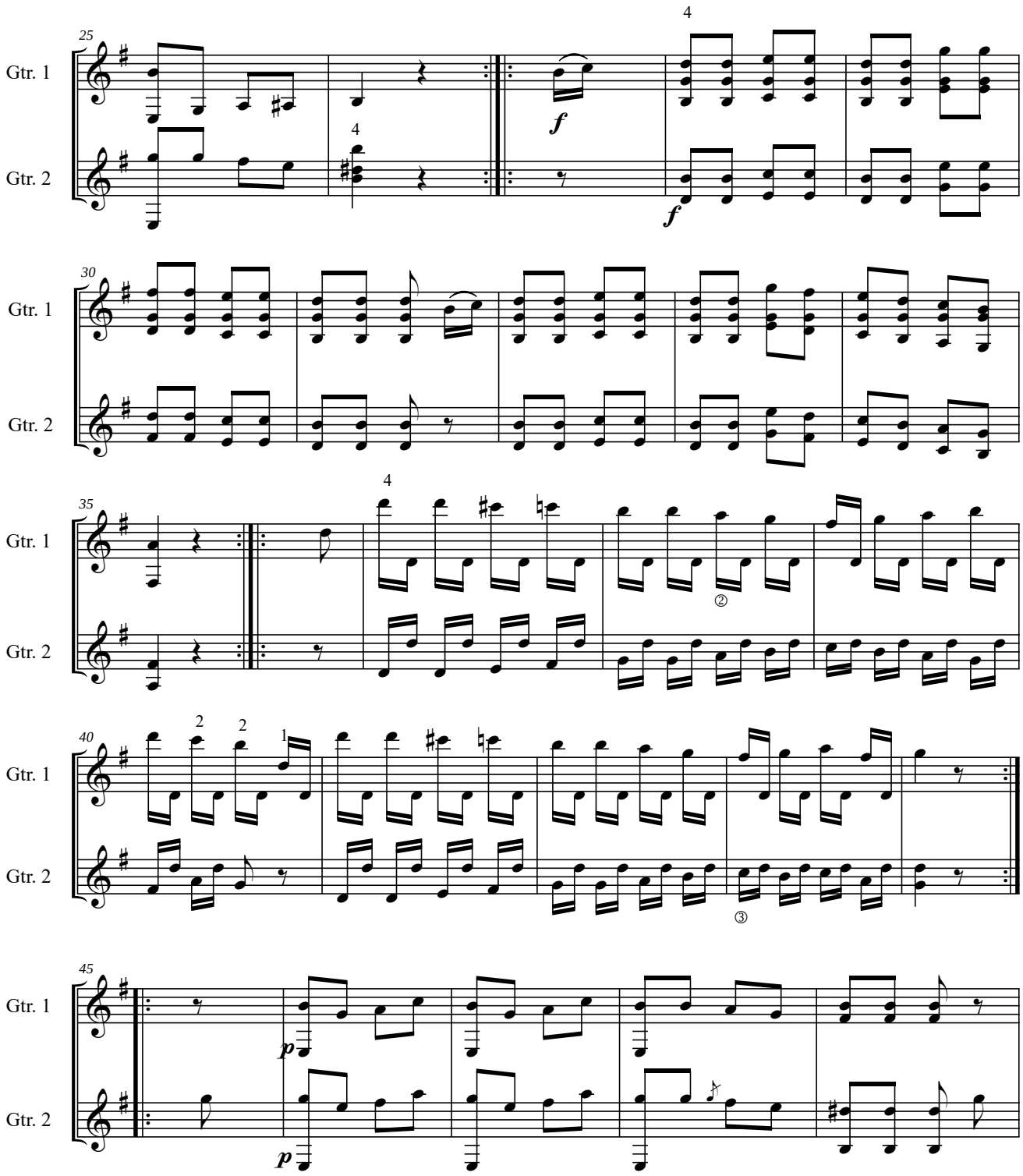
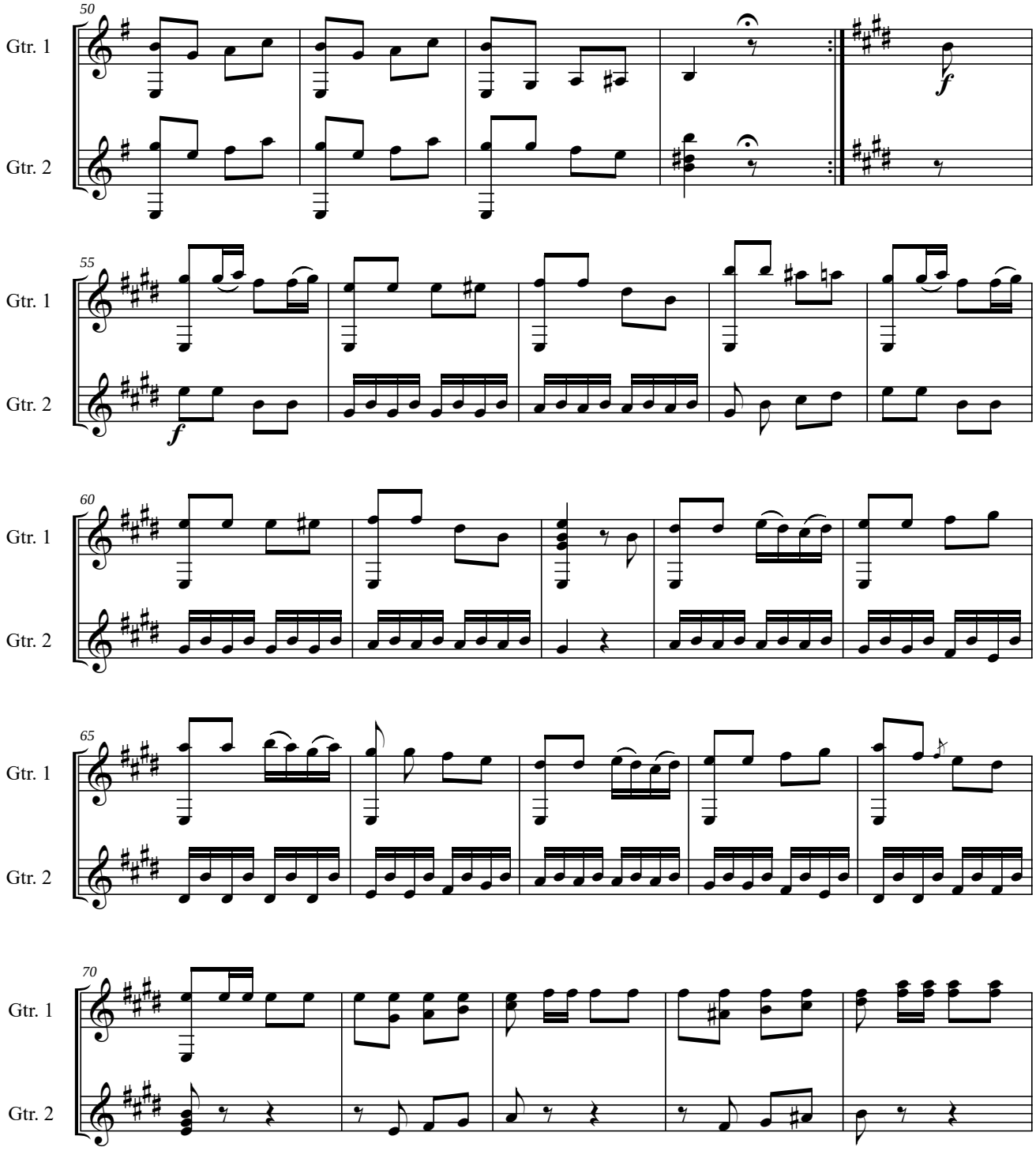
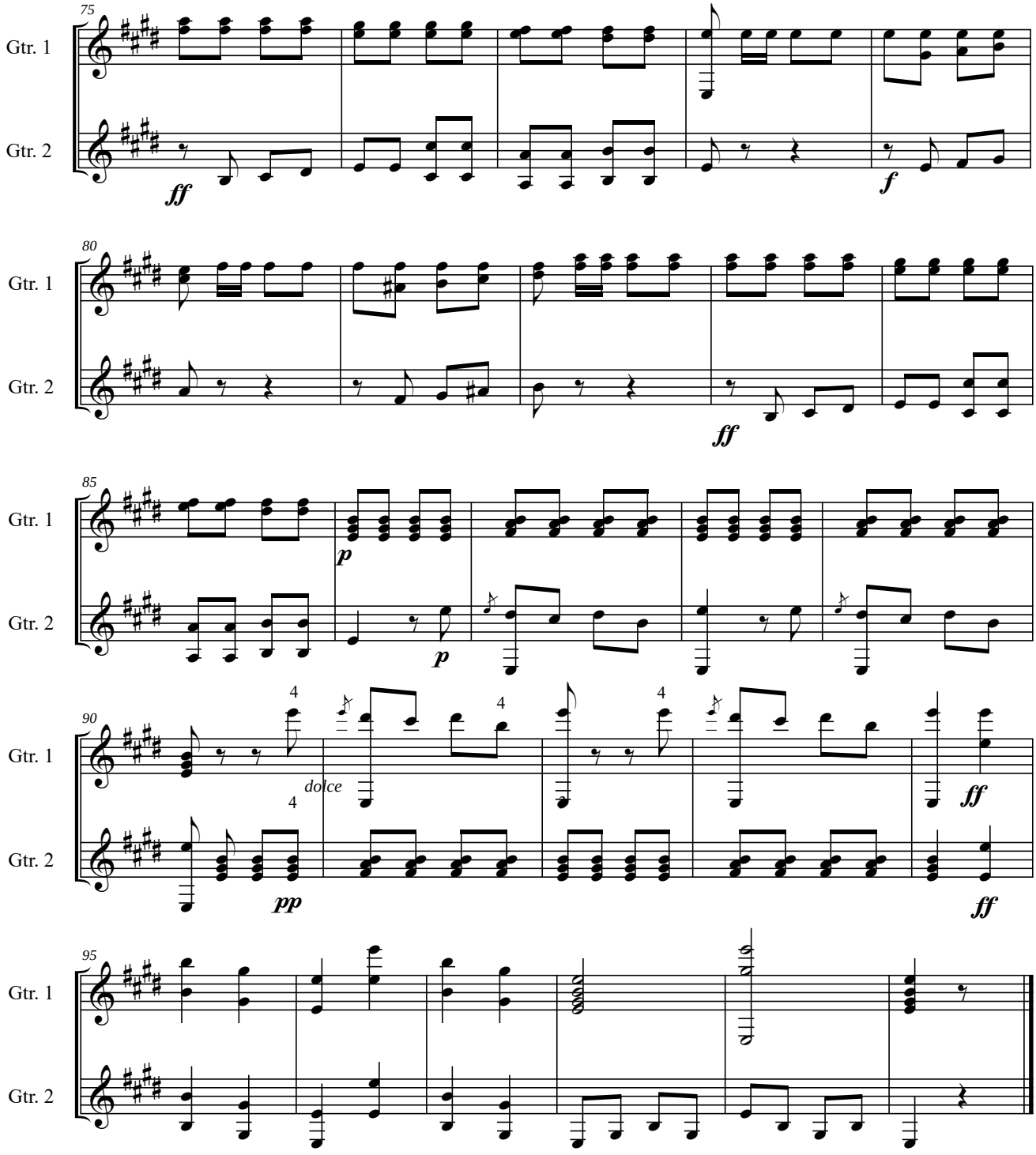
Gtr. 2
p
p
41
Gtr. 1
Gtr. 2
sfz
p
sfz

