FERDINANDO CARULLI
1770 - 1841

SAMLEDE VERKER FOR TO GITARER

BIND 3

Editert av

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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.

Tredje 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.

Tredje bind inneholder følgende Opus:

Op.38 Deux Themes Varies et un RONDEAU Pour deux Guitares
Inneholder to temaer med variasjoner og en Rondo.
Tema 1 har seks variasjoner.
Tema 2 har fire variasjoner.

Op.46 Trois Grands Duos Pour deux Guitares Composes,& Dedies A son Ami Filippo Gragnani
Første og tredje duett er tapt og er dermed ikke med i boken. Duett II har fire satser, tredje sats repeteres etter fjerde sats som er en Largo.

Op.48 Trois Duos Pour deux Guitares ou Lyres
Tre Duetter, hver av de inneholder to satser. I andre duett er Sats 2 Tema med to variasjoner og en menuett.
Stemmene til gitar 1 og 2 er tilnærmet likeverdige.

Op.49 Six Contre-Danses avec les Figures et Troi Valses Pour Guitare seule avec Accompagnement d`une seconde Guitare da-libitum.
Enkle duetter som kan spilles for en gitar eller med akkompagnement av en annen gitar
Contre-danses En type landlig folkedans som ble fremført i karakteristiske formasjoner.
I dobbel linje med menn på den ene siden og kvinner på den andre – geometriske figurer for to, tre eller fire par. Danserne utførte en rekke varierte figurer. Disse dansene ble populære blant adelen og borgerskapet og figurene ble etter hvert standardisert.

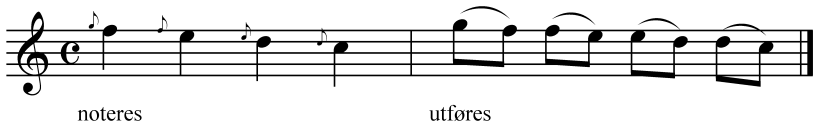
Op.52 Divertissement pour les Commencans ou Choix De 24 Ariettes Connues Arrandees Pour Deux Guitares ou Guitare seule et divisees en quatre Pot-Pourris
24 enkle metodiske duetter som kan spilles for en gitar eller med akkompagnement av en annen gitar. Arrangert for to gitarer og inndelt i fire deler. Originalnotene inneholder en liste over melodinavn.

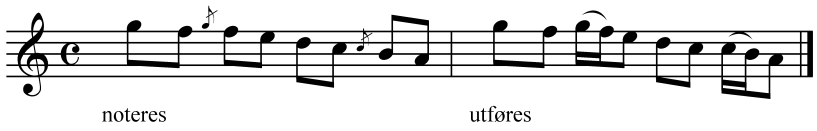
Ornamenter

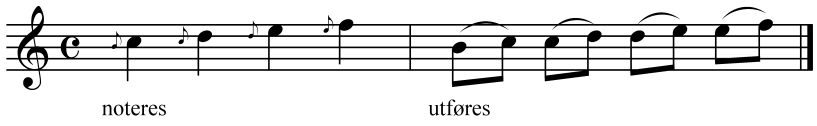
Petites notes eller Appoggiatura

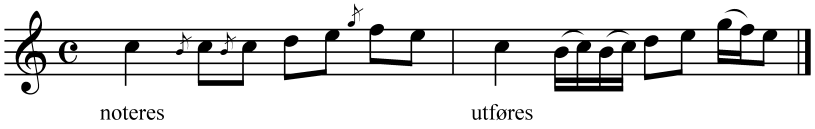
Det ornamentet som forekommer mest i Carullis musikk er Appoggiatura eller
Petites notes som han selv kaller det. Han skriver i op.27 Methode Complette annen del at Petites notes er små noter eller ornamenter til musikken. Disse utføres ved at de tar halvparten av den etterfølgende notens verdi. Disse noteres på to måter:
1.små noter notert som åttendeler eller sekstendedeler
2. små noter med strek gjennom notert som åttendel

Eksempler hentet fra gitarskole op.27







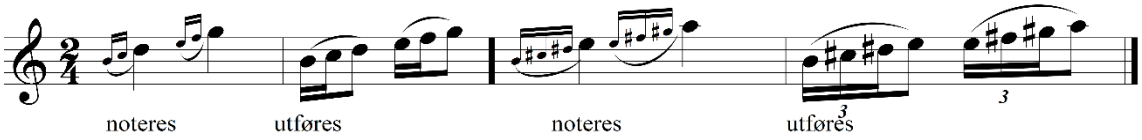


I Methode Complete op.241 er alle eksemplene som viser Petites notes notert med strek gjennom. Petites notes noteres noen ganger som åttendedel noen ganger som sekstendedel.

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

Eksempler fra Carulli op. 27

a)



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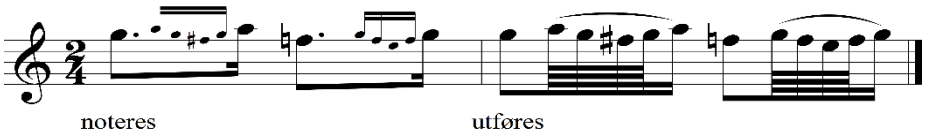
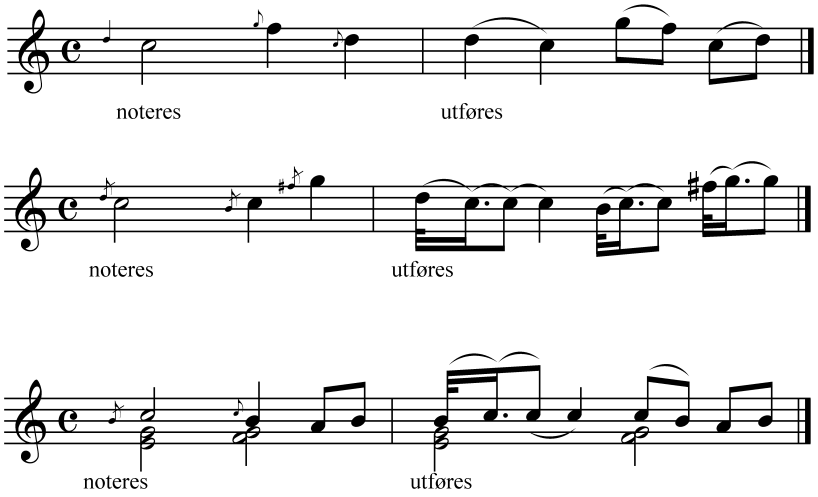


Carcassi omtaler i sin gitarskole op. 59 fra 1836 også Petites notes eller Appoggiatura som små noter som noen ganger tar halvparten av verdien til den etterfølgende noten. I det tilfelle kalles den for lang Appoggiatura. Når noten spilles med kort varighet kalles den for kort Appoggiatura. Den korte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

Carcassi op. 59



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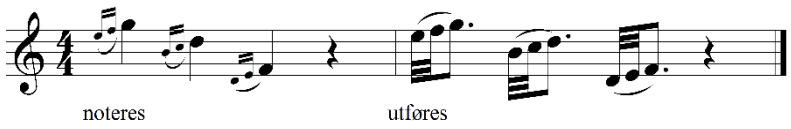
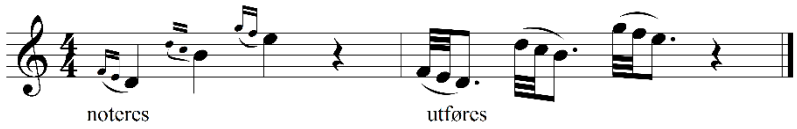
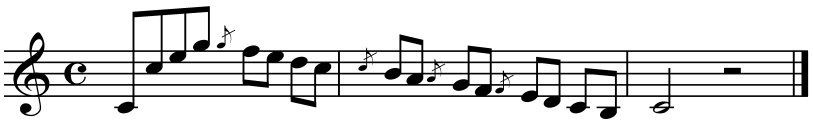
To Appoggiaturas etter hverandre kalles Petites notes doubles.
Tre eller fire Appoggiaturas sammen kalles Grouppetto.

Fra Carcassi op.59

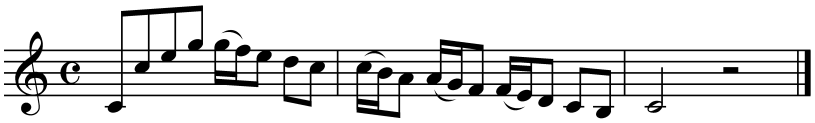




Carulli op.241



noteres

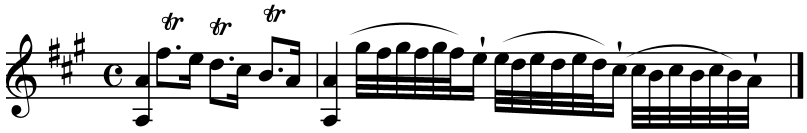


utføres

TRILLER

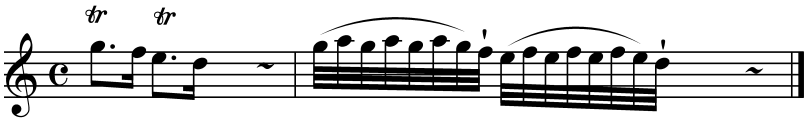
Triller og Kadenser (Op. 27)
Triller spilles oftest på korte toner og som regel uten etterslag. Lange triller forekommer på lange toner ofte mot slutten av en frase eller mot slutten av satsen og kalles da kadens.
Carulli skriver i op. 27 at trillen starter ovenfra. Eksemplene er hentet fra Gitarskole op. 27

Fra op.27

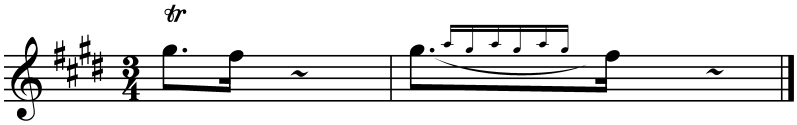


Det var vanlig at lange triller avsluttes med etterslag. Carulli nevner ikke noe om dette i op.27 og eksemplene hans viser heller ikke dette. I kadenstrillene begynner trillen på hovedtonen.
I eksemplene fra Carullis op.241 skriver ikke Carulli at trillen skal begynne på tonen over, her begynner trillen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

Fra op. 241



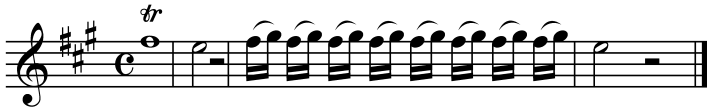
Lignende eksempel fra Carcassi op. 59



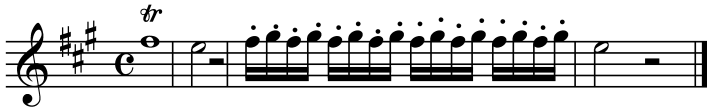
Carcassi skriver i op.59
Triller spilles på den måten at man vekselvis slår an hovedtonen og tonen over eller under for lengre eller kortere tid, alt etter hovedtonens Verdi. Trillen skal begynne og slutte på hovedtonen.

Carulli og Carcassi skriver at det er tre måter å spille triller på
Eksempler fra Carulli op 27
-at hele trillen spilles med bue

-annenhver note spilles med bue

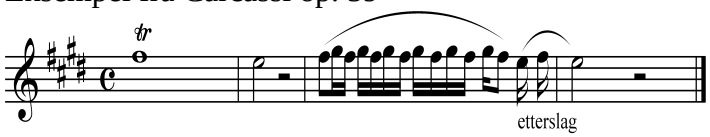


-trillen spilles på to strenger



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

Eksempel fra Carcassi op. 59

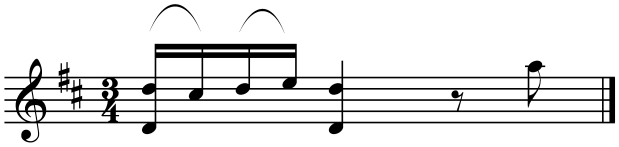


FINGERSETTINGER

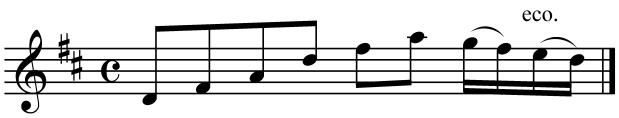
I de trykte utgavene fra Carulli er det skrevet inn fingersettinger i noen av stykkene, i andre stykker ikke. Den originale fingersettingen er skrevet inn i på denne måten. **1 2 3 4.** Det er ikke gitt noen anvisninger til streng, Det anvises til posisjon på denne måten 9e.touche (for niende posisjon).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

BUER

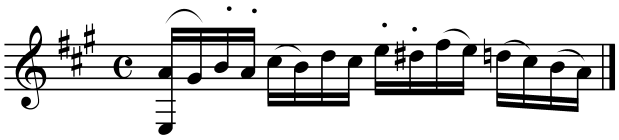
Legatobuene som er notert i originalnotene er skrevet inn uforandret.



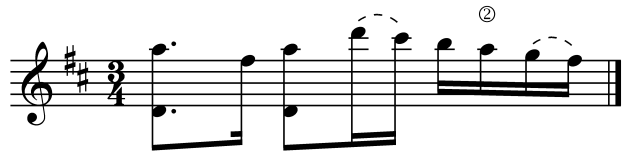
«eco»: med dette menes bue mellom to noter som spilles over to strenger.