Allegretto

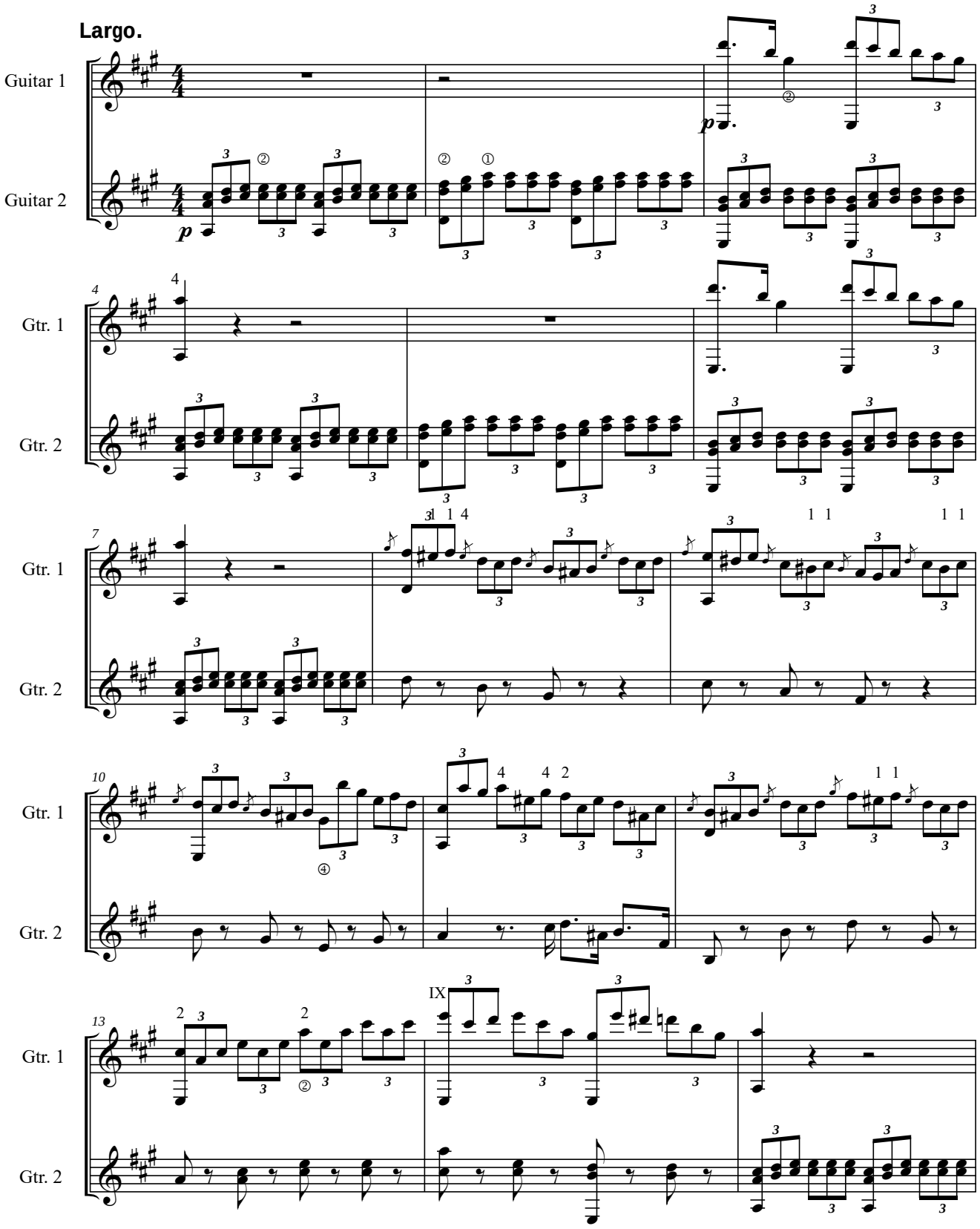



25
Gtr. 1
Gtr. 2
4
4
f
f
30
Gtr. 1
Gtr. 2
35
Gtr. 1
Gtr. 2
4
②
40
Gtr. 1
Gtr. 2
2
2
1
③
45
Gtr. 1
Gtr. 2
p
p


50
Gtr. 1
Gtr. 2
f
55
Gtr. 1
Gtr. 2
f
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
dolce
pp
ff
ff
95
Gtr. 1
Gtr. 2

IV DUO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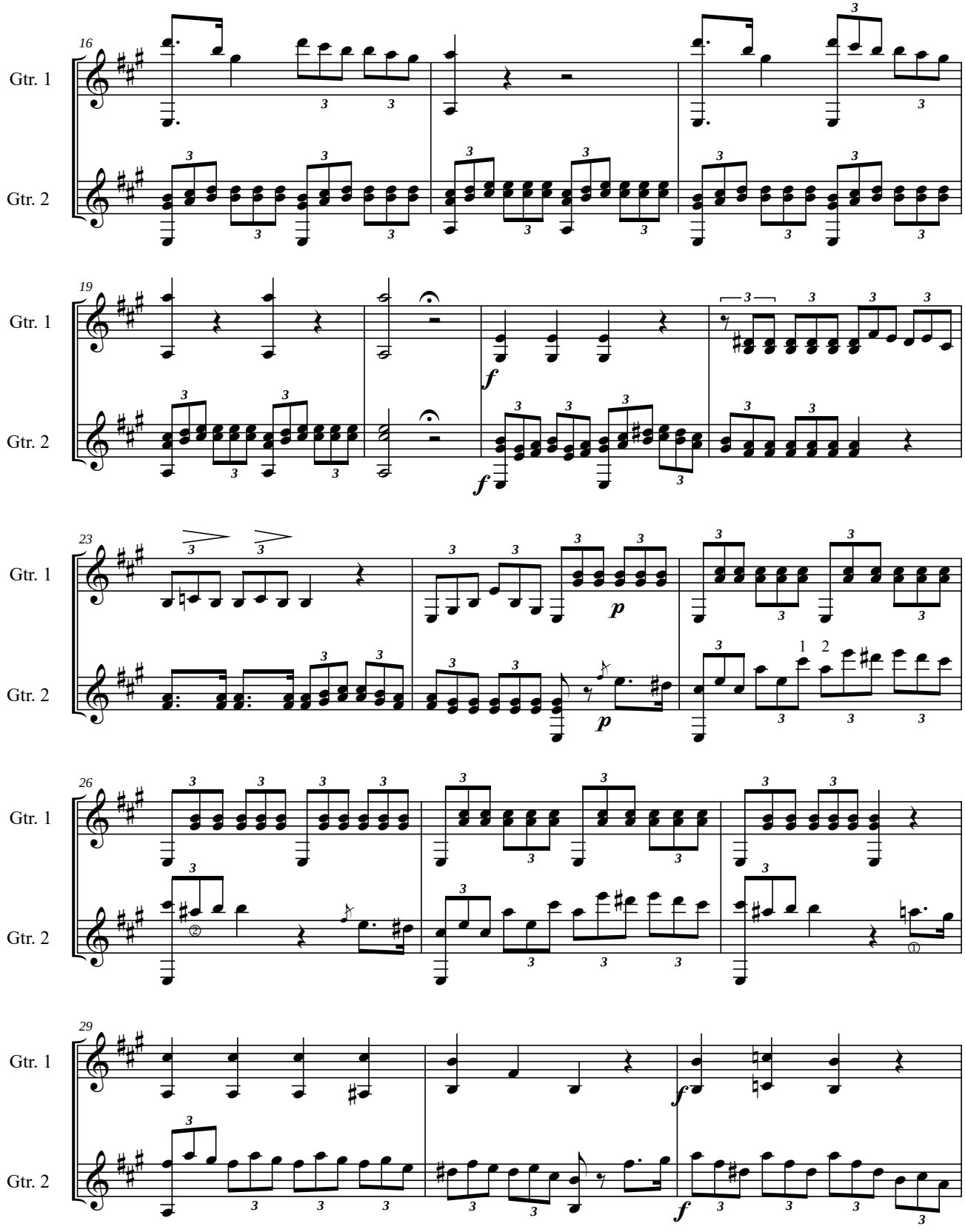
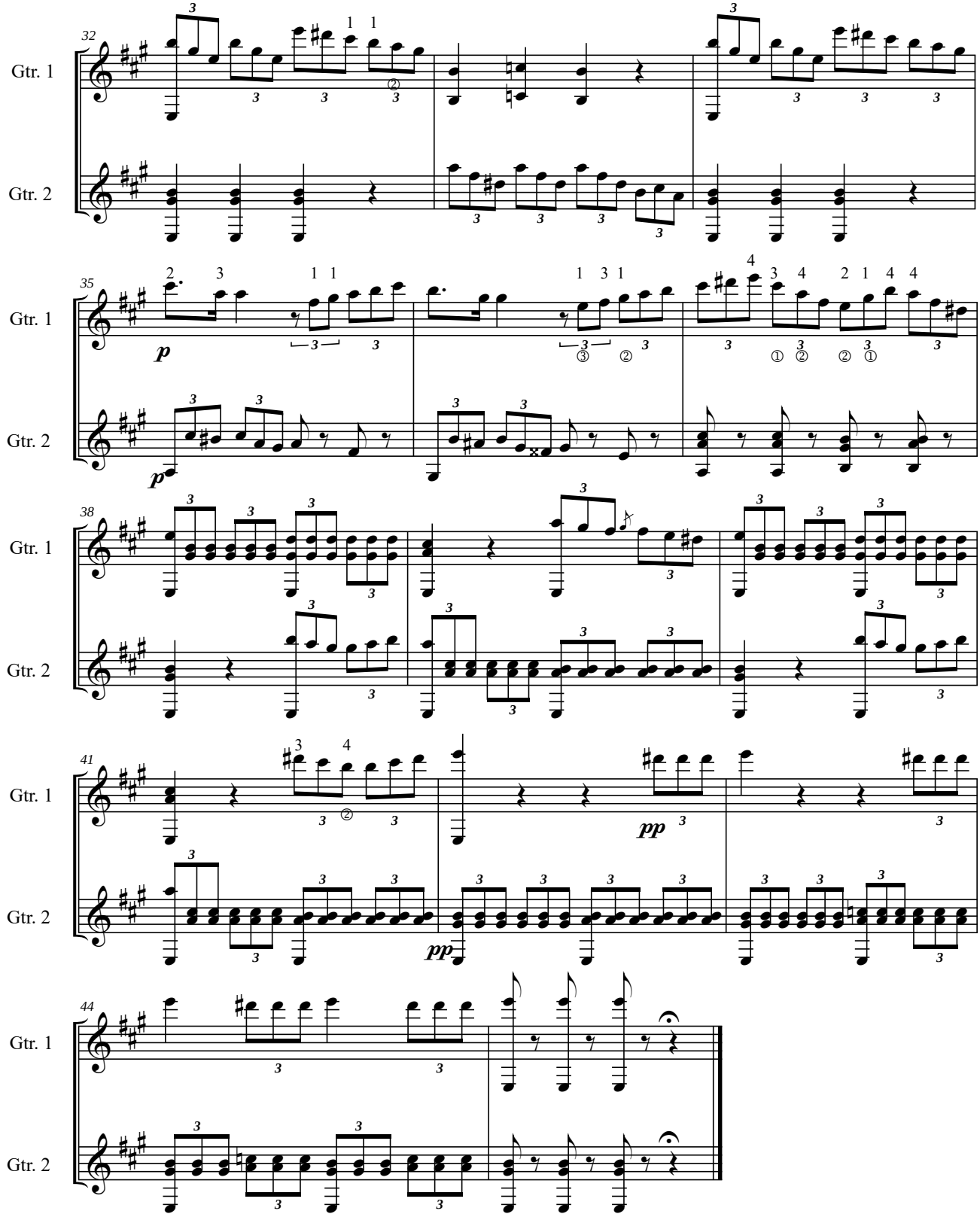
Guitar 2
Gtr. 1
Gtr. 2
Gtr. 1
Gtr. 2
Gtr. 1
Gtr. 2
Gtr. 1
Gtr. 2