Når det står gruppert to og to noter, den ene notert med bue og den andre med stakkatotegn/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 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 man selv mener er riktig.

DEUX THÊMES
Variés
et un RONDEAU
Pour deux Guitares

PAR

Ferdinando Carulli

Op. 38. Prix 3.f

à Paris

Chez CARLI Editeur et M.d de Musique et Cordes de Naples Place et Péristyle des Italiens.

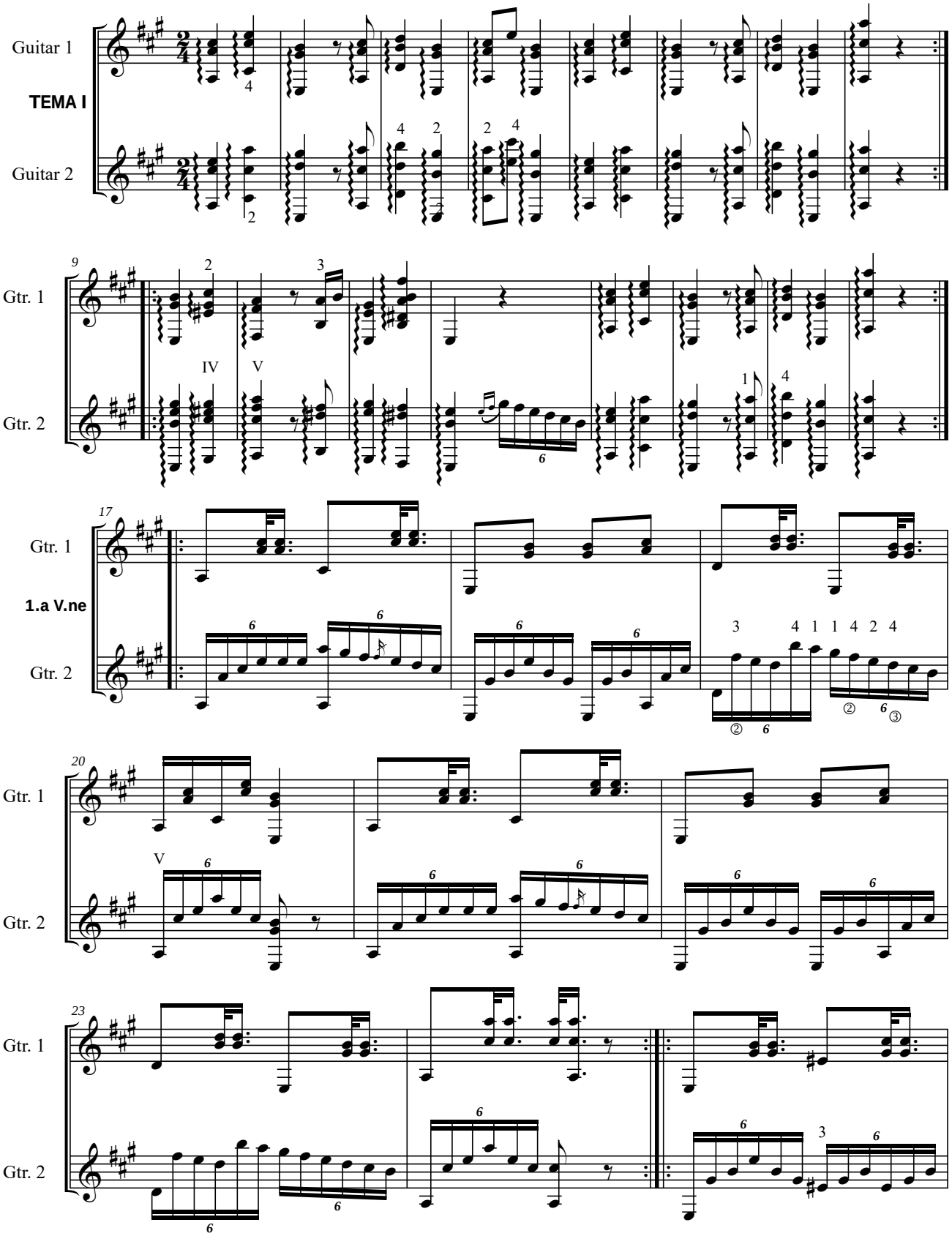
3.