16
Gtr. 1
Gtr. 2
19
Gtr. 1
Gtr. 2
23
Gtr. 1
Gtr. 2
26
Gtr. 1
Gtr. 2
29
Gtr. 1
Gtr. 2


32
Gtr. 1
Gtr. 2
35
Gtr. 1
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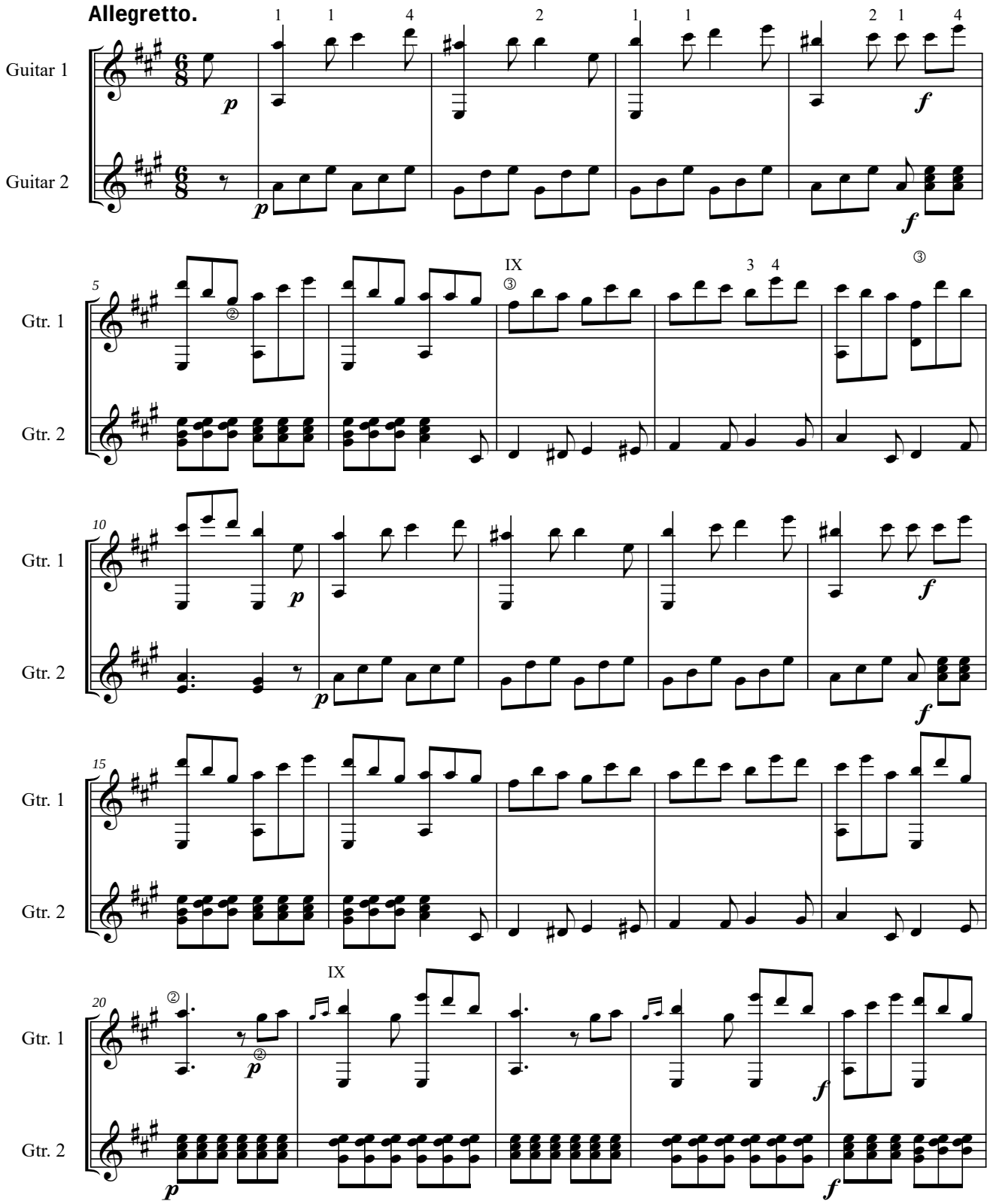
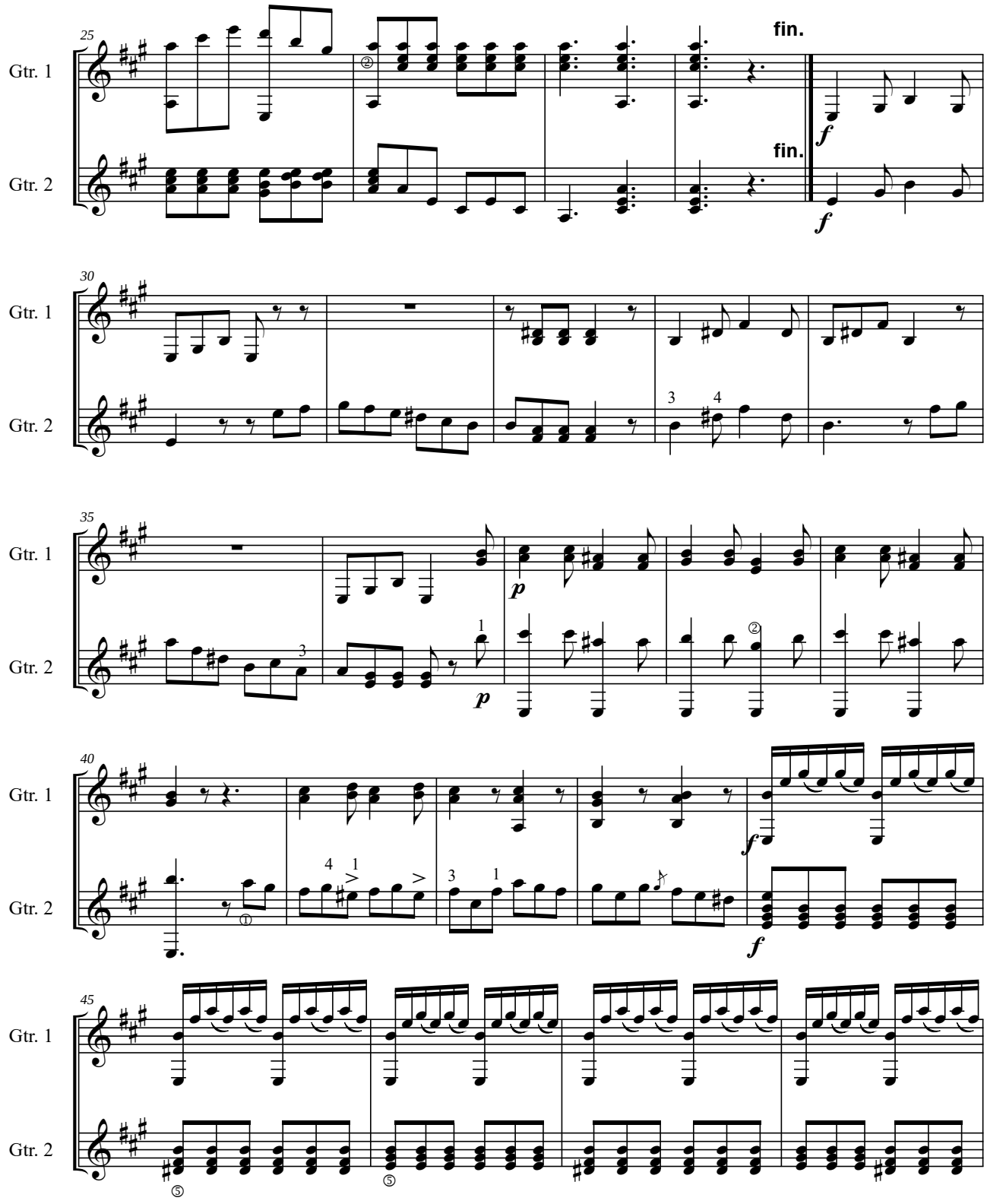
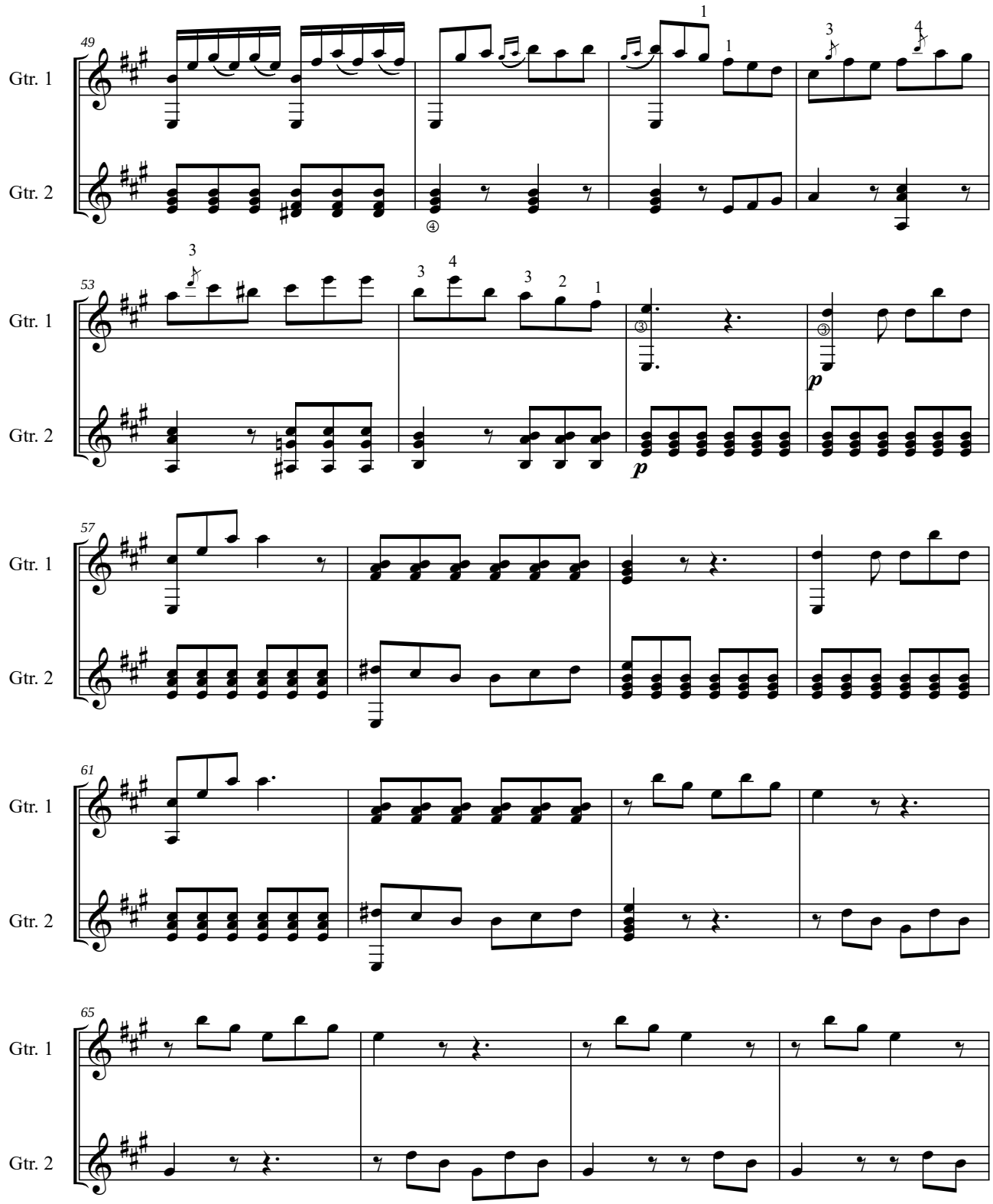
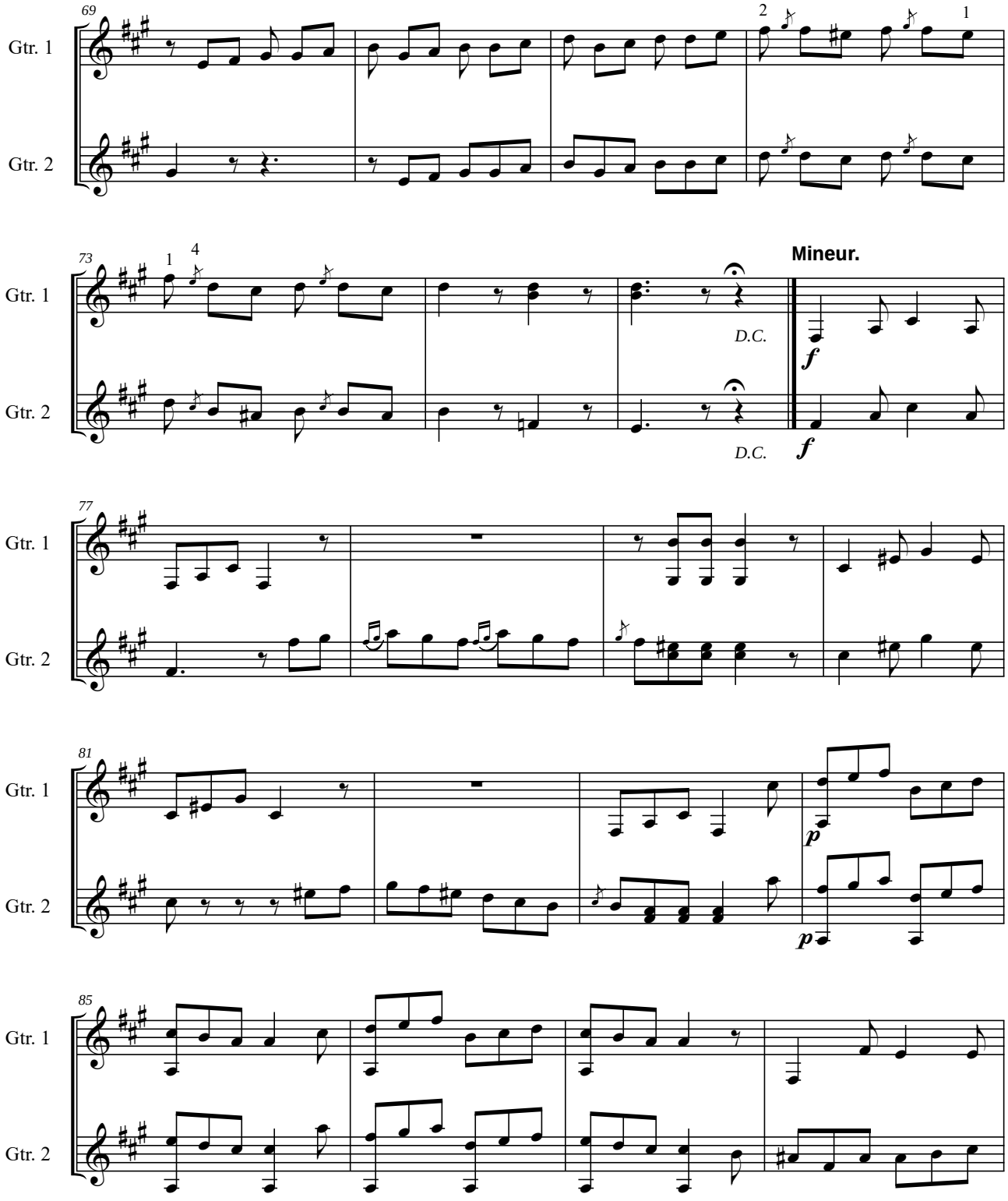
38
Gtr. 1
Gtr. 2
41
Gtr. 1
Gtr. 2
44
Gtr. 1
Gtr. 2