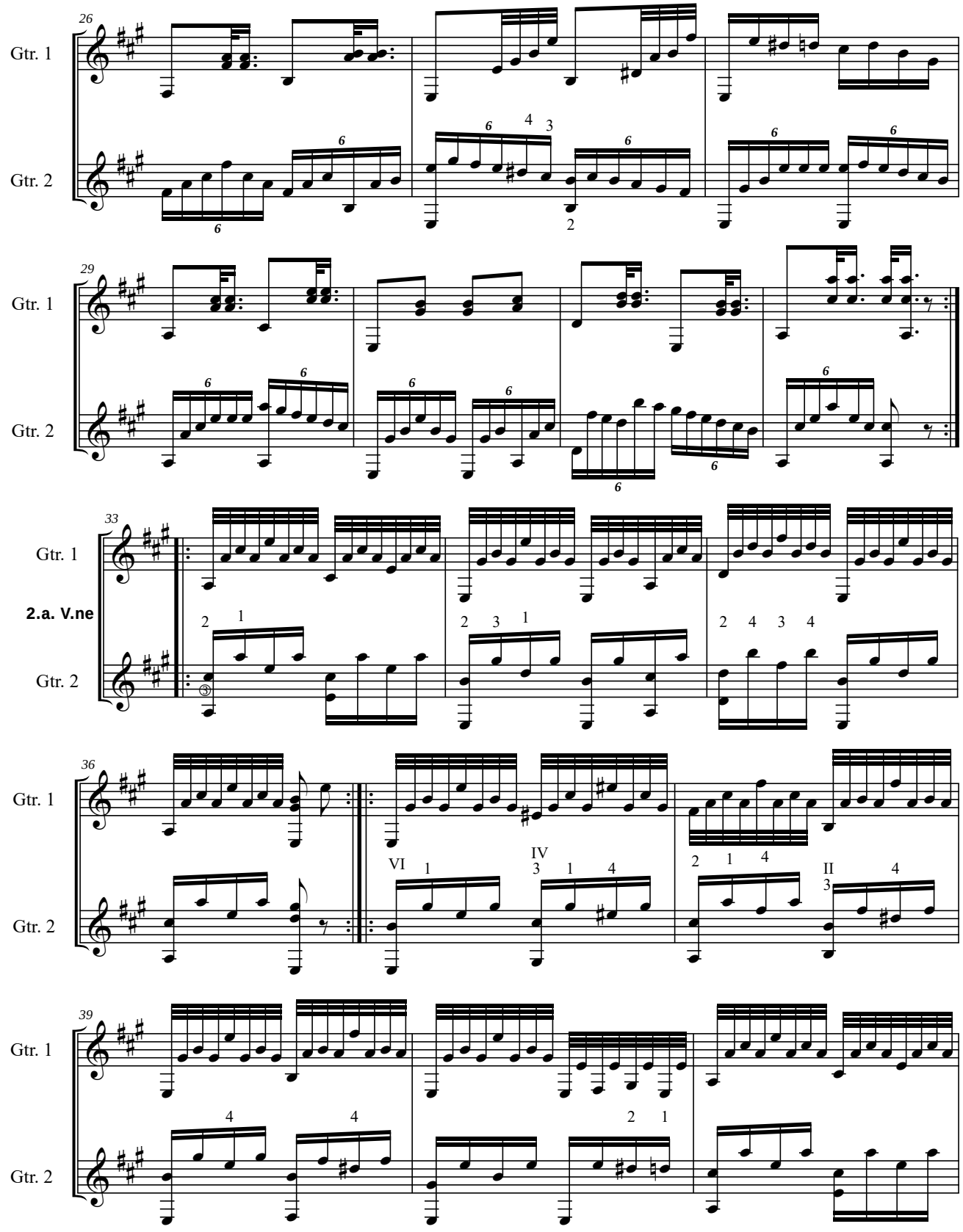
CONSERVATOIRE ROYAL

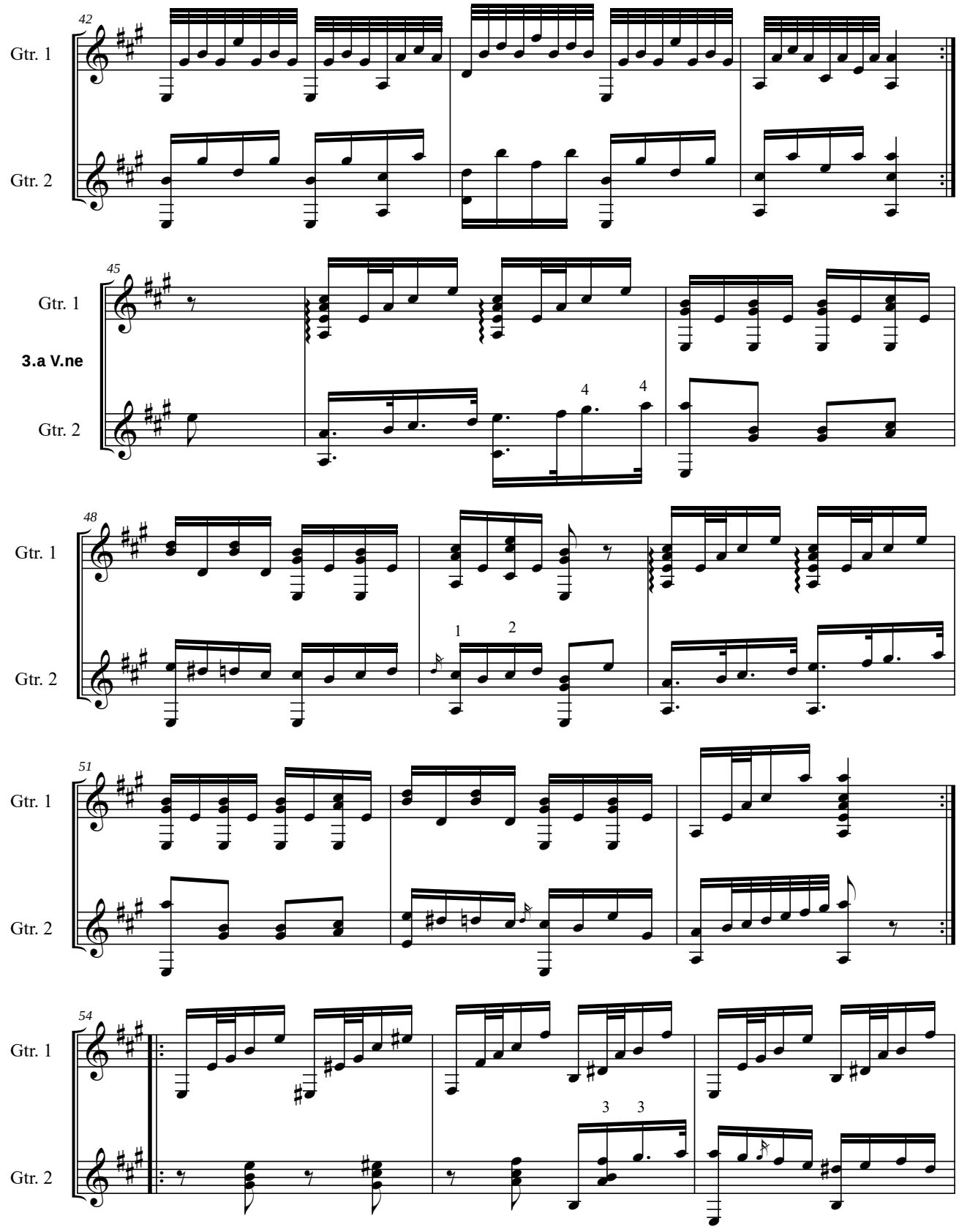
342
CARUL

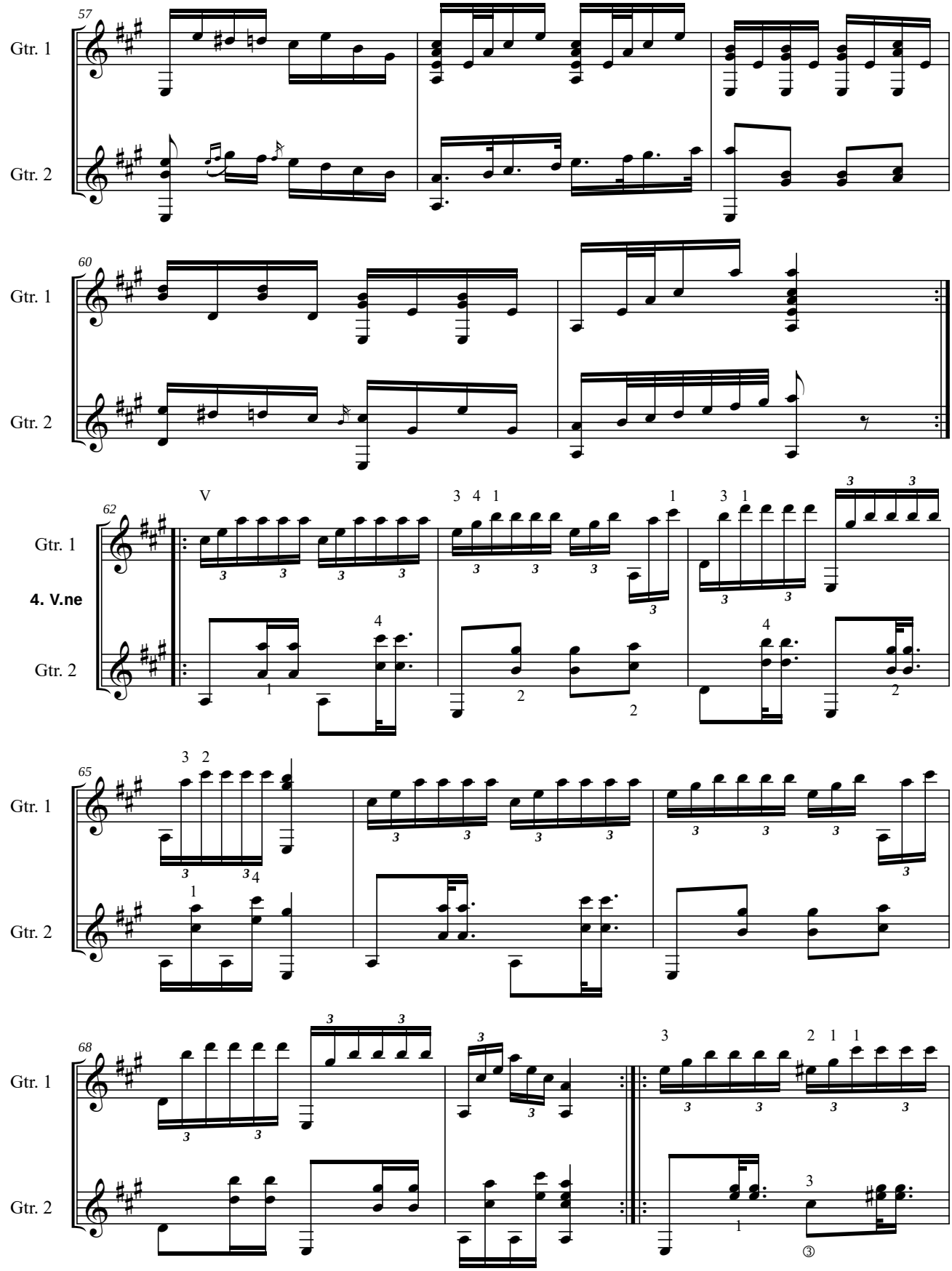
11655

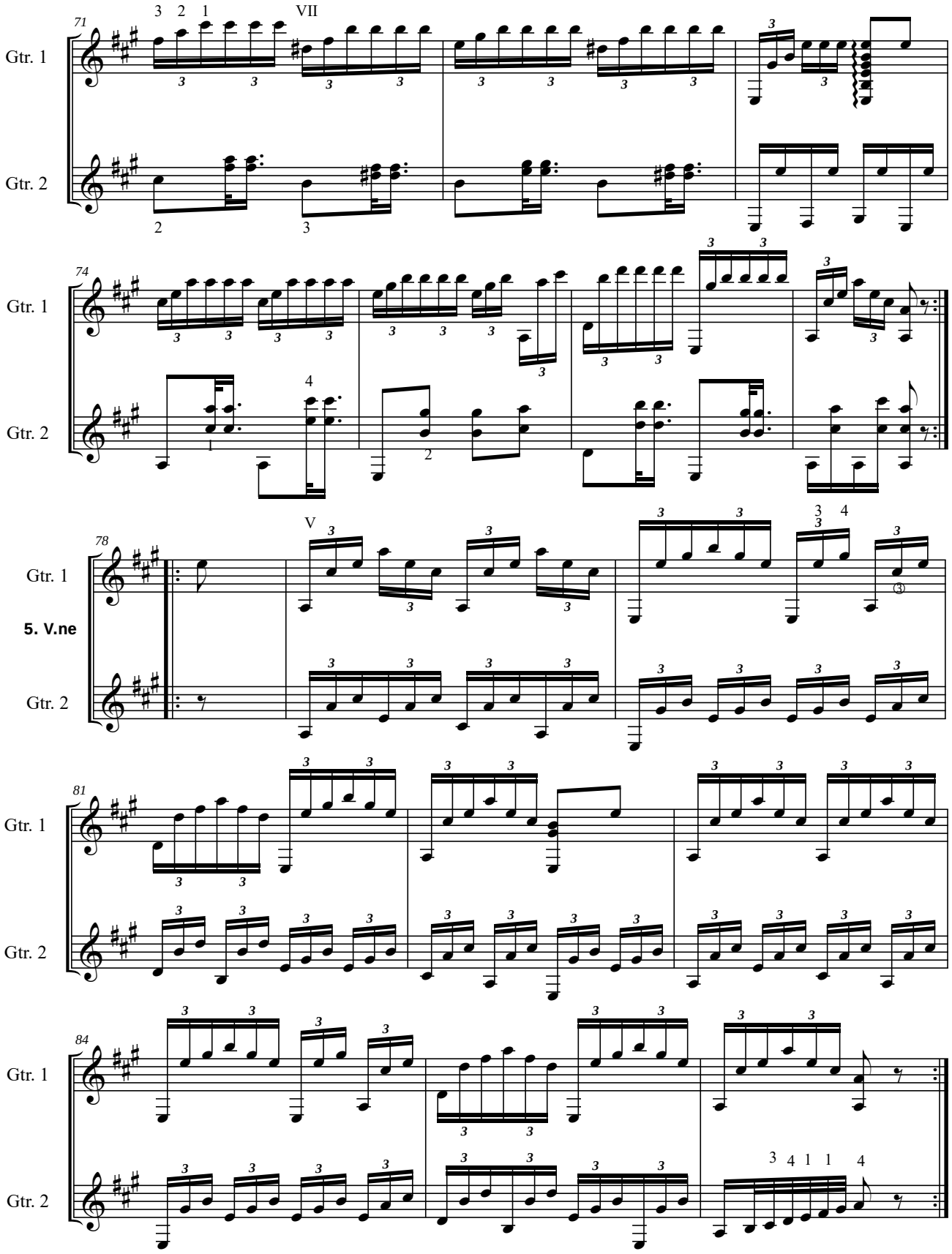
DEUX THEMES VARIES et un RONDEAU
Pour deux Guitares op. 38

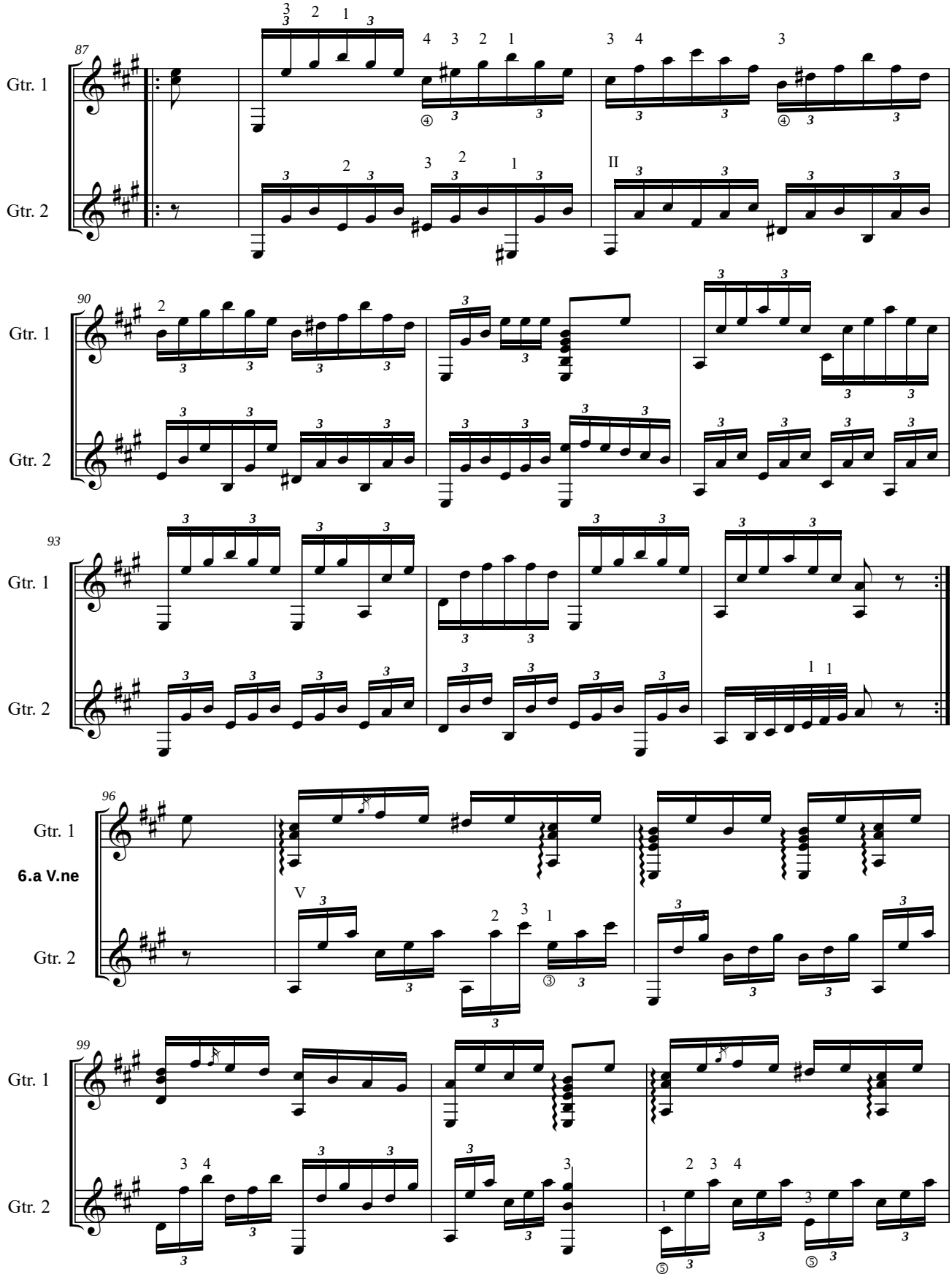


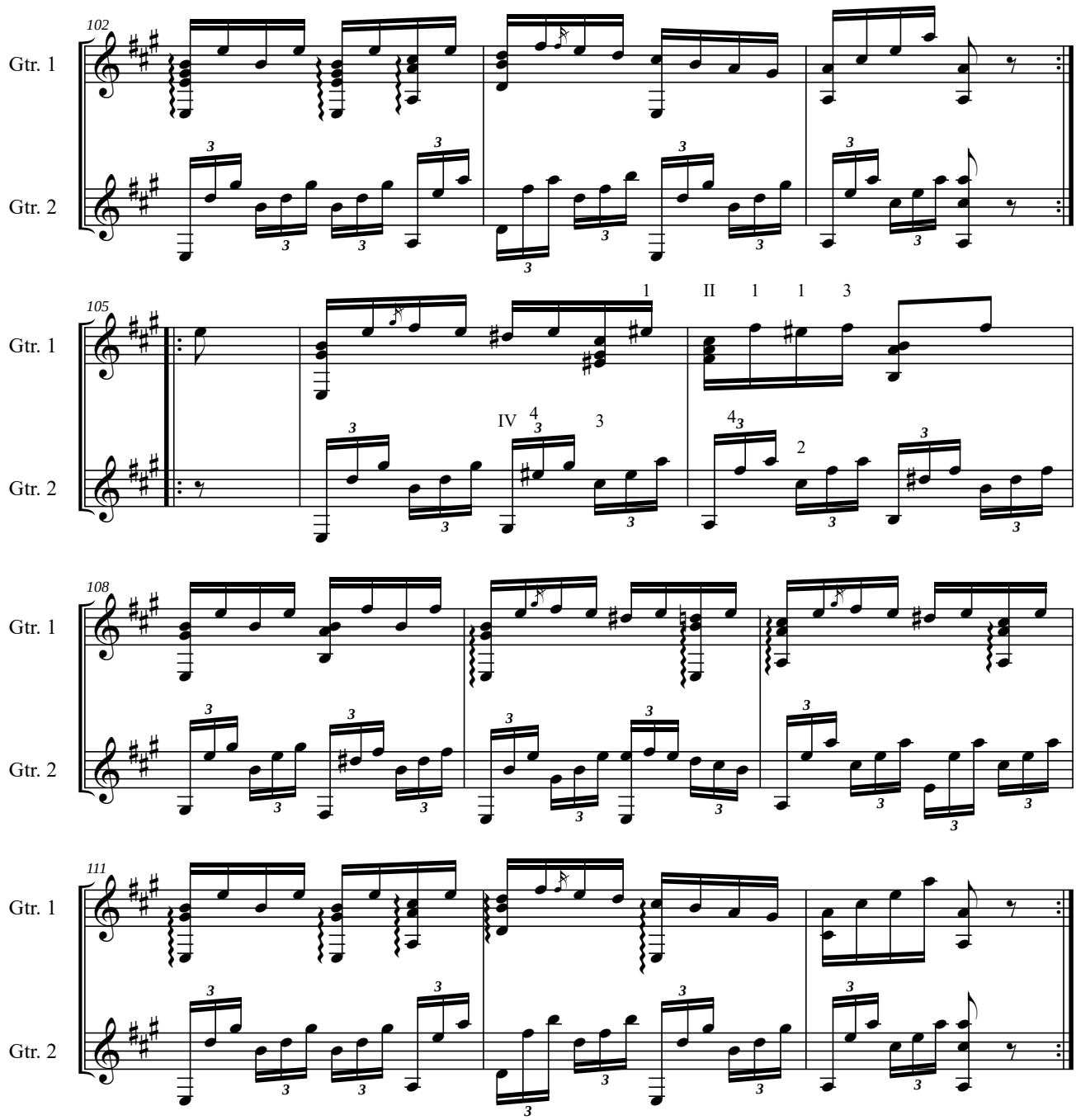

26
Gtr. 1
Gtr. 2
29
Gtr. 1
Gtr. 2
33
Gtr. 1
2.a. V.ne
Gtr. 2
36
Gtr. 1
Gtr. 2
VI
IV
II
39
Gtr. 1
Gtr. 2


42
Gtr. 1
Gtr. 2
45
Gtr. 1
3.a V.ne
Gtr. 2
4
4
48
Gtr. 1
Gtr. 2
1
2
51
Gtr. 1
Gtr. 2
54
Gtr. 1
Gtr. 2
3
3

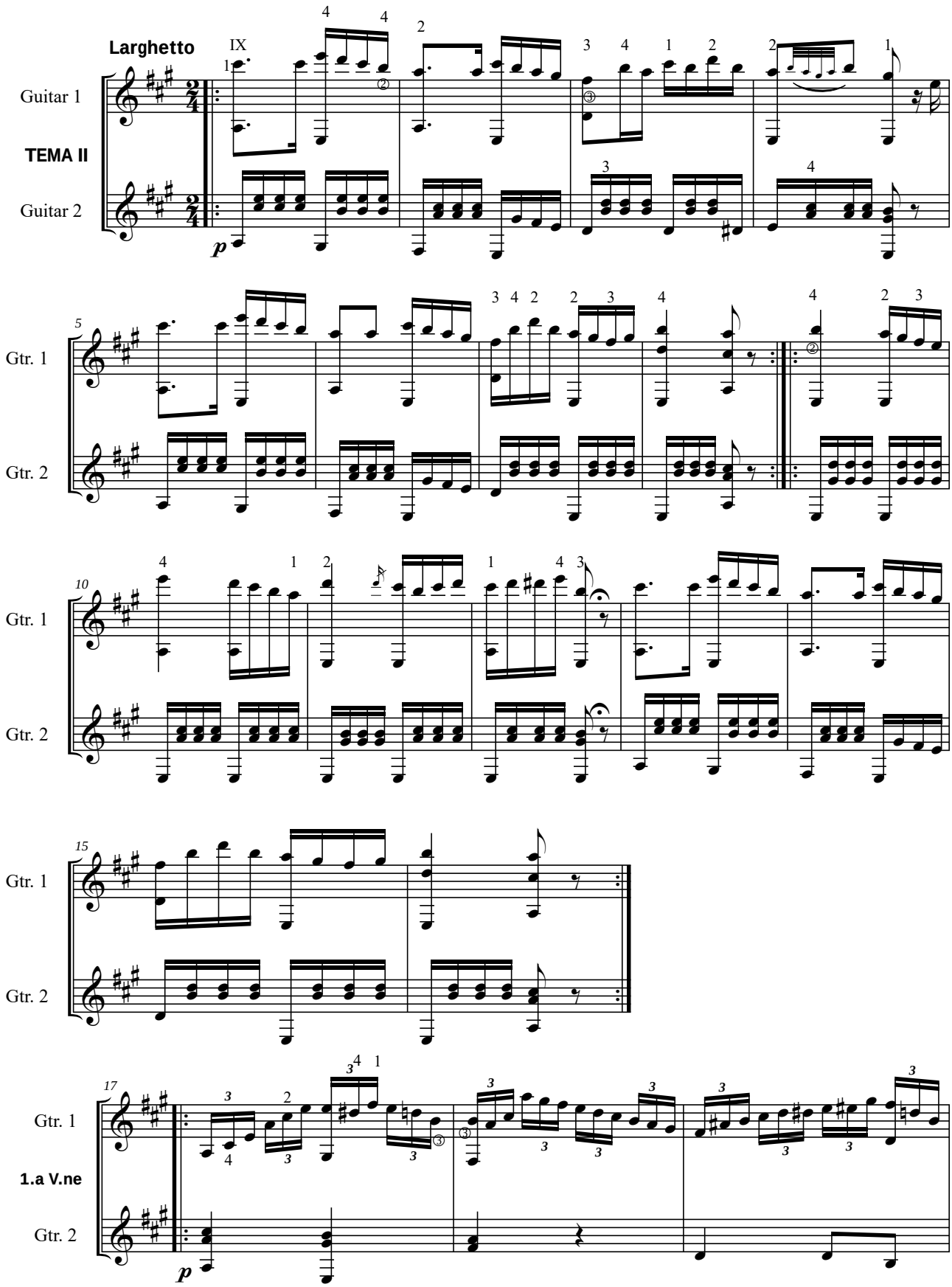

57
Gtr. 1
Gtr. 2
60
Gtr. 1
Gtr. 2
62
V
3 4 1
1
3 1
Gtr. 1
4. V.ne
Gtr. 2
65
3 2
Gtr. 1
Gtr. 2
68
2 1 1
Gtr. 1
Gtr. 2

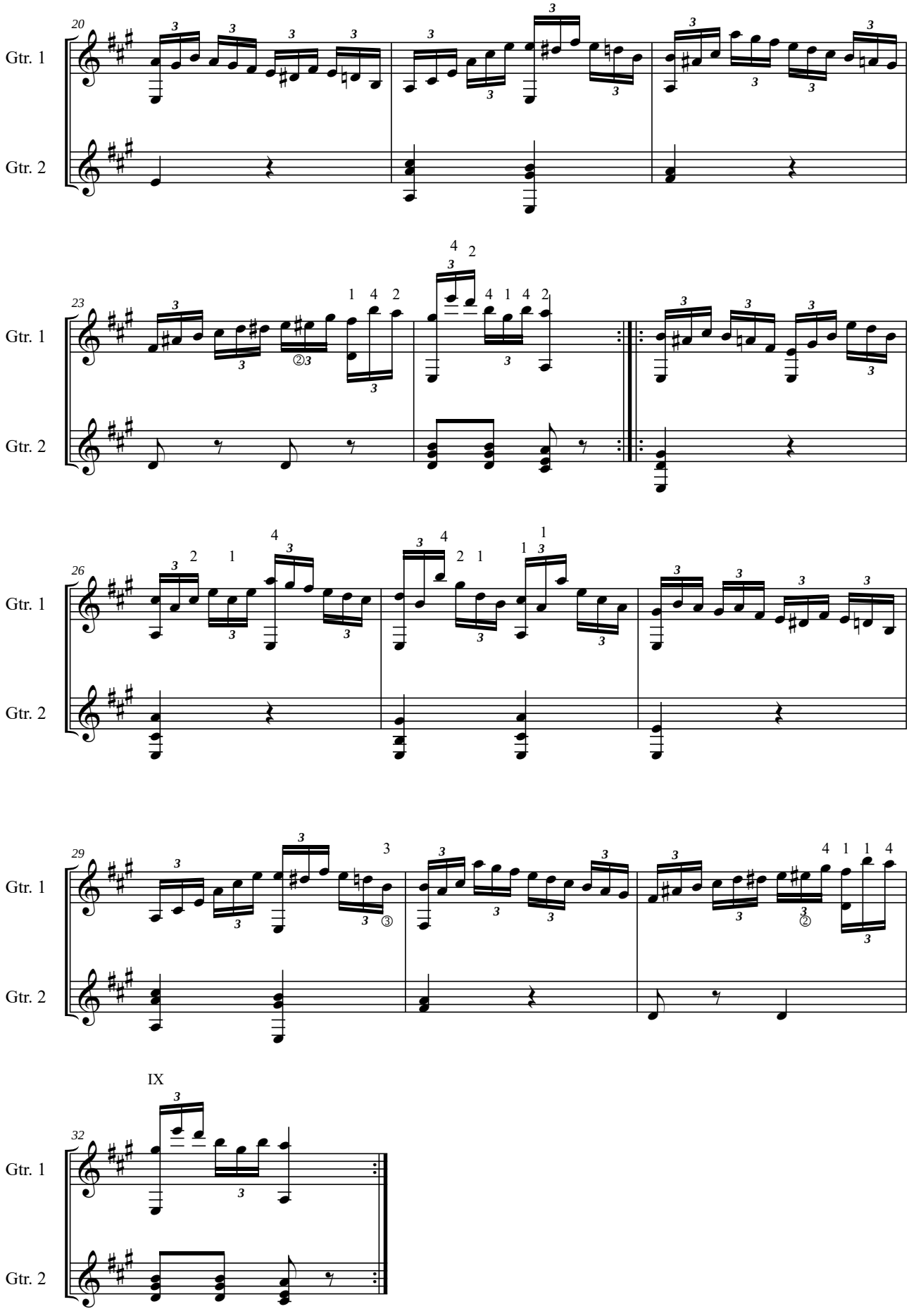

71
Gtr. 1
Gtr. 2
74
78
5. V.ne
81
84

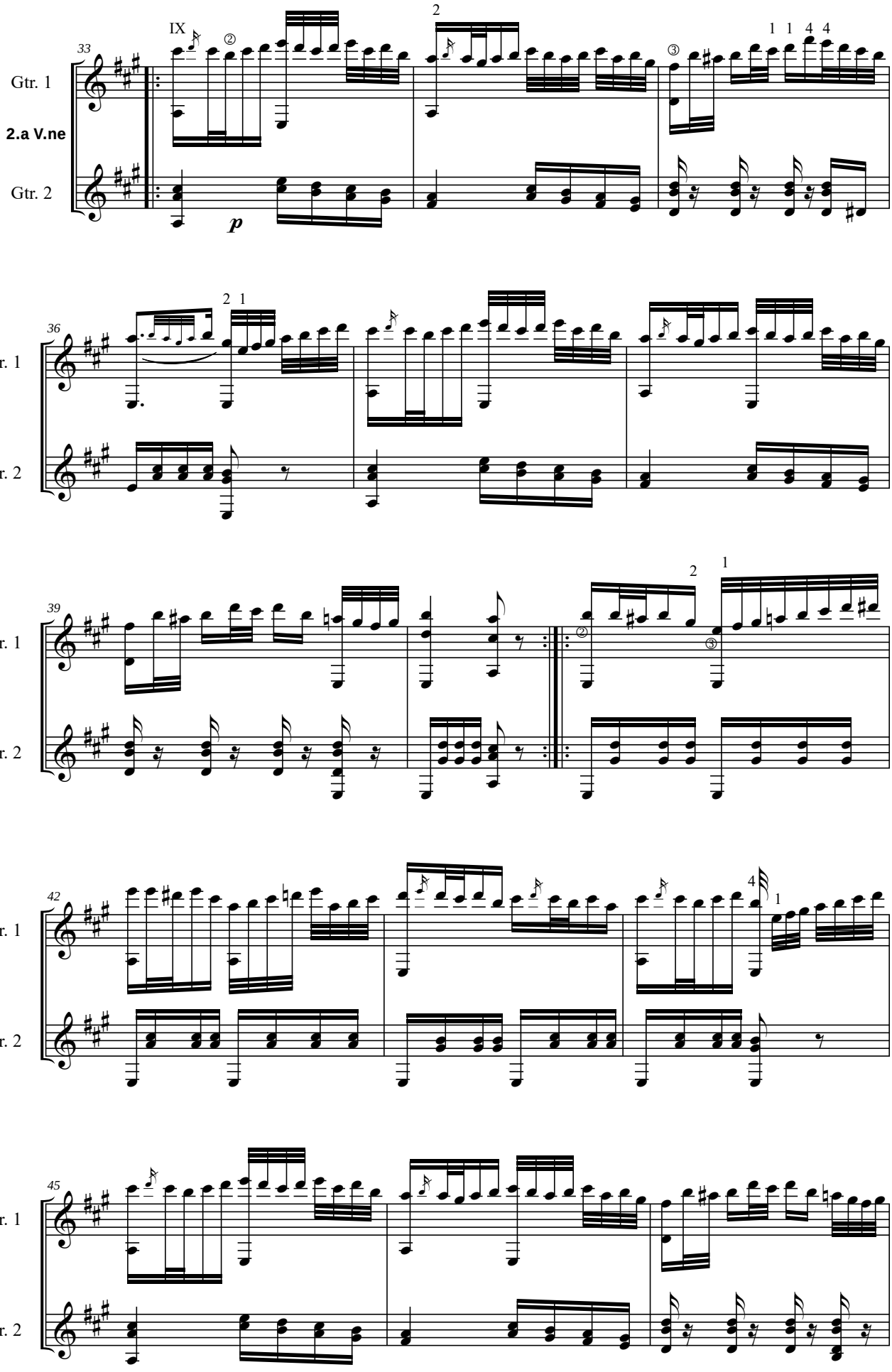