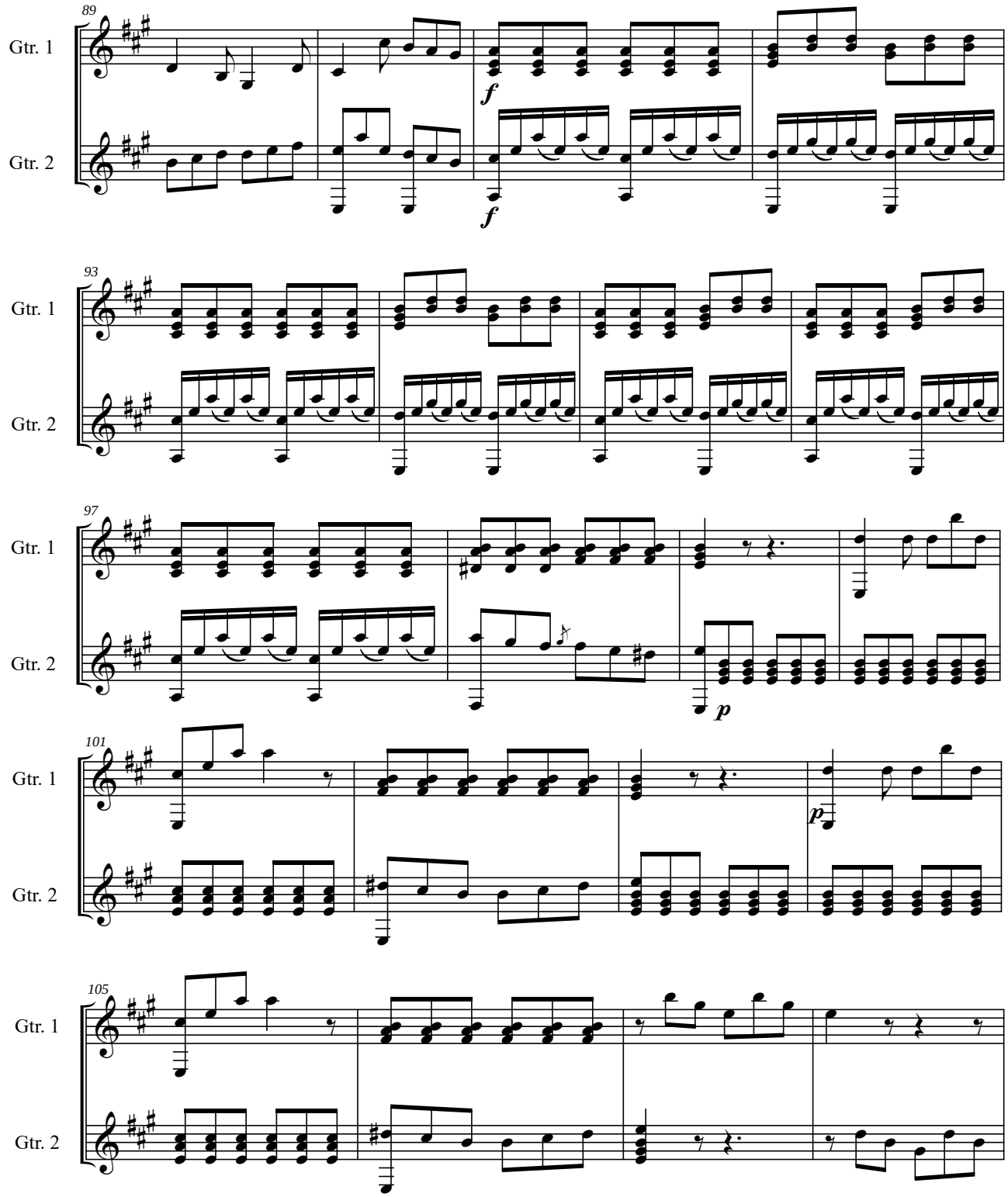
RONDEAU

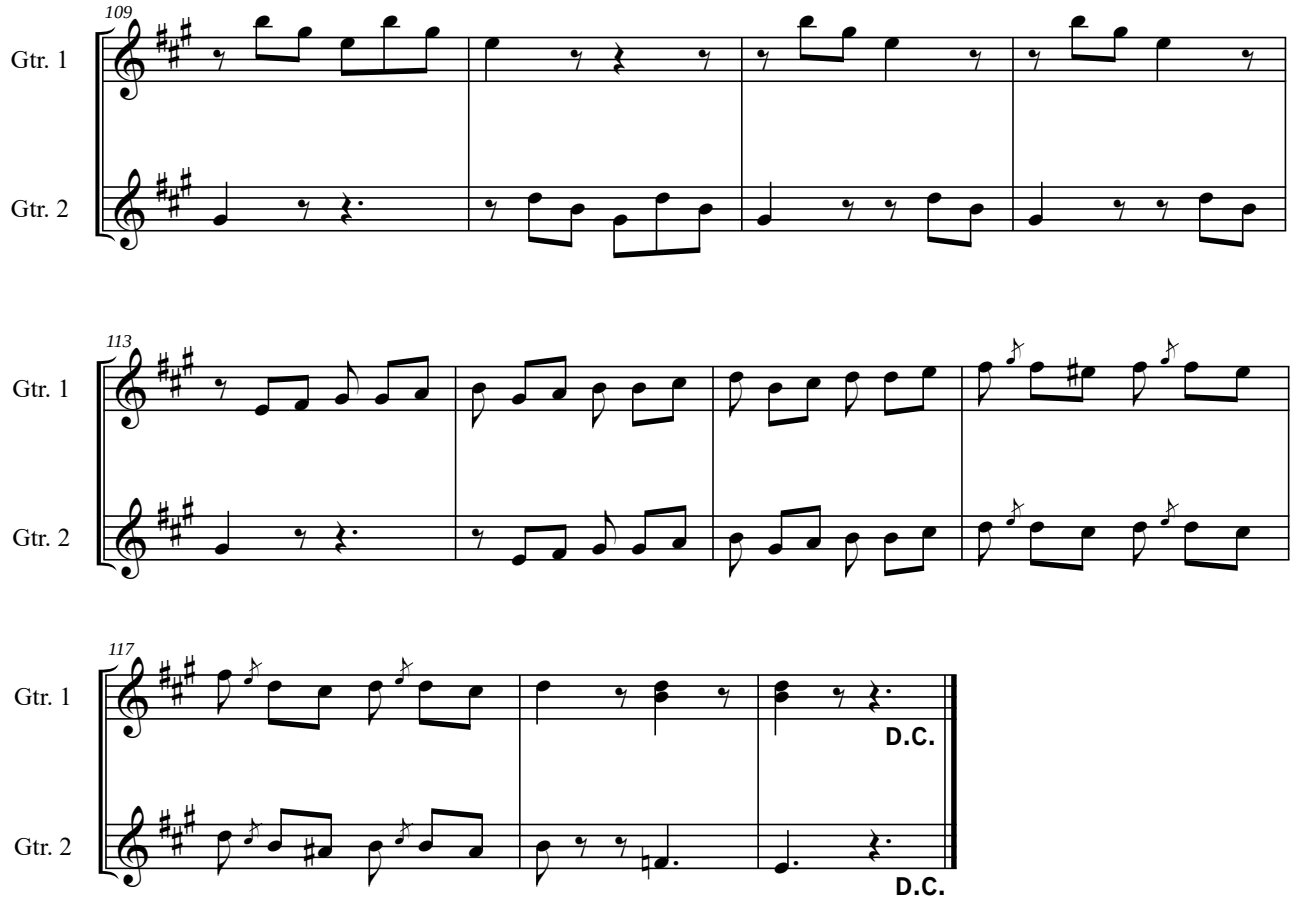



25
Gtr. 1
Gtr. 2
fin.
fin.
f
f
30
Gtr. 1
Gtr. 2
35
Gtr. 1
Gtr. 2
p
p
40
Gtr. 1
Gtr. 2
f
f
45
Gtr. 1
Gtr. 2

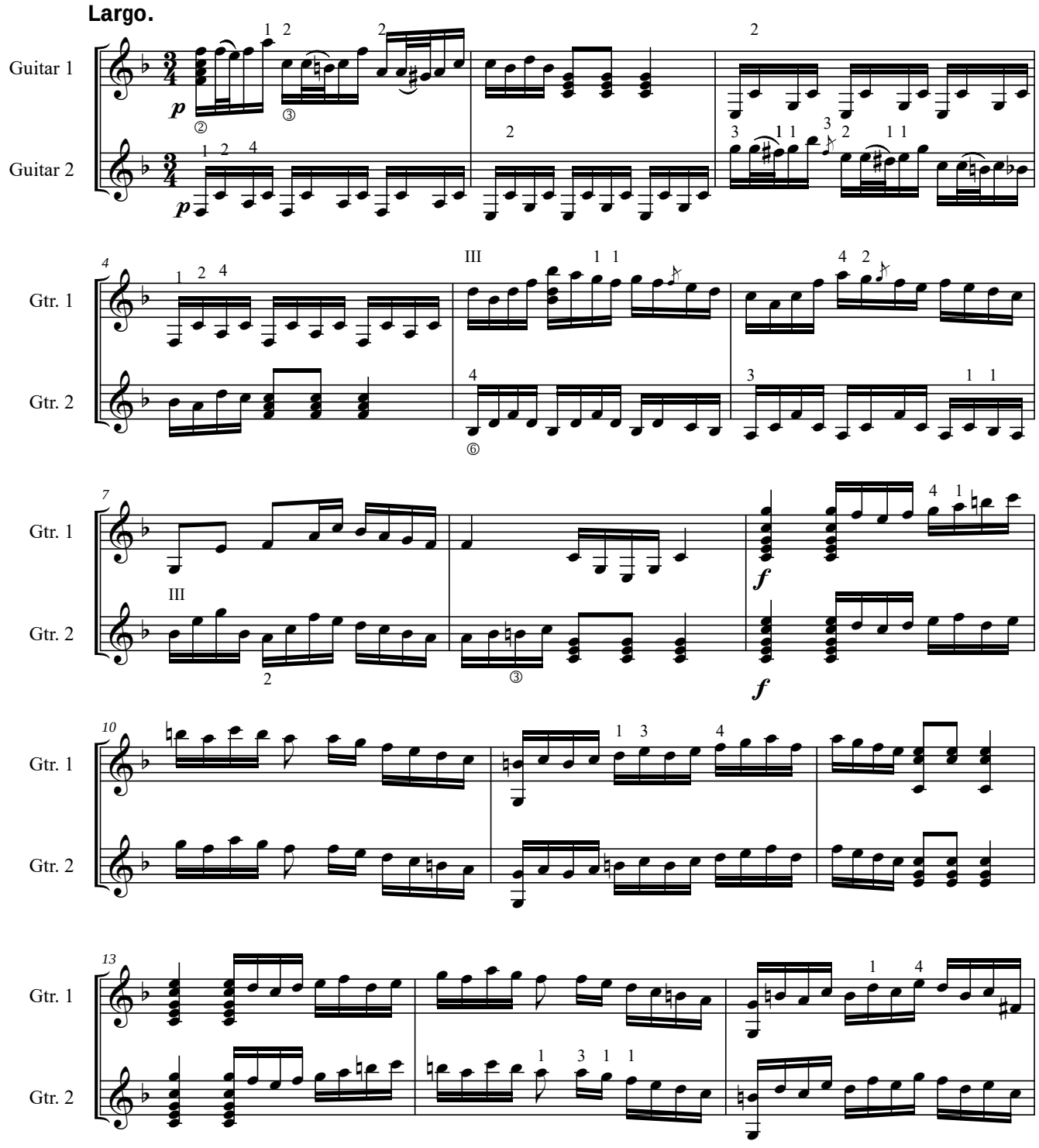

49
Gtr. 1
Gtr. 2
53
Gtr. 1
Gtr. 2
p
57
Gtr. 1
Gtr. 2
61
Gtr. 1
Gtr. 2
65
Gtr. 1
Gtr. 2

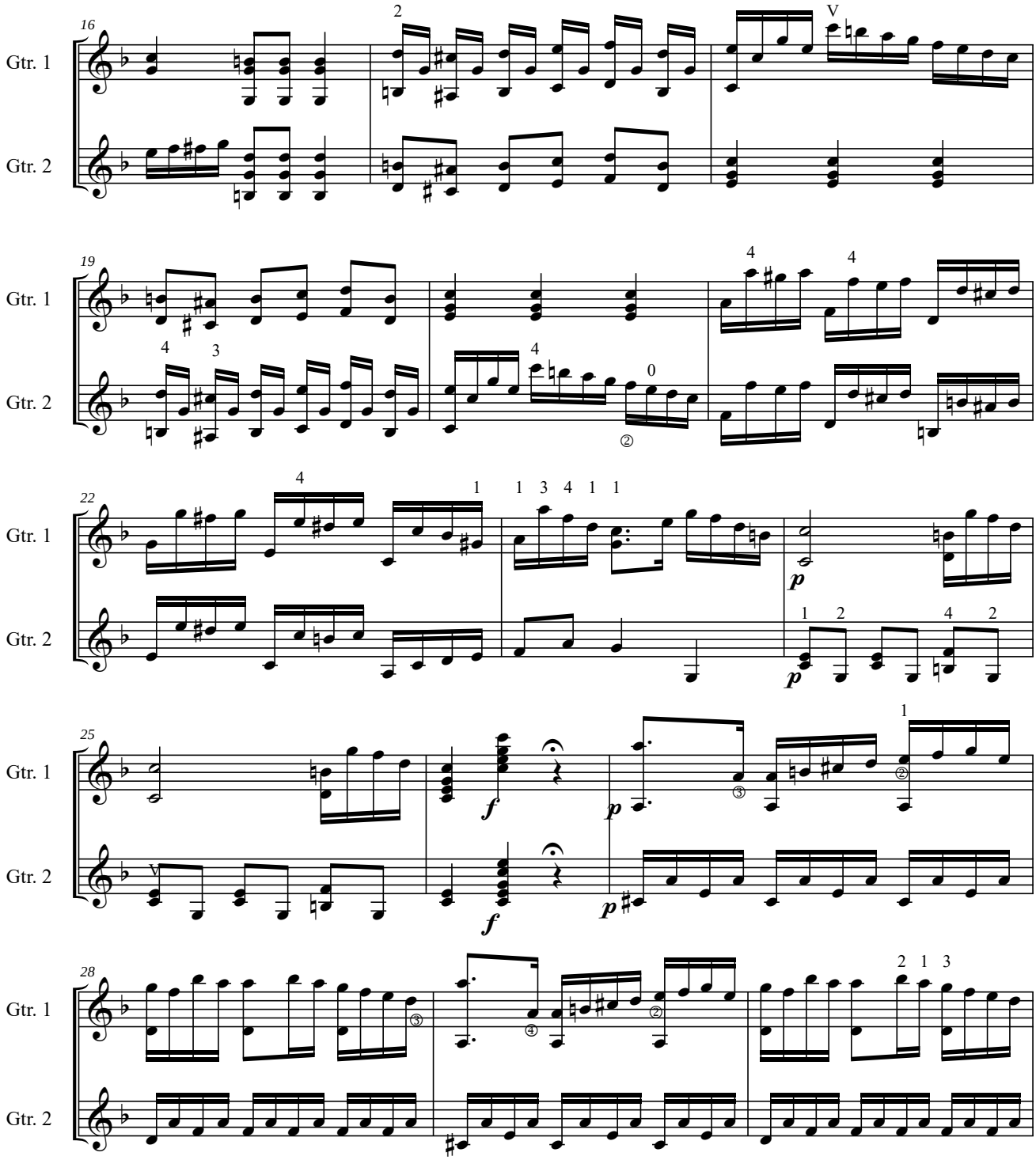

69
Gtr. 1
Gtr. 2
2
1
73
1
4
Mineur.
D.C.
D.C.
f
f
77
81
p
p
85

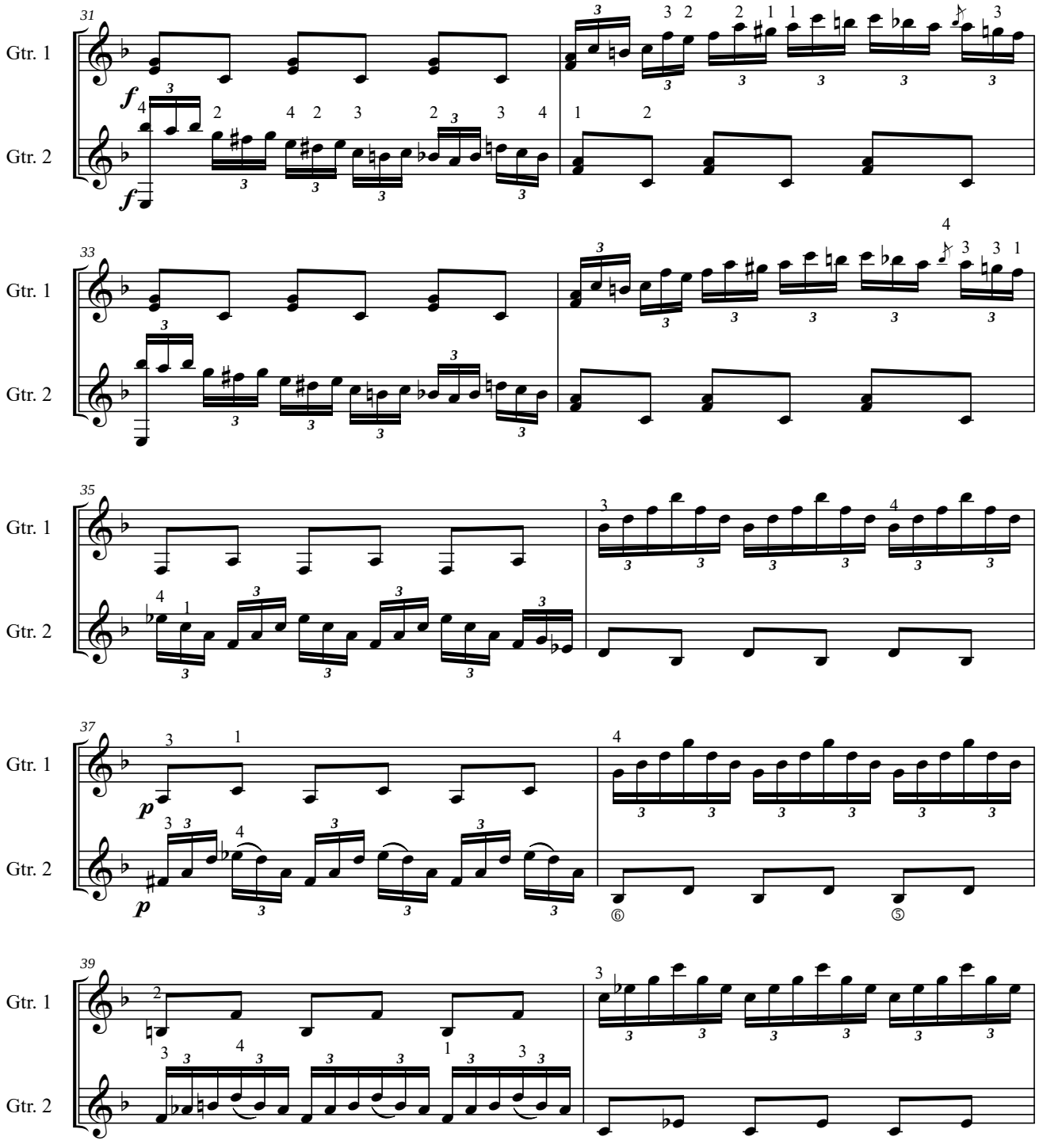

89
Gtr. 1
Gtr. 2
f
f
93
Gtr. 1
Gtr. 2
97
Gtr. 1
Gtr. 2
p
101
Gtr. 1
Gtr. 2
p
105
Gtr. 1
Gtr. 2

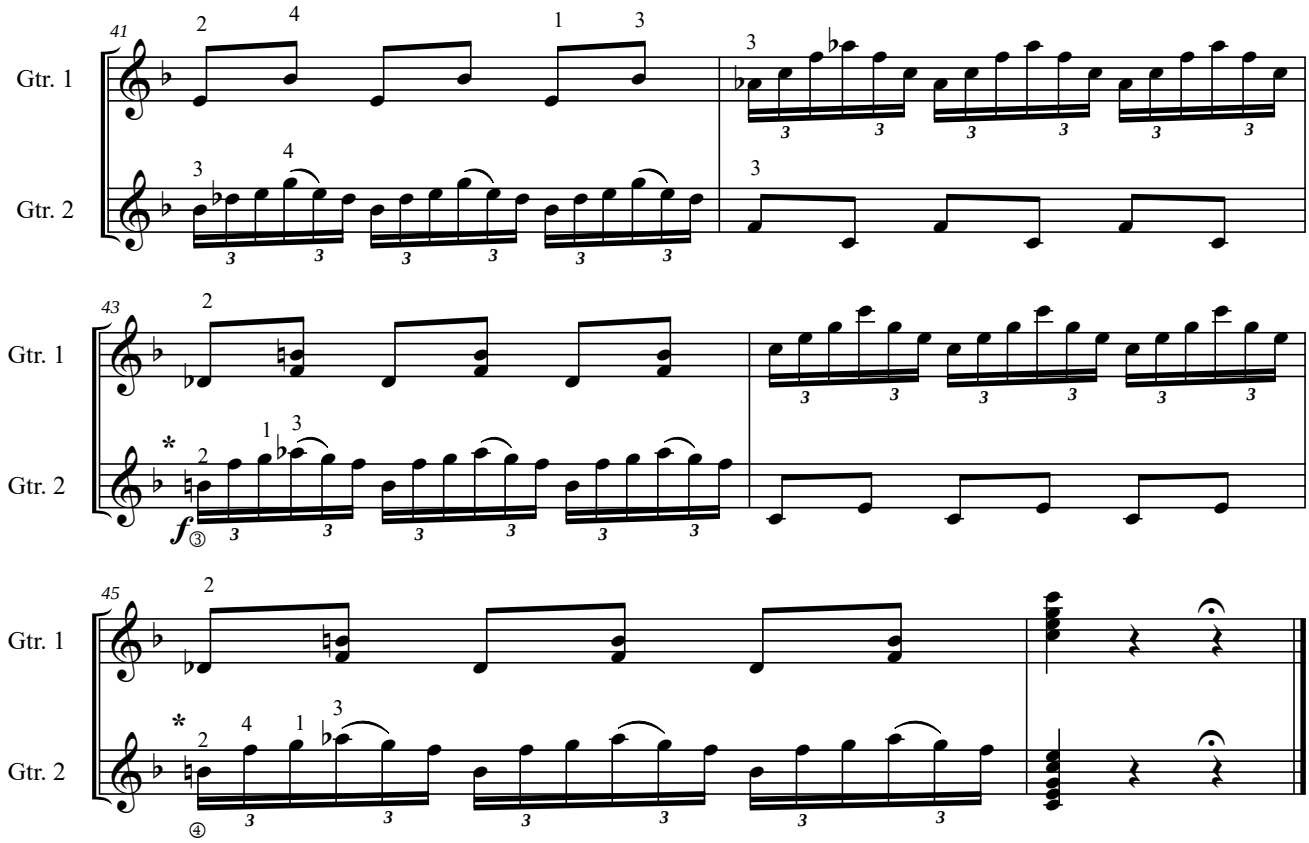

109
Gtr. 1
Gtr. 2
113
Gtr. 1
Gtr. 2
117
Gtr. 1
D.C.
Gtr. 2
D.C.

V DUO

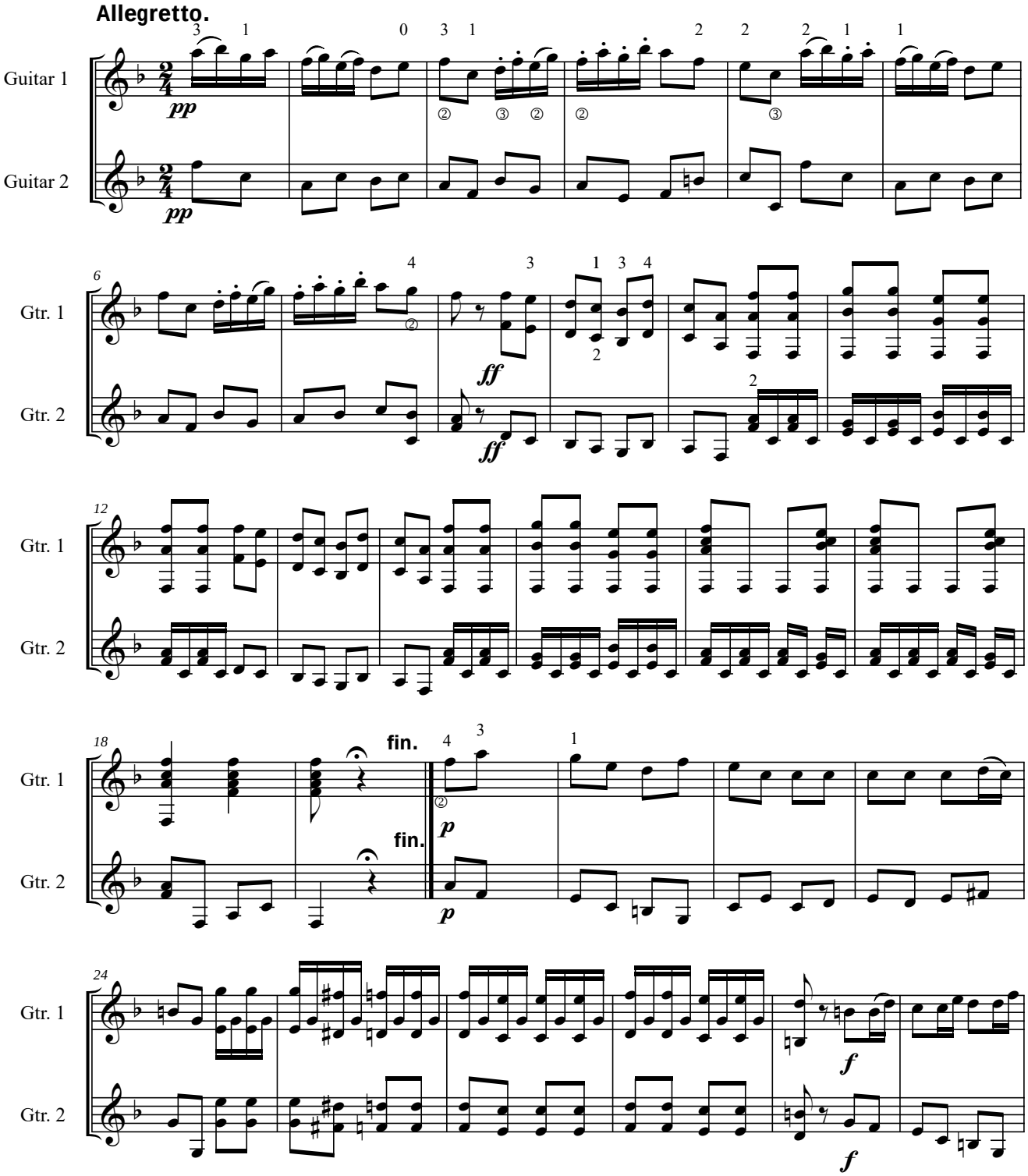