87
Gtr. 1
Gtr. 2
90
Gtr. 1
Gtr. 2
93
Gtr. 1
Gtr. 2
96
Gtr. 1
6.a V.ne
Gtr. 2
99
Gtr. 1
Gtr. 2

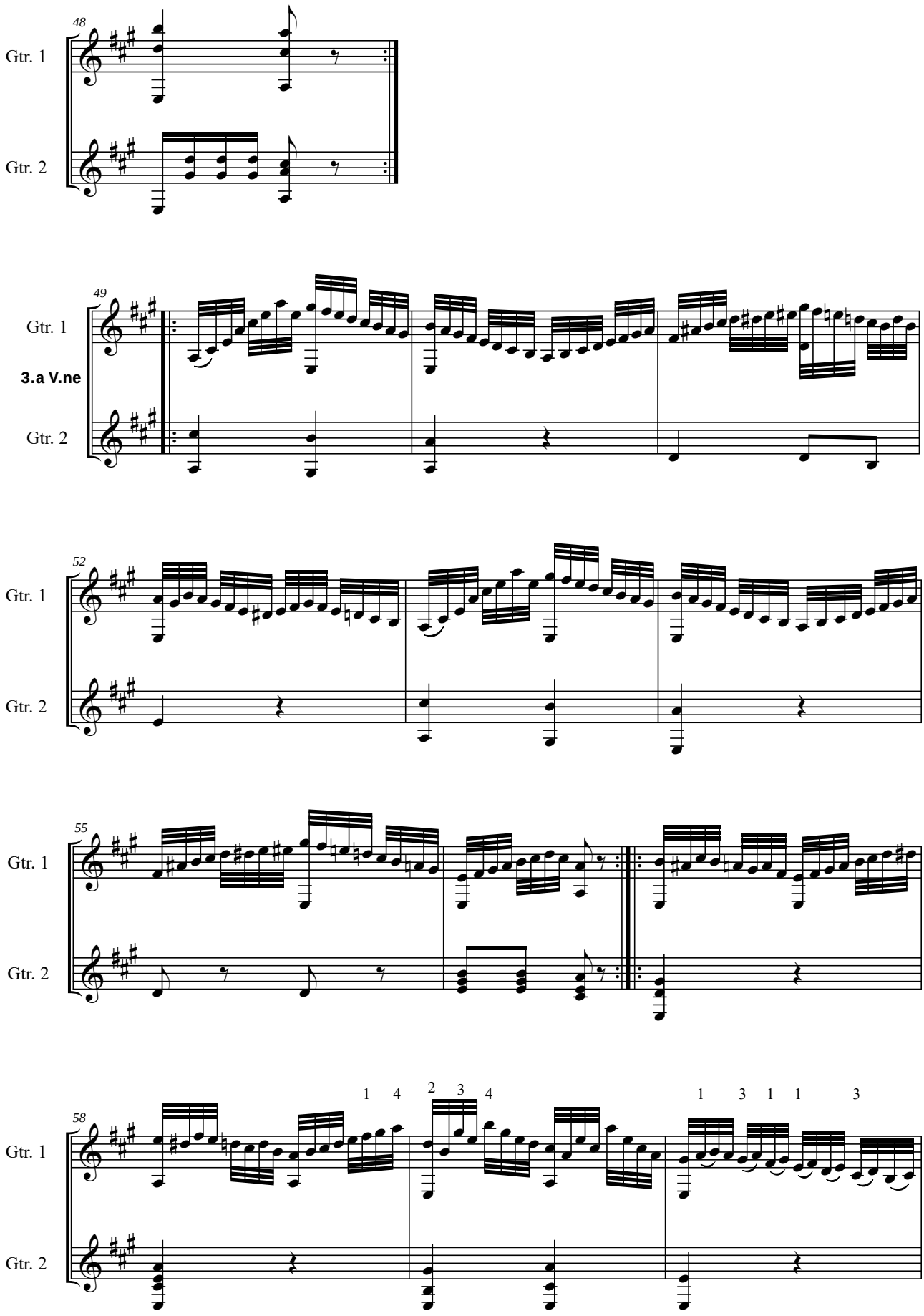

102
Gtr. 1
Gtr. 2
105
Gtr. 1
Gtr. 2
1
II
1
1
3
IV
4
3
3
4
3
2
108
Gtr. 1
Gtr. 2
111
Gtr. 1
Gtr. 2

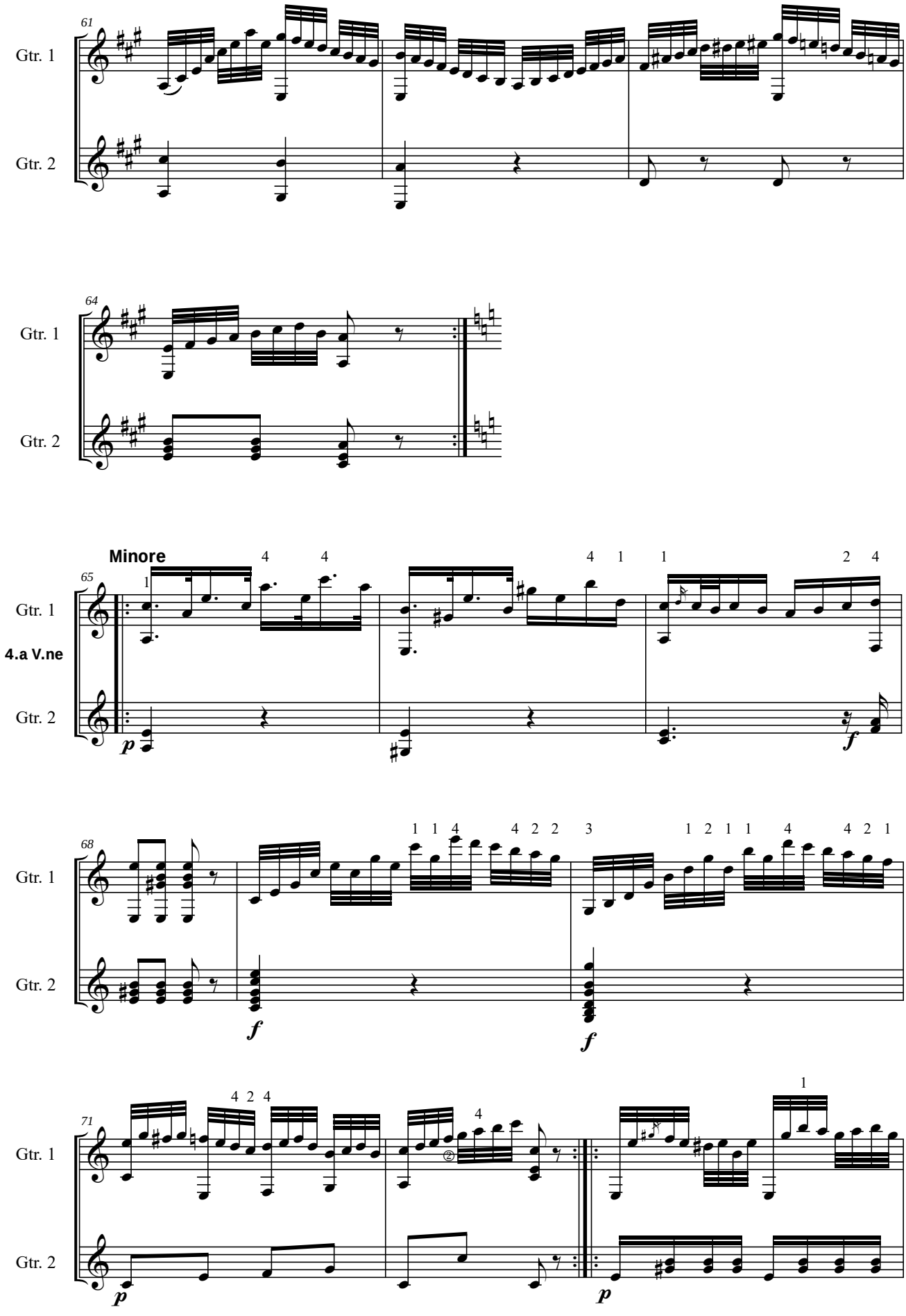
TEMA II

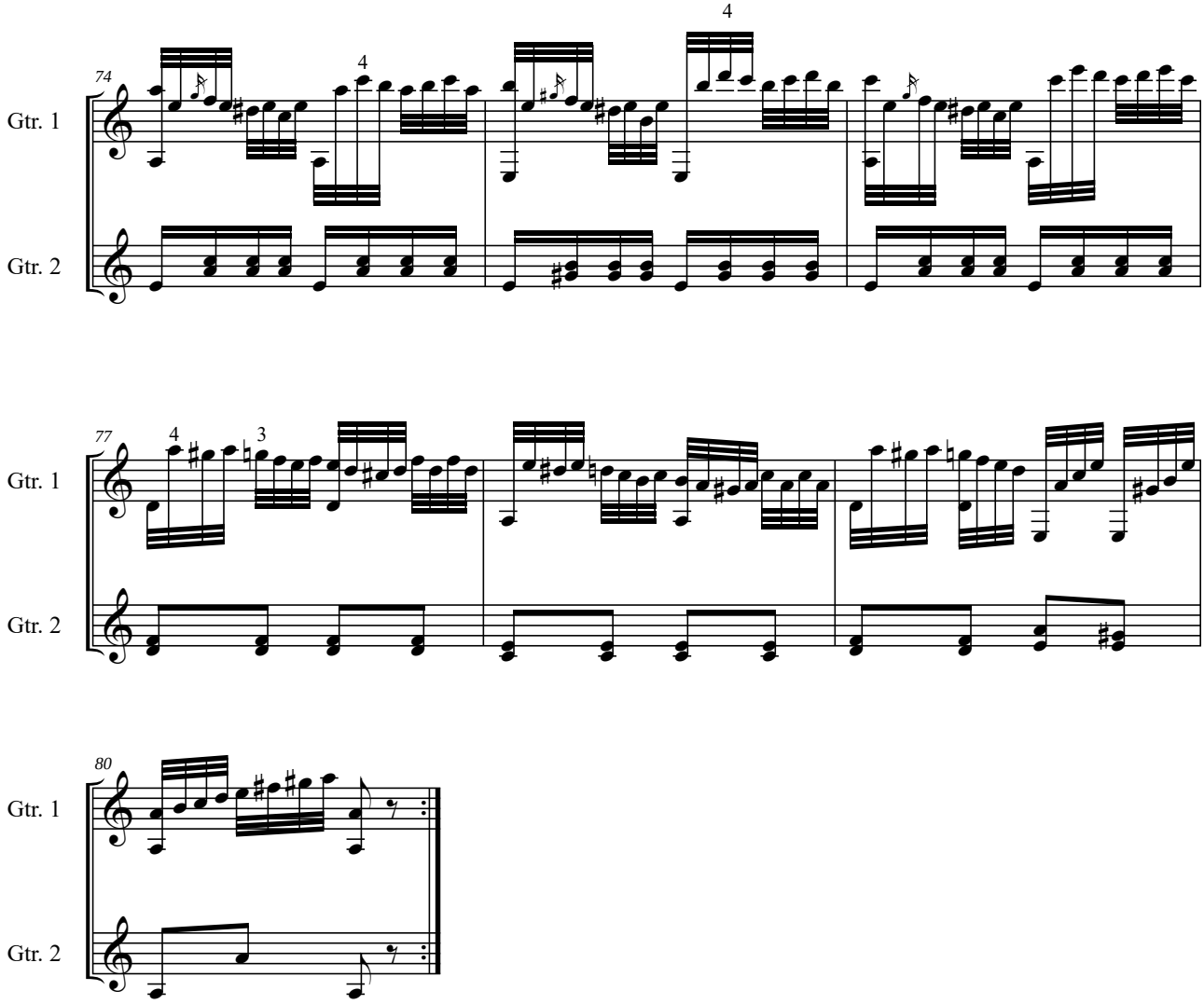



20
Gtr. 1
Gtr. 2
23
Gtr. 1
Gtr. 2
26
Gtr. 1
Gtr. 2
29
Gtr. 1
Gtr. 2
IX
32
Gtr. 1
Gtr. 2

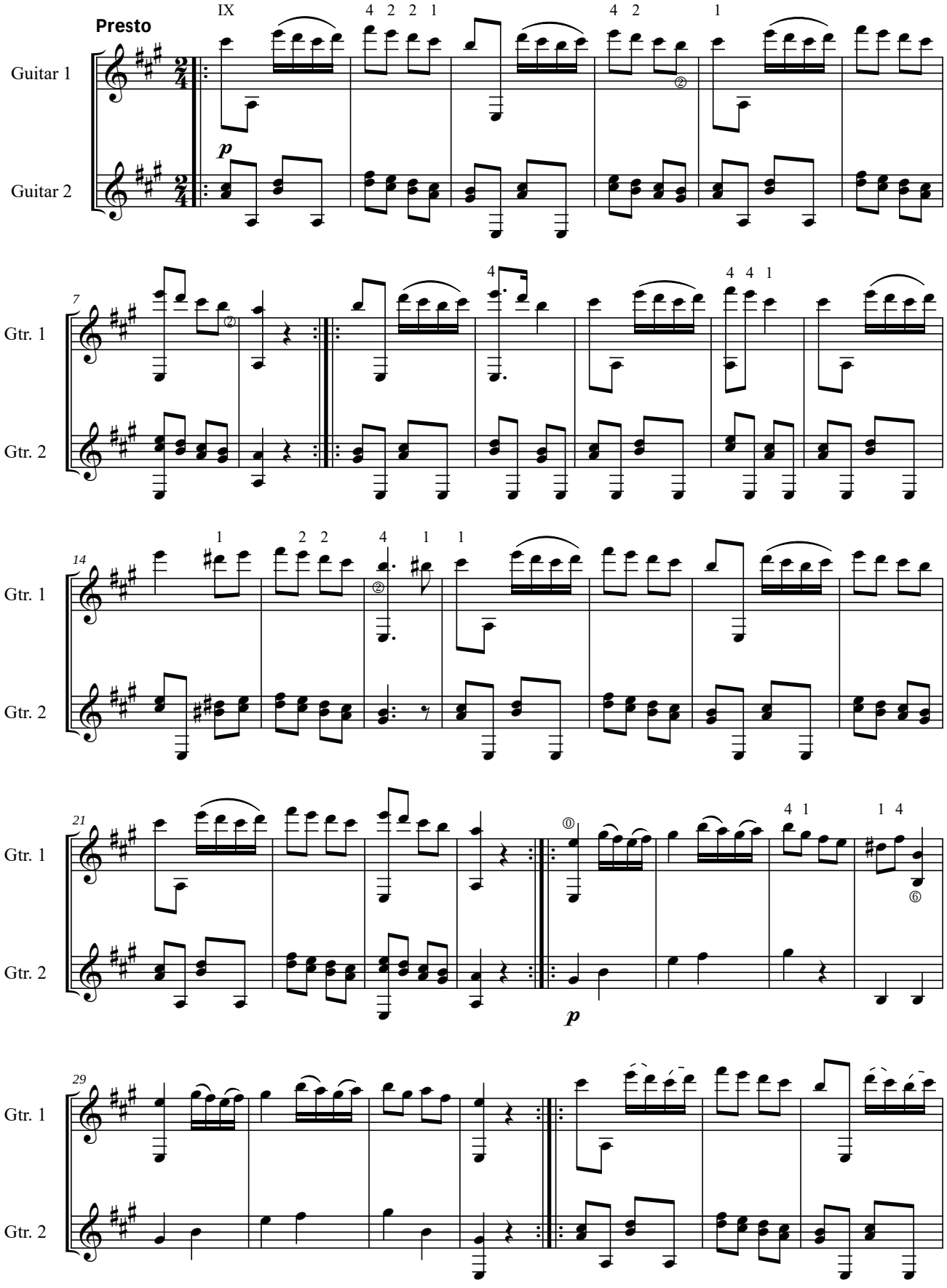

33
Gtr. 1
2.a V.ne
Gtr. 2
IX
p
36
39
42
45

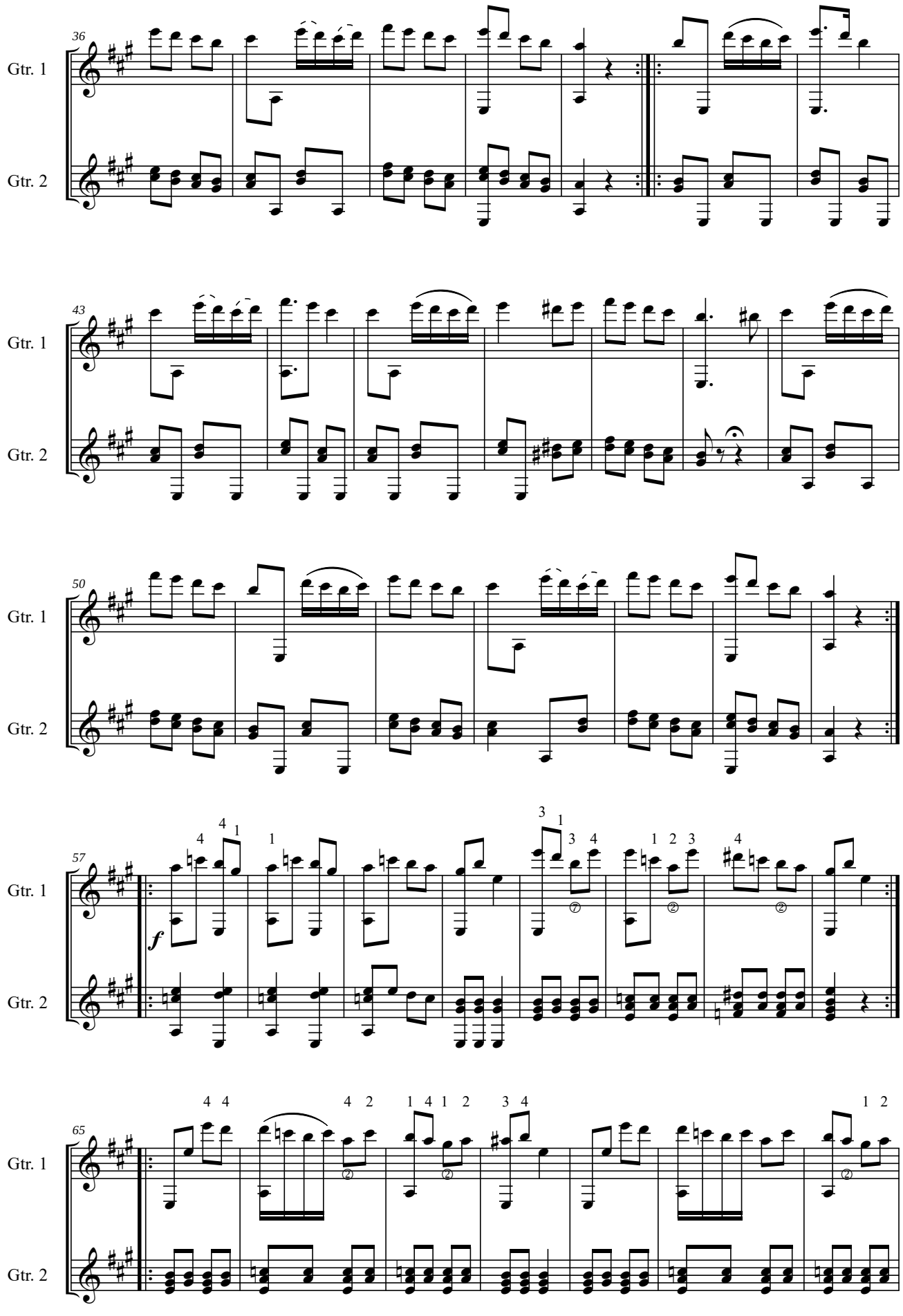