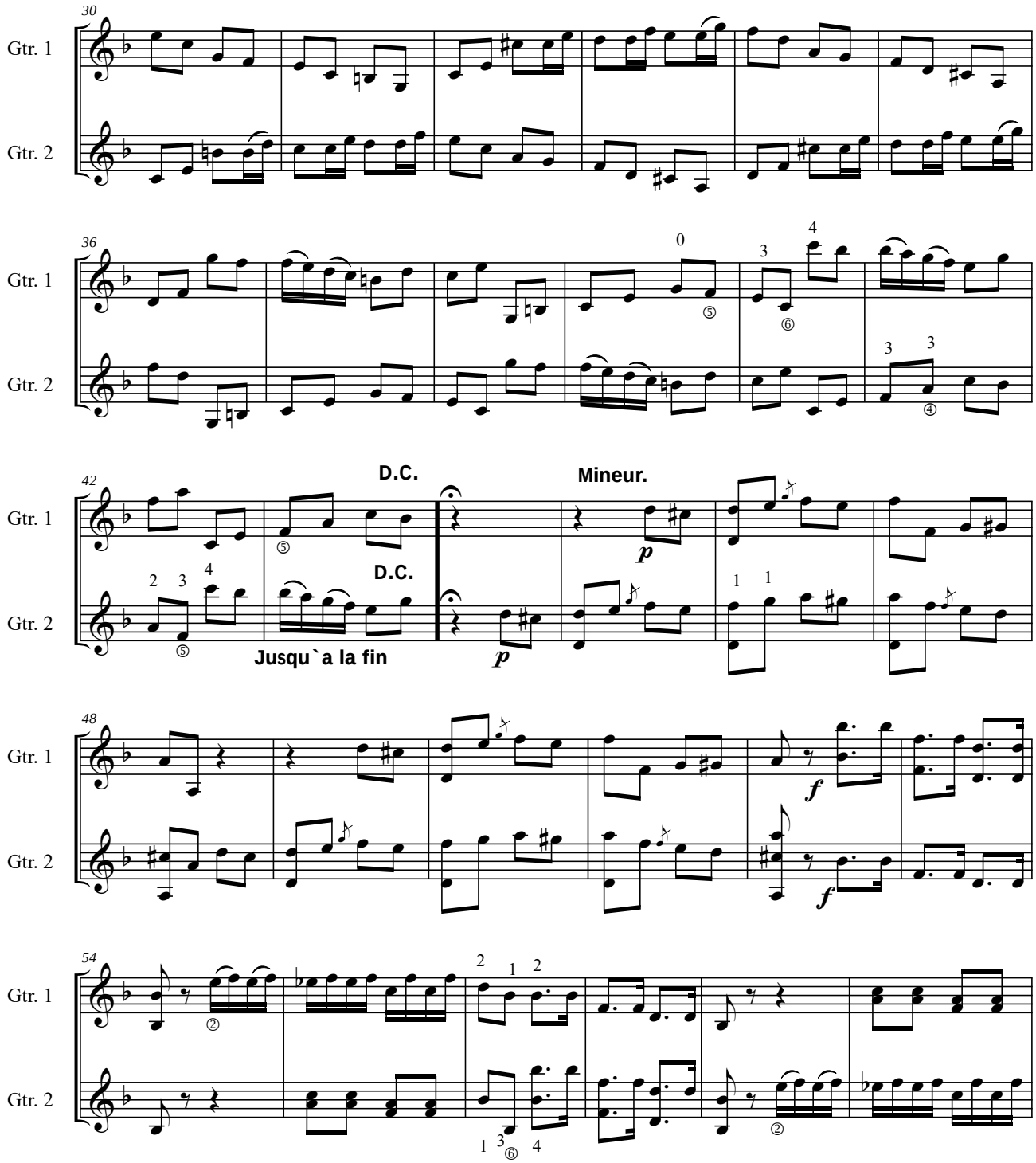

16
Gtr. 1
Gtr. 2
19
22
25
28
p
f

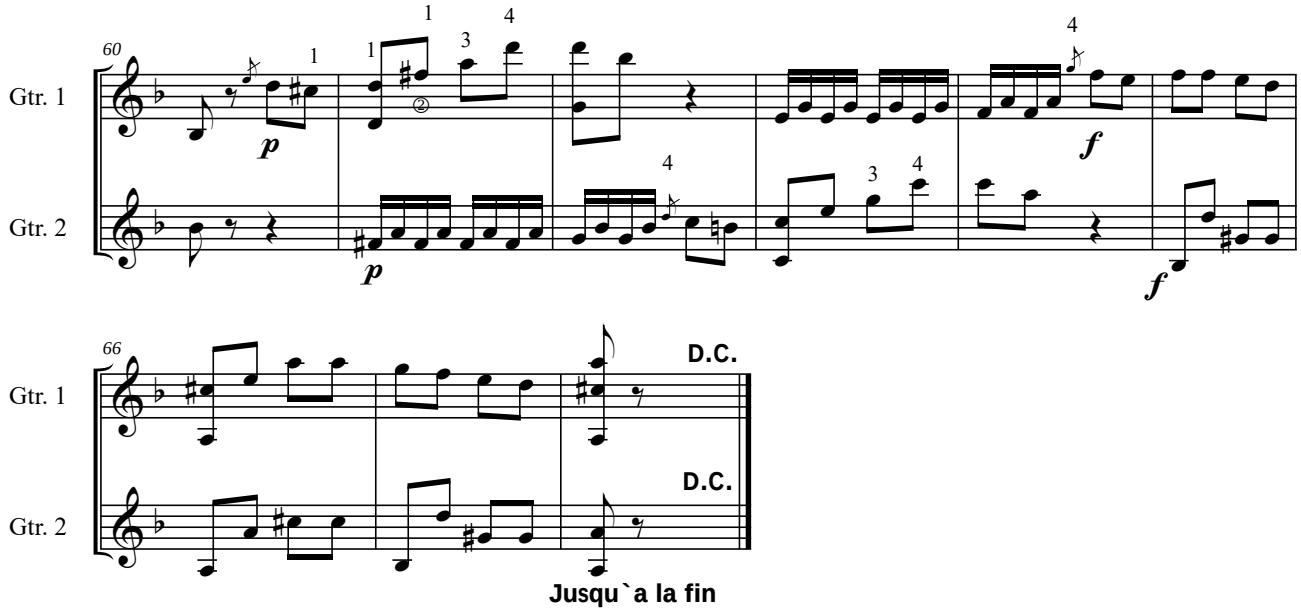

31
Gtr. 1
Gtr. 2
f
f
33
Gtr. 1
Gtr. 2
35
Gtr. 1
Gtr. 2
37
Gtr. 1
Gtr. 2
p
p
⑥
⑤
39
Gtr. 1
Gtr. 2


41
Gtr. 1
Gtr. 2
43
Gtr. 1
Gtr. 2
45
Gtr. 1
Gtr. 2

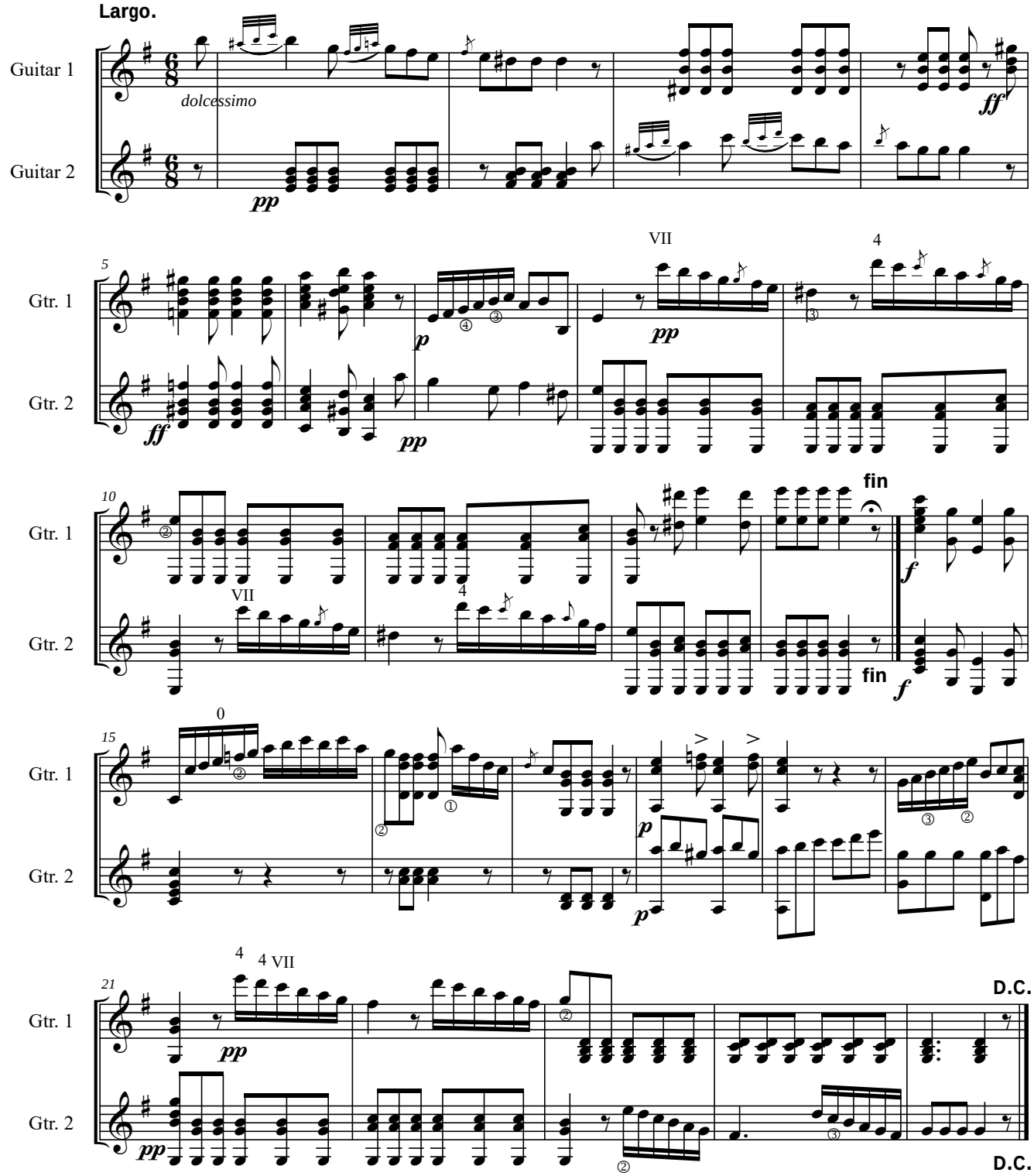
RONDEAU.




30
Gtr. 1
Gtr. 2
36
Gtr. 1