48
Gtr. 1
Gtr. 2
49
Gtr. 1
3.a V.ne
Gtr. 2
52
Gtr. 1
Gtr. 2
55
Gtr. 1
Gtr. 2
58
1 4
2 3 4
1 3 1 1 3
Gtr. 1
Gtr. 2

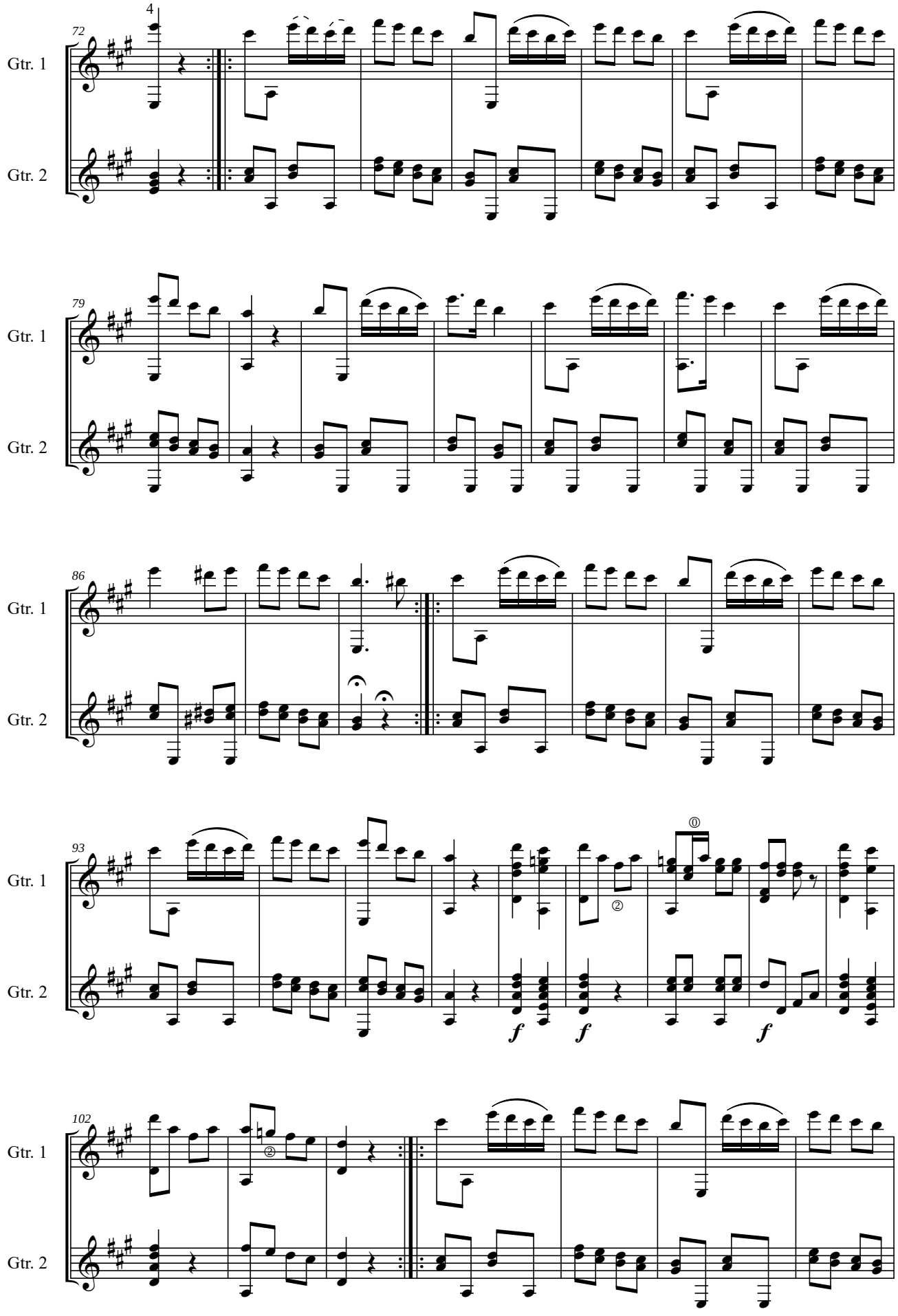

61
Gtr. 1
Gtr. 2
64
Gtr. 1
Gtr. 2
Minore
65
Gtr. 1
4.a V.ne
Gtr. 2
p
f
68
Gtr. 1
Gtr. 2
f
f
71
Gtr. 1
Gtr. 2
p
p

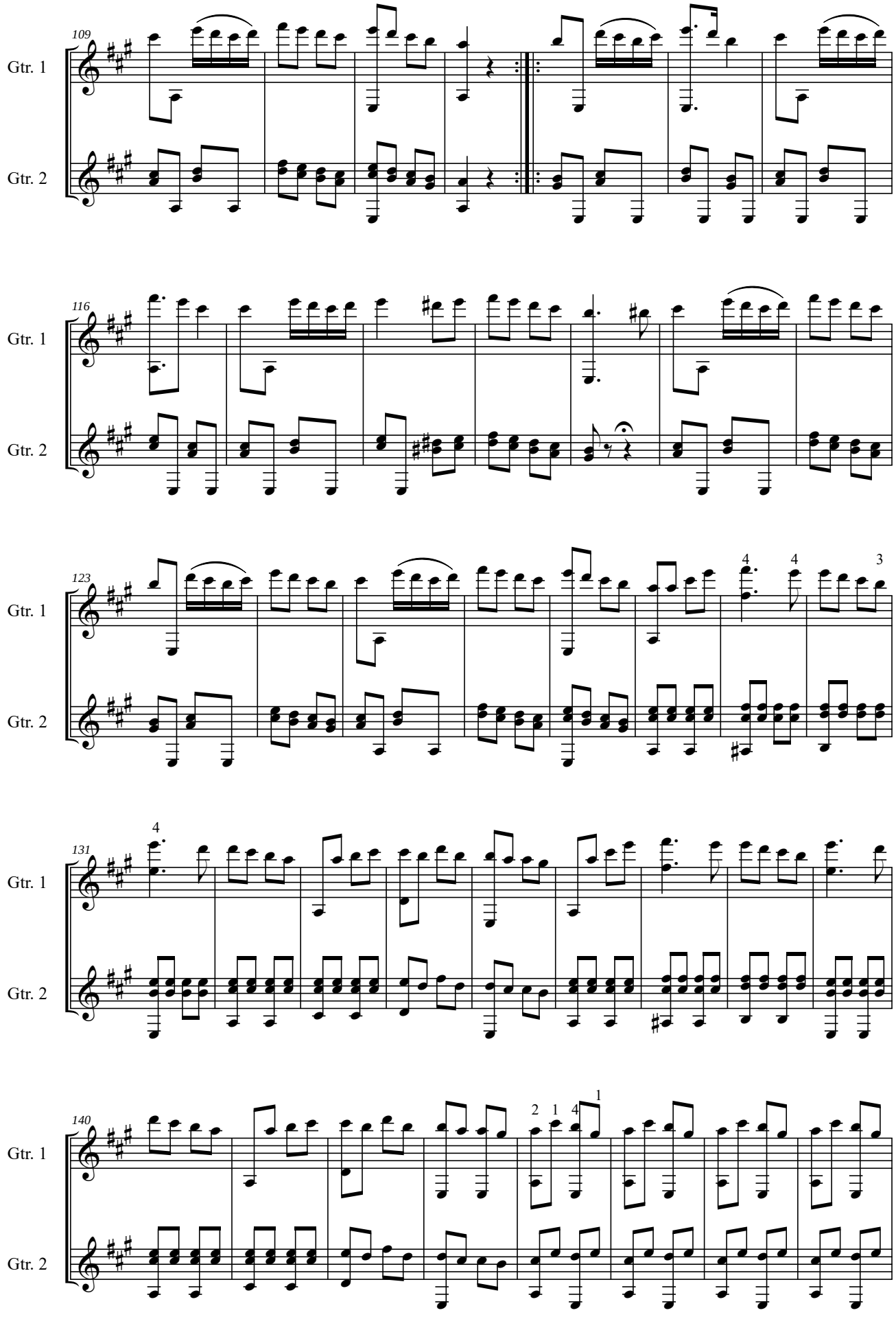

74
Gtr. 1
Gtr. 2
4
77
4
3
Gtr. 1
Gtr. 2
80
Gtr. 1
Gtr. 2

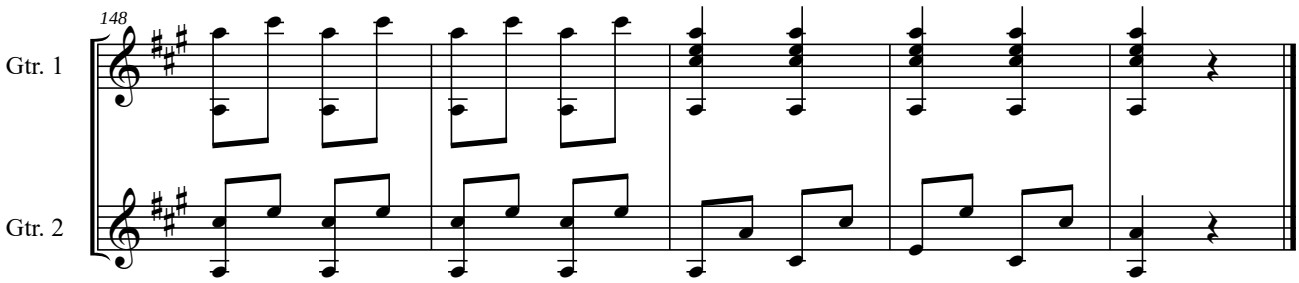
RONDEAU




36
Gtr. 1
Gtr. 2
43
Gtr. 1
Gtr. 2
50
Gtr. 1
Gtr. 2
57
Gtr. 1
Gtr. 2
65
Gtr. 1
Gtr. 2


4
72
Gtr. 1
Gtr. 2
79
Gtr. 1
Gtr. 2
86
Gtr. 1