Gtr. 2
42
D.C.
Mineur.
D.C.
Jusqu`a la fin
Gtr. 1
Gtr. 2
48
Gtr. 1
Gtr. 2
54
Gtr. 1
Gtr. 2

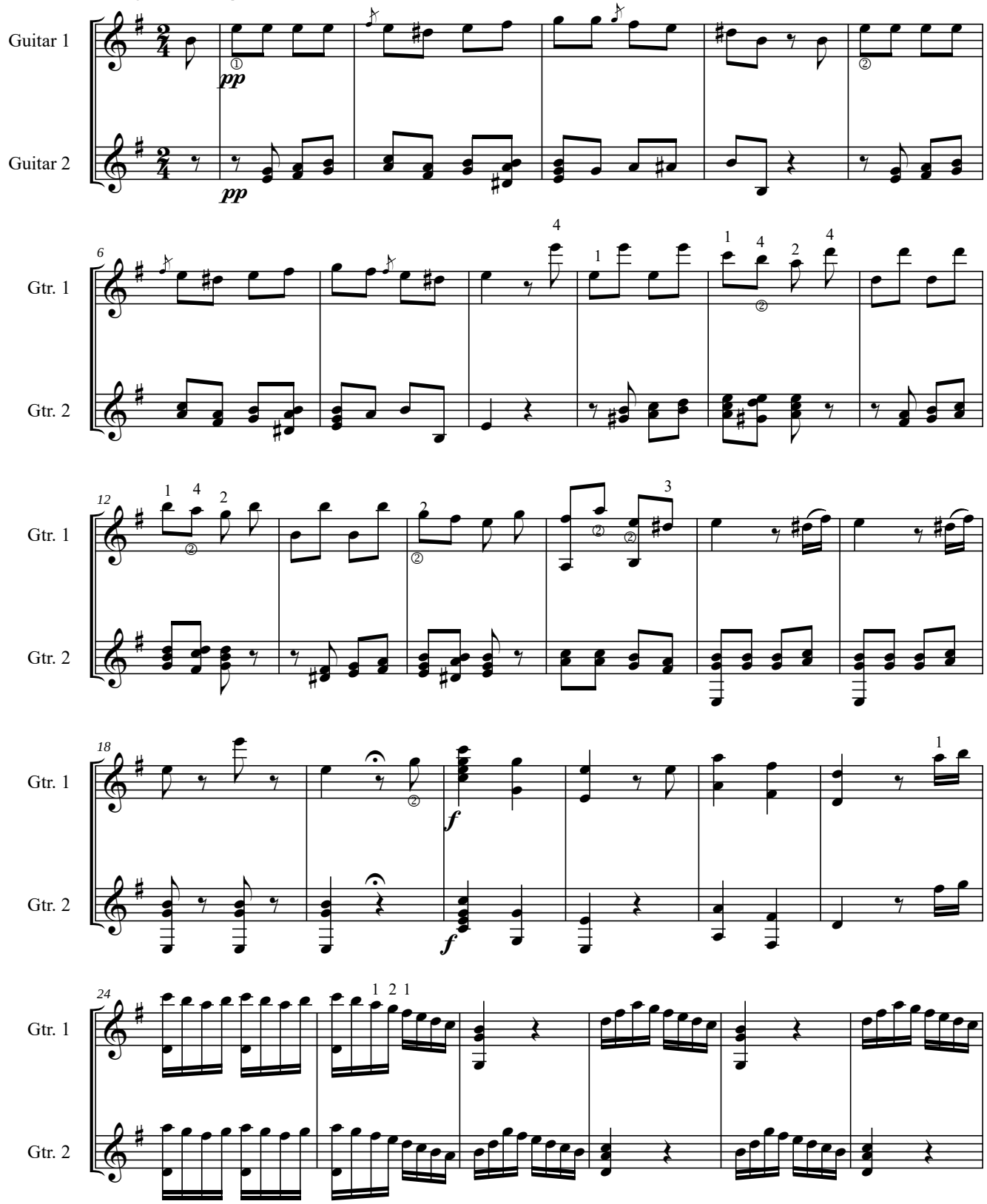

60
Gtr. 1
Gtr. 2
p
f
66
D.C.
D.C.
Jusqu`a la fin

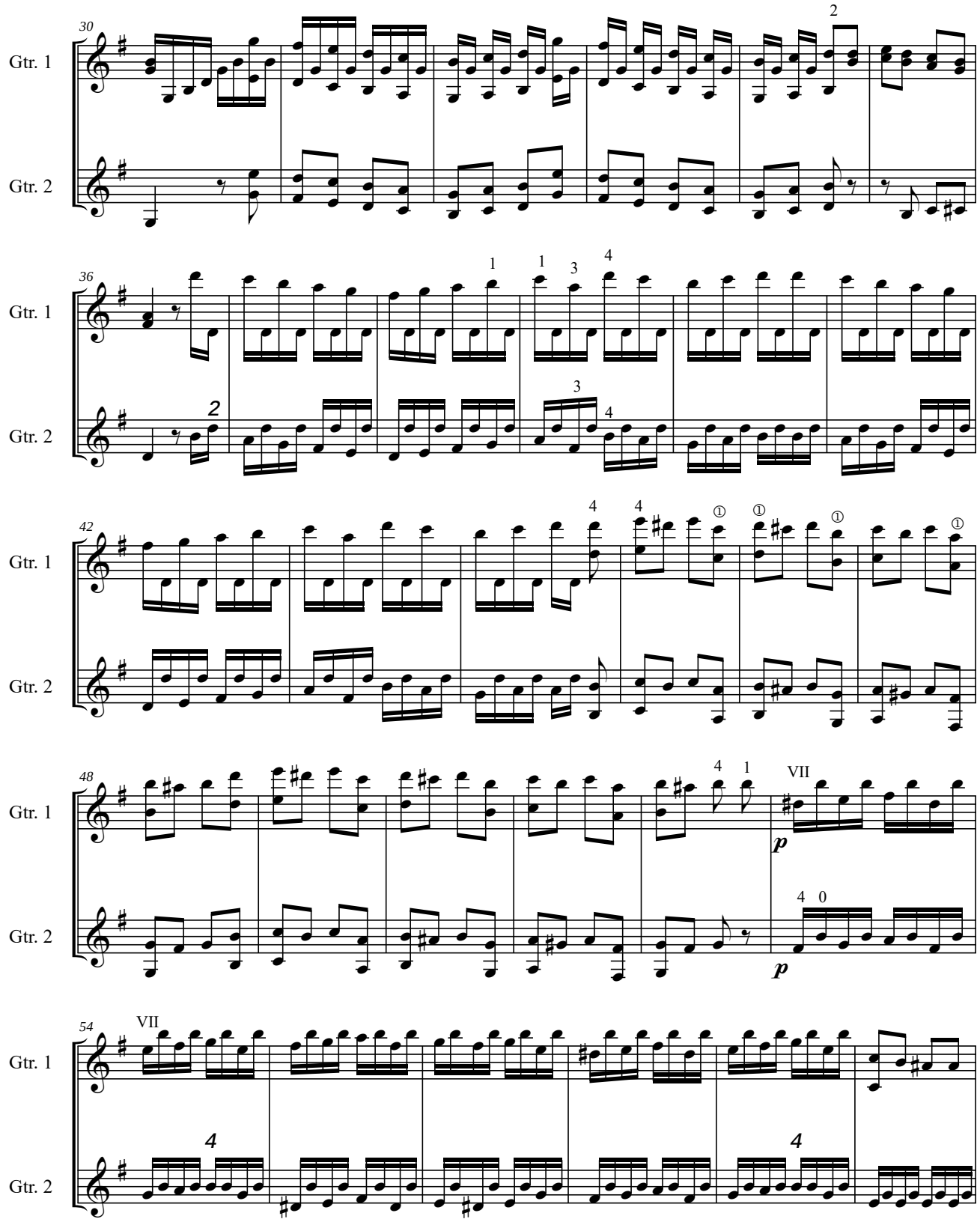
VI DUO

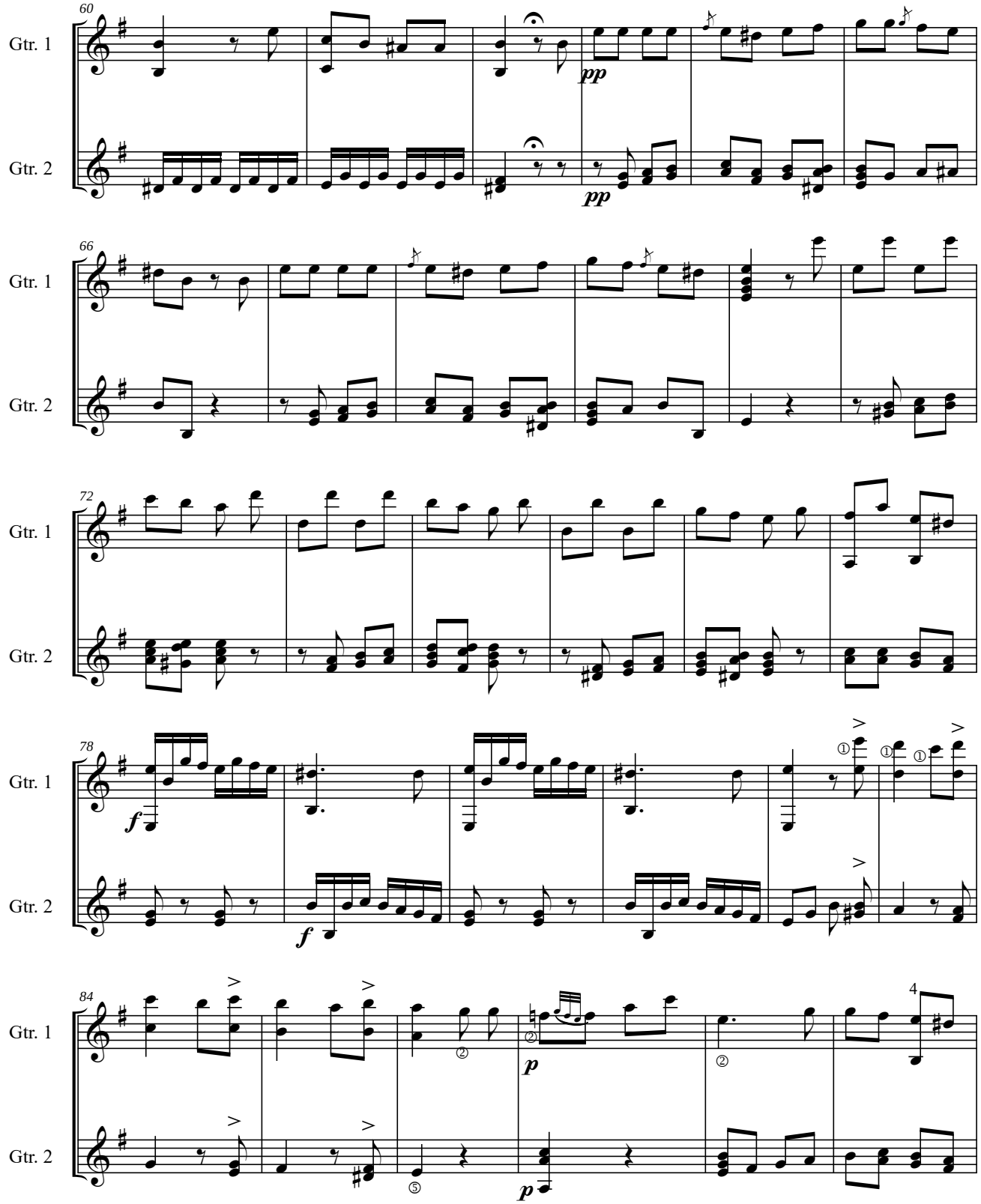

Largo.
Guitar 1
Guitar 2
dolcessimo
pp
ff
Gtr. 1
Gtr. 2
5
VII
4
p
10
fin
f
15
0
21
D.C.