Gtr. 2
93
Gtr. 1
Gtr. 2
f
f
f
102
Gtr. 1
Gtr. 2


109
Gtr. 1
Gtr. 2
116
Gtr. 1
Gtr. 2
123
Gtr. 1
Gtr. 2
4
4
3
131
4
Gtr. 1
Gtr. 2
140
2
1
4
1
Gtr. 1
Gtr. 2


148
Gtr. 1
Gtr. 2

Lett. S 2° 33195

(17)

Trois GRANDS DUOS

Pour deux Guitares,

Composés, et Dédiés

A son Ami

Filippo Gragnani,

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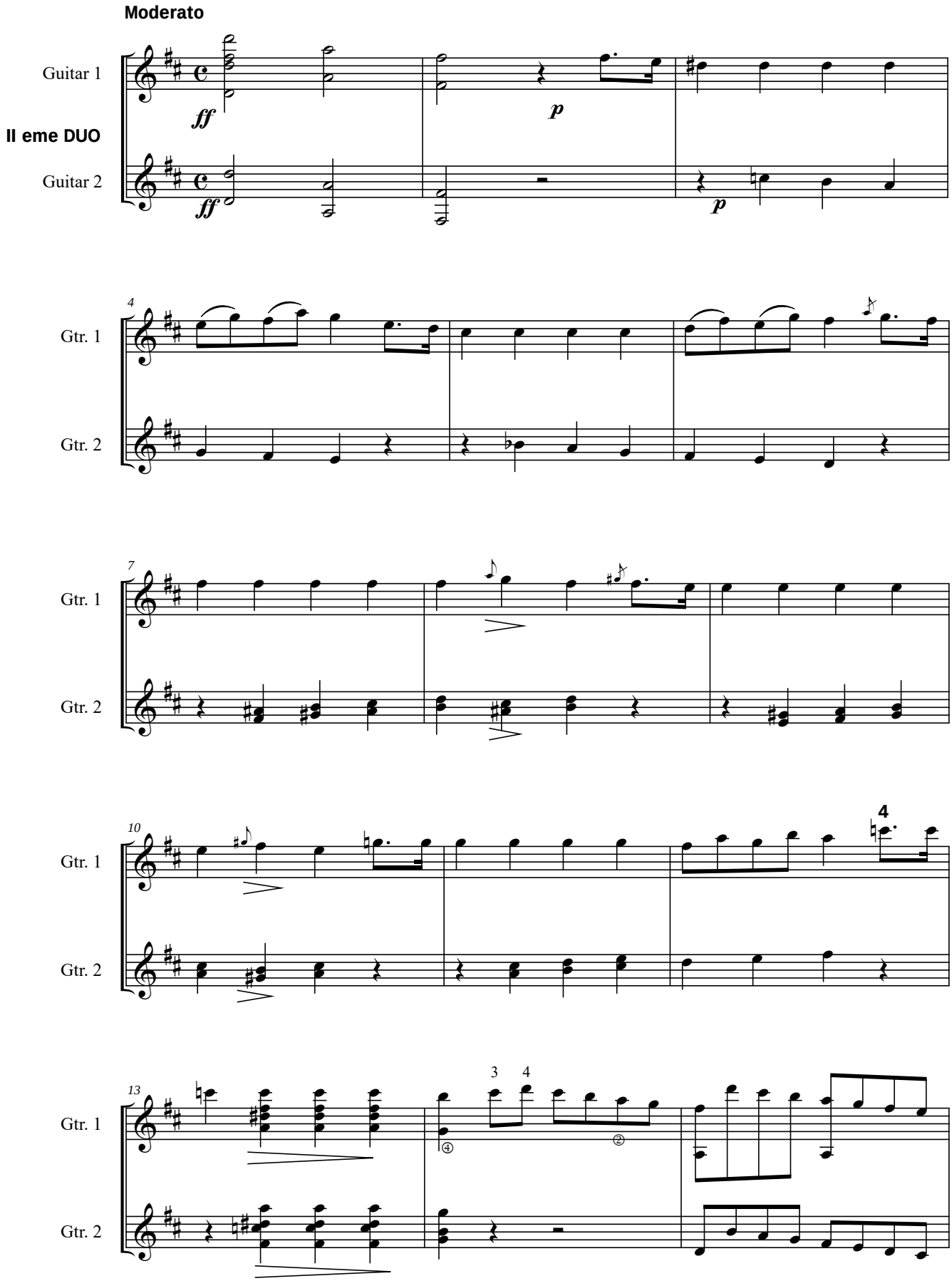
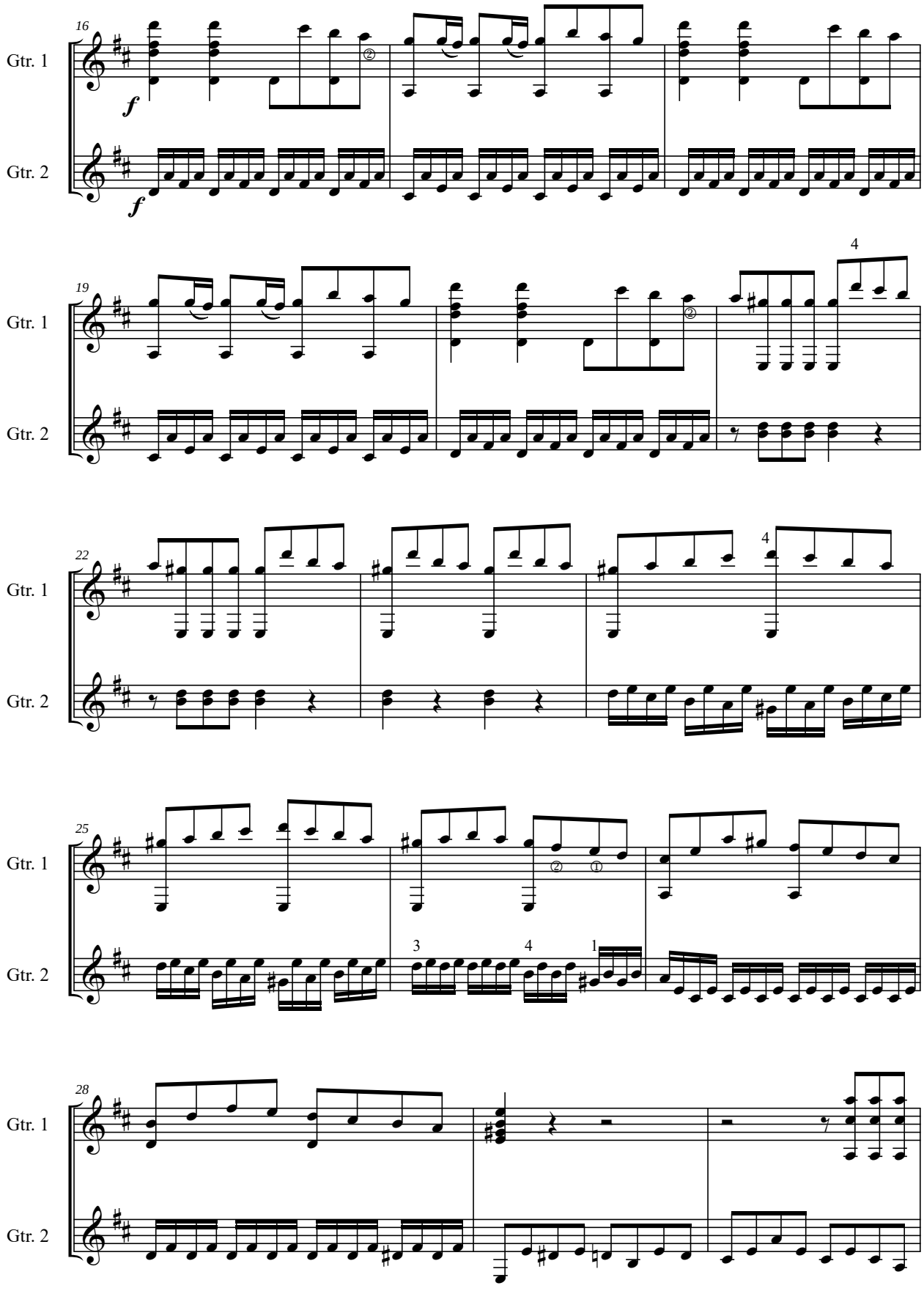
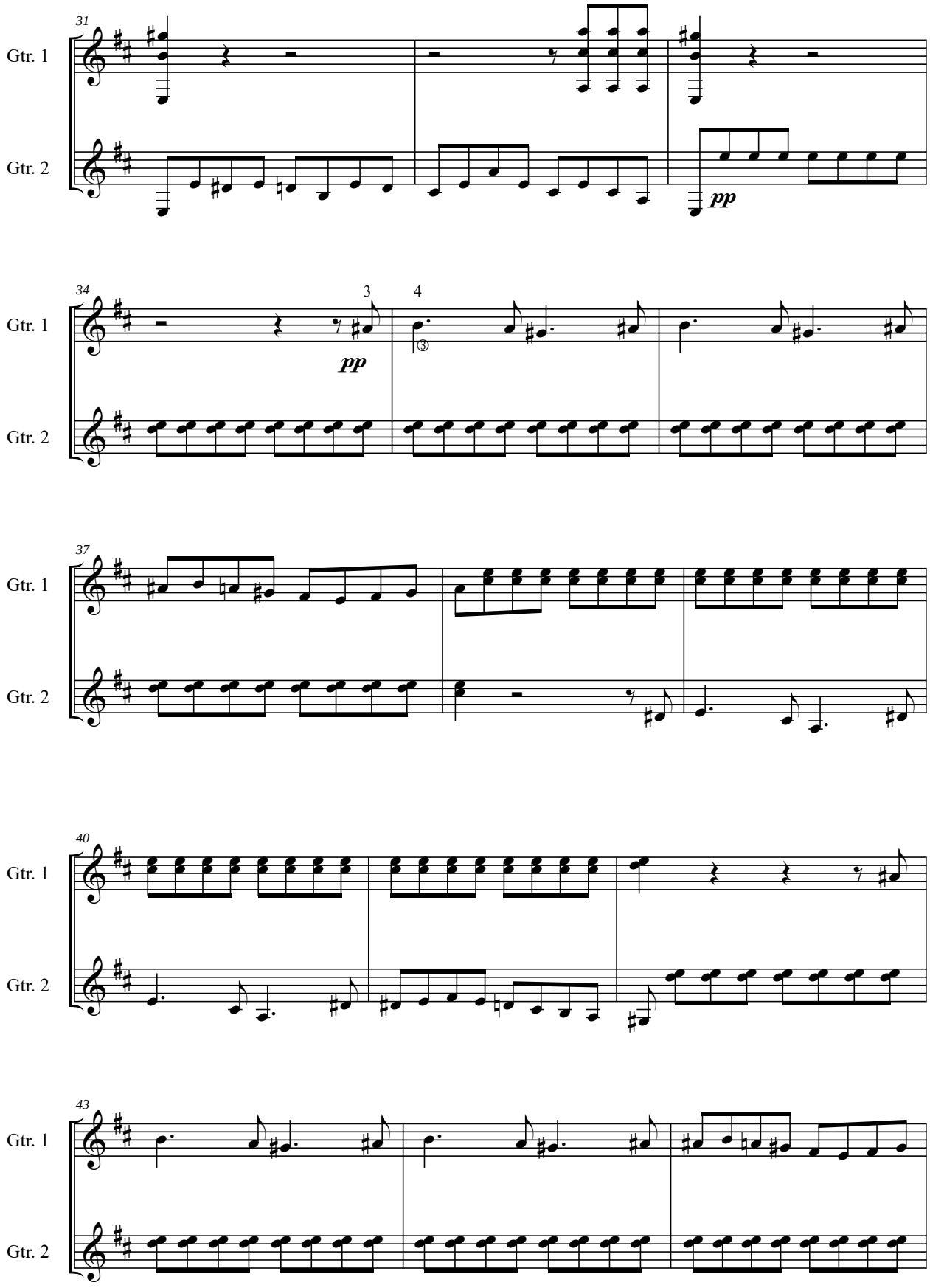
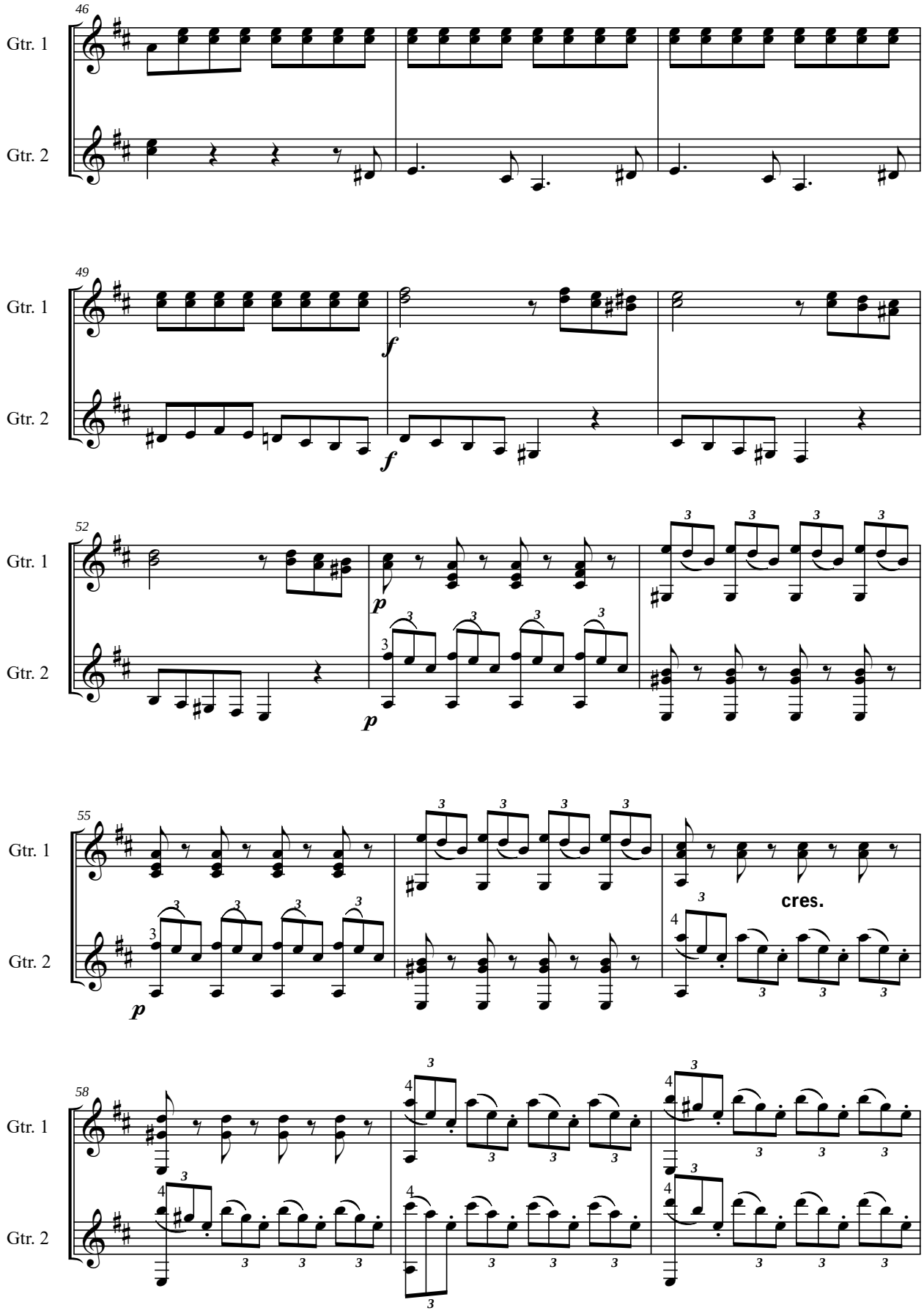
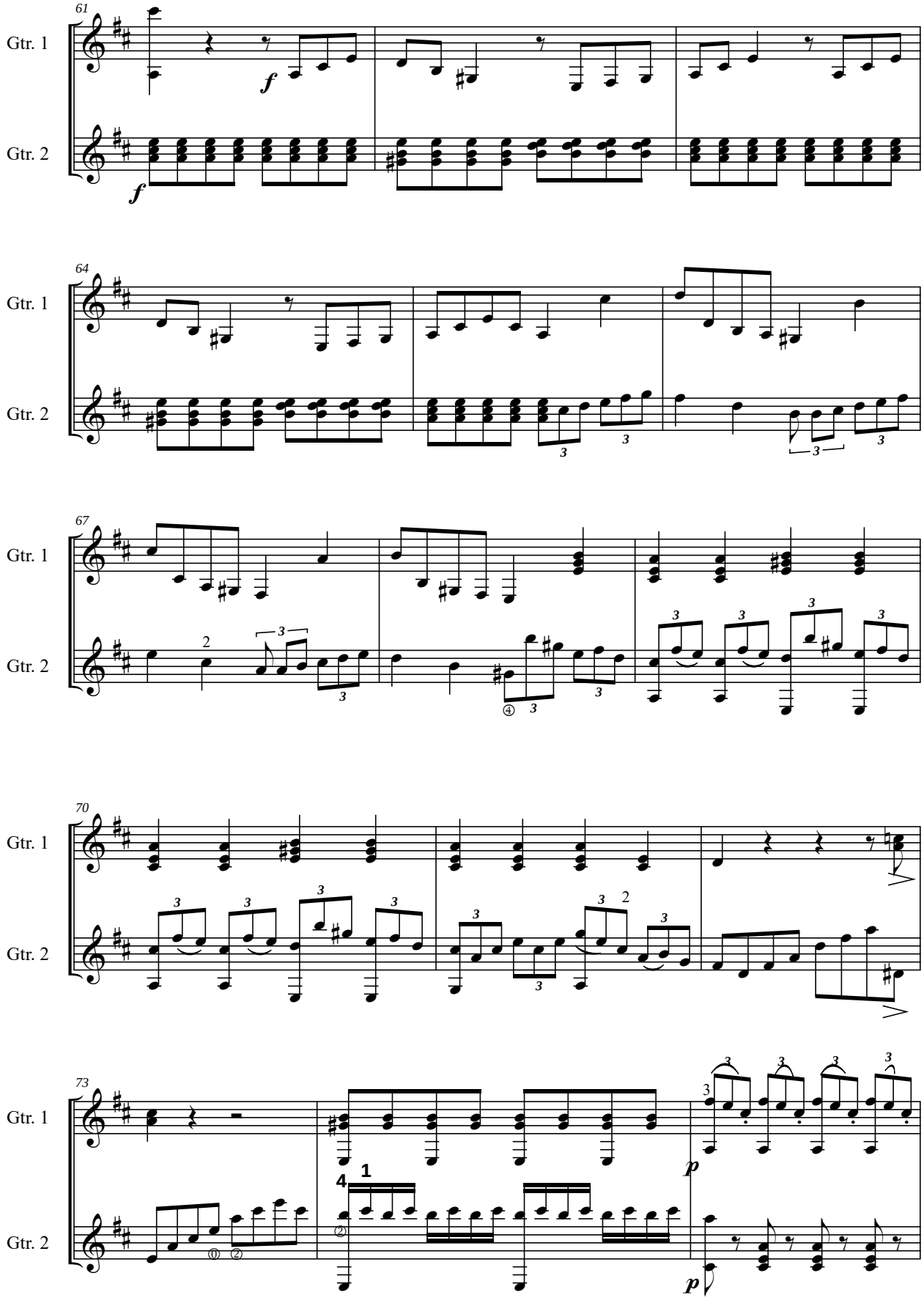
(189 a 191)