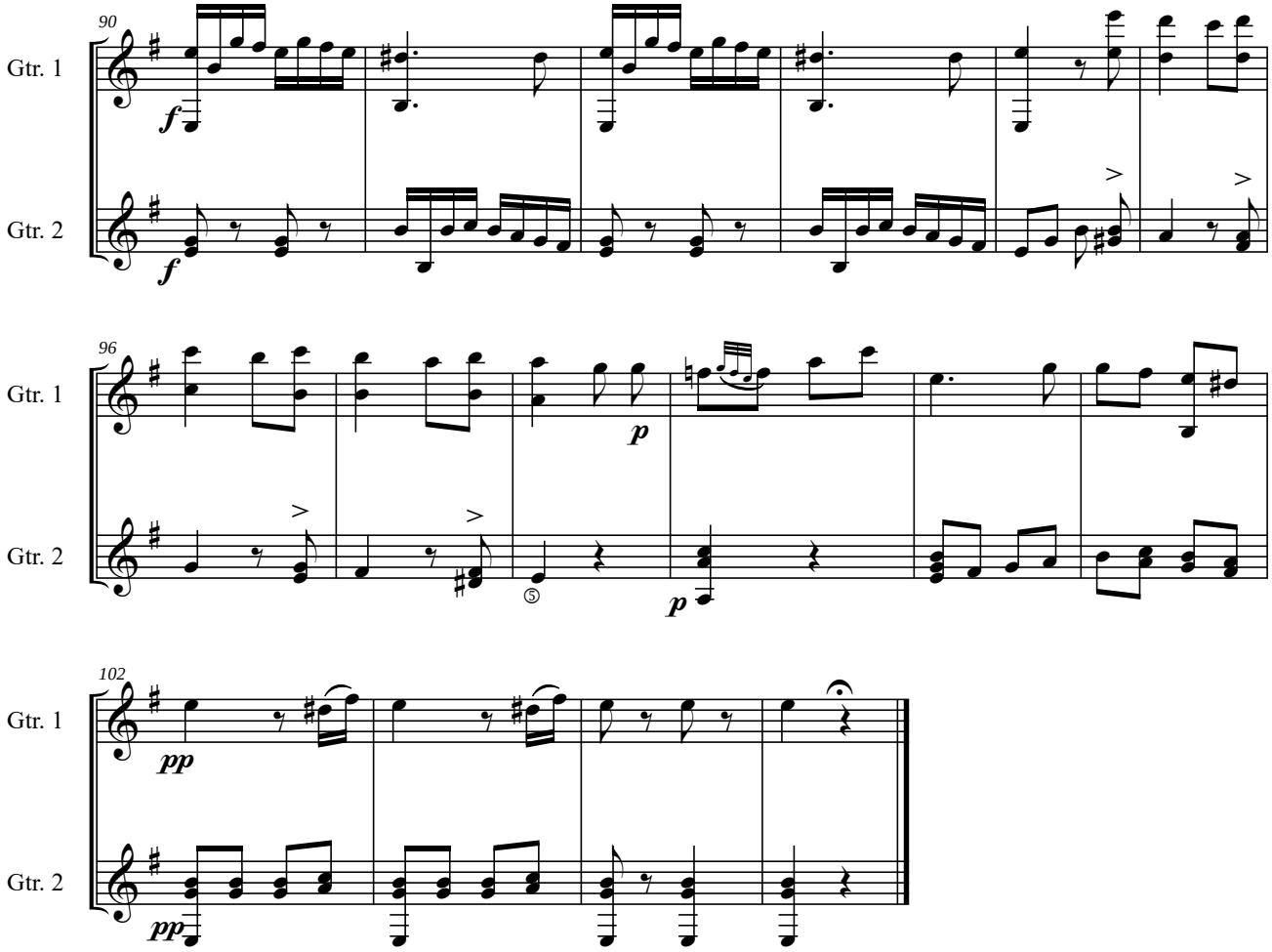
RONDEAU

Allegretto con poco moto




30
Gtr. 1
Gtr. 2
36
42
48
54
VII
p


60
Gtr. 1
Gtr. 2
pp
pp
66
Gtr. 1
Gtr. 2
72
Gtr. 1
Gtr. 2
78
Gtr. 1
Gtr. 2
f
f
84
Gtr. 1
Gtr. 2
p
p
4


90
Gtr. 1
Gtr. 2
f
f
96
Gtr. 1
Gtr. 2
p
p
102
Gtr. 1
Gtr. 2
pp
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

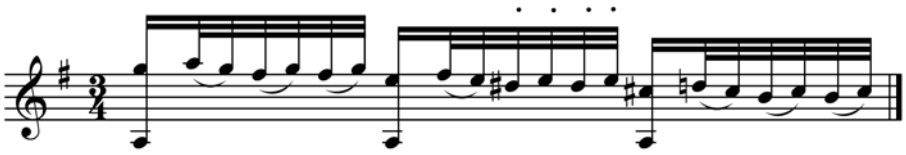
/Rischel´s F. Brikt-Smith samling -København

Appendiks 1

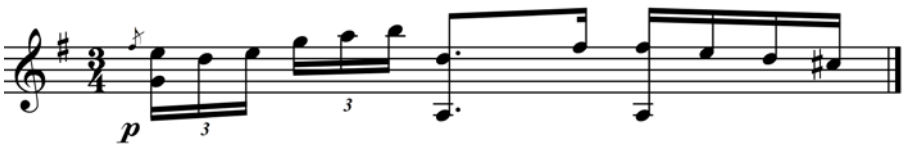
Endringer av originalnoter – trykkfeil

Duett nr. 2, 1. Sats

1) Takt 19, Gitar 2

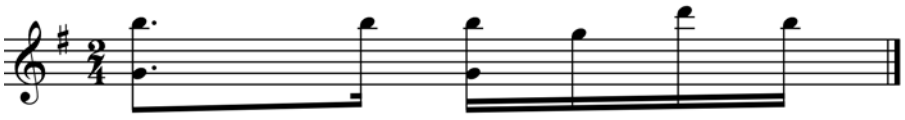


2) Takt 23, Gitar 1

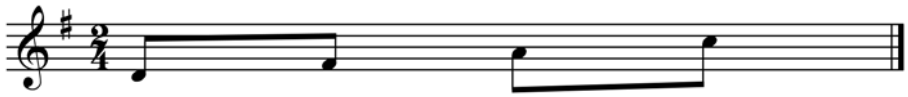


Duett nr. 2, 2. Sats

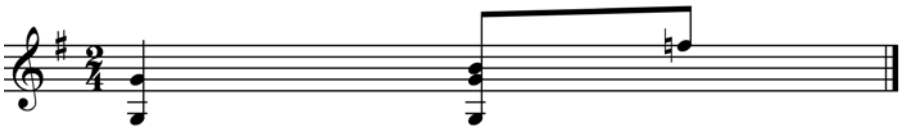
1) Takt 34, Gitar 2 (Leipzig - Breitkoph et Hartel 1812)



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

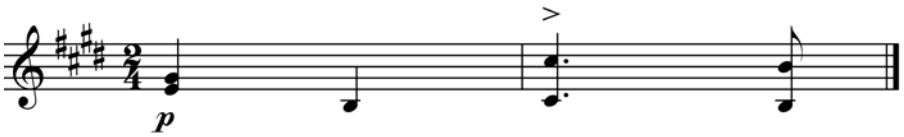


3) Takt 80, Gitar 1 og takt 88 Gitar 2



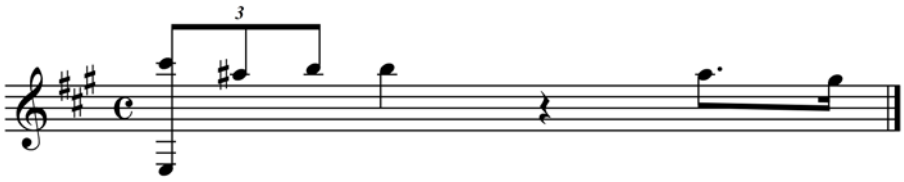
Duett nr. 3, 1. Sats

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



Duett nr. 4, 1. Sats

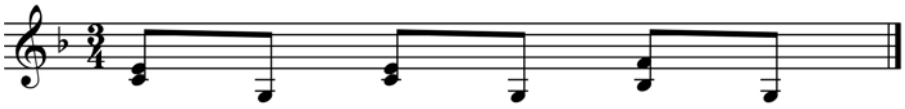
1) Takt 28, Gitar 2



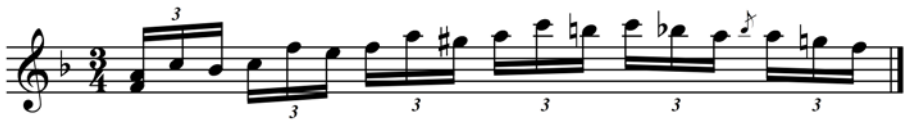
Duett nr. 5, 1. Sats

1) Takt 16, Gitar 1

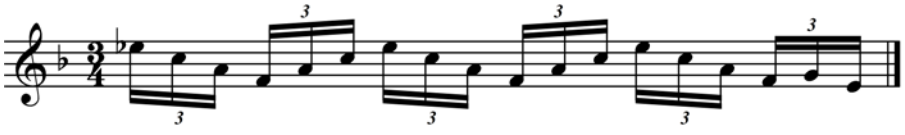
2) Takt 24-25, Gitar 2



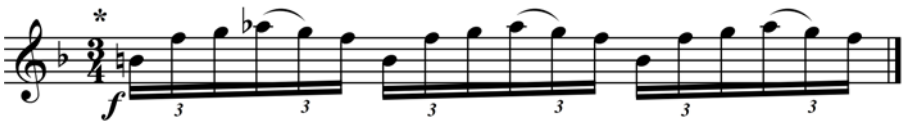
3) Takt 32, Gitar 1



4) Takt 35, Gitar 1

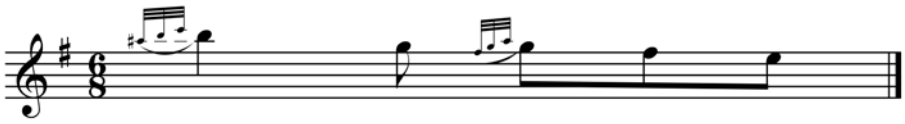


5) Takt 43 og 45, Gitar 2 (se fingersetting)



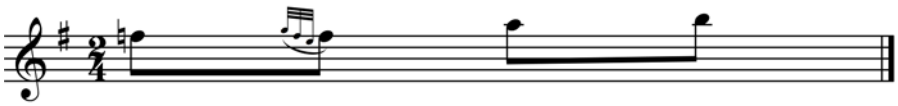
Duett nr. 6, 1. sats

1) Takt 1, Gitar 1



Duett nr. 6, 2. sats

1) Takt 99, Gitar 1

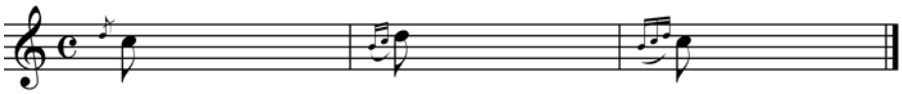


APPENDIKS 2

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)