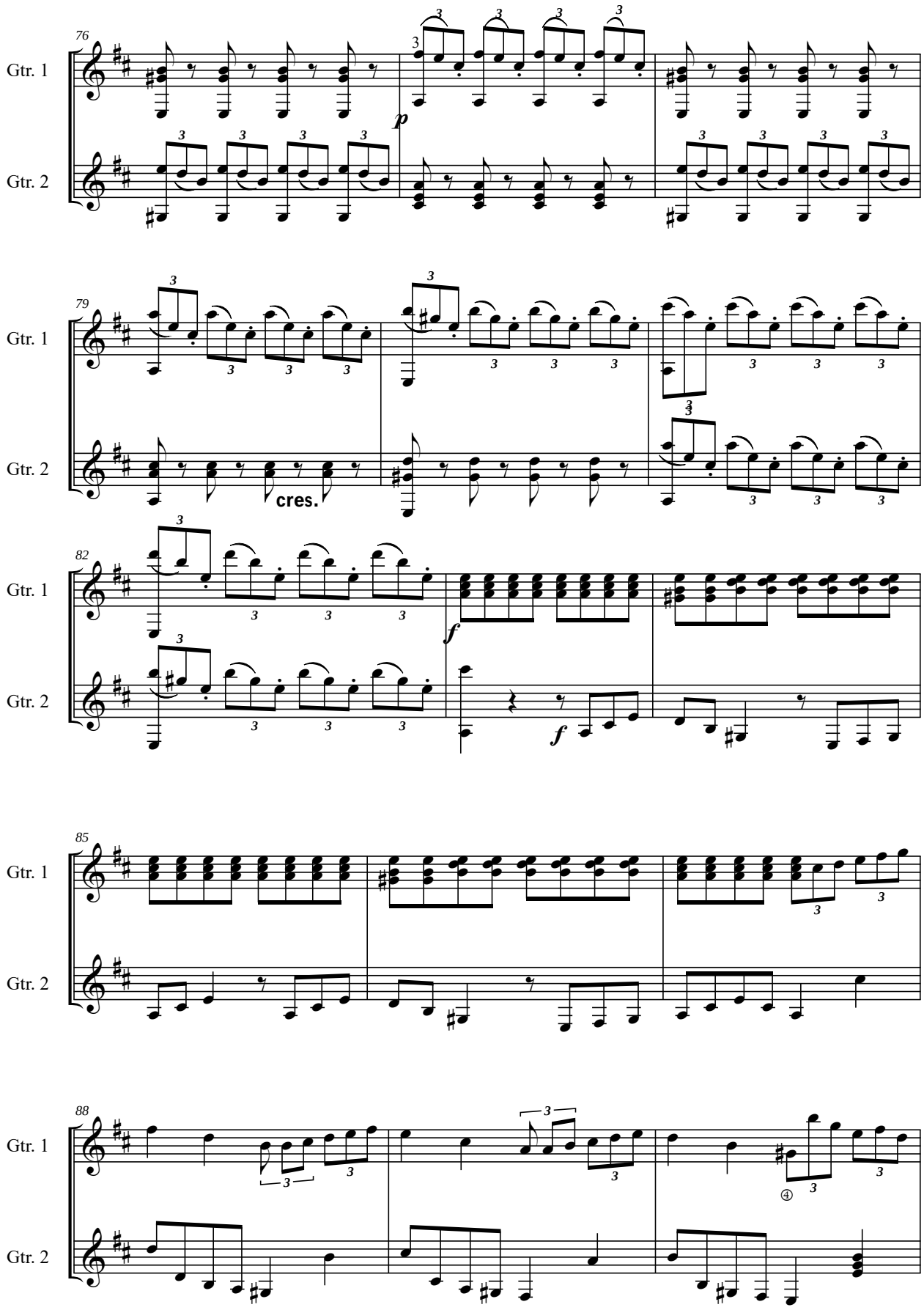

Moderato
Guitar 1
II eme DUO
Guitar 2
Gtr. 1
Gtr. 2
4
7
10
13
4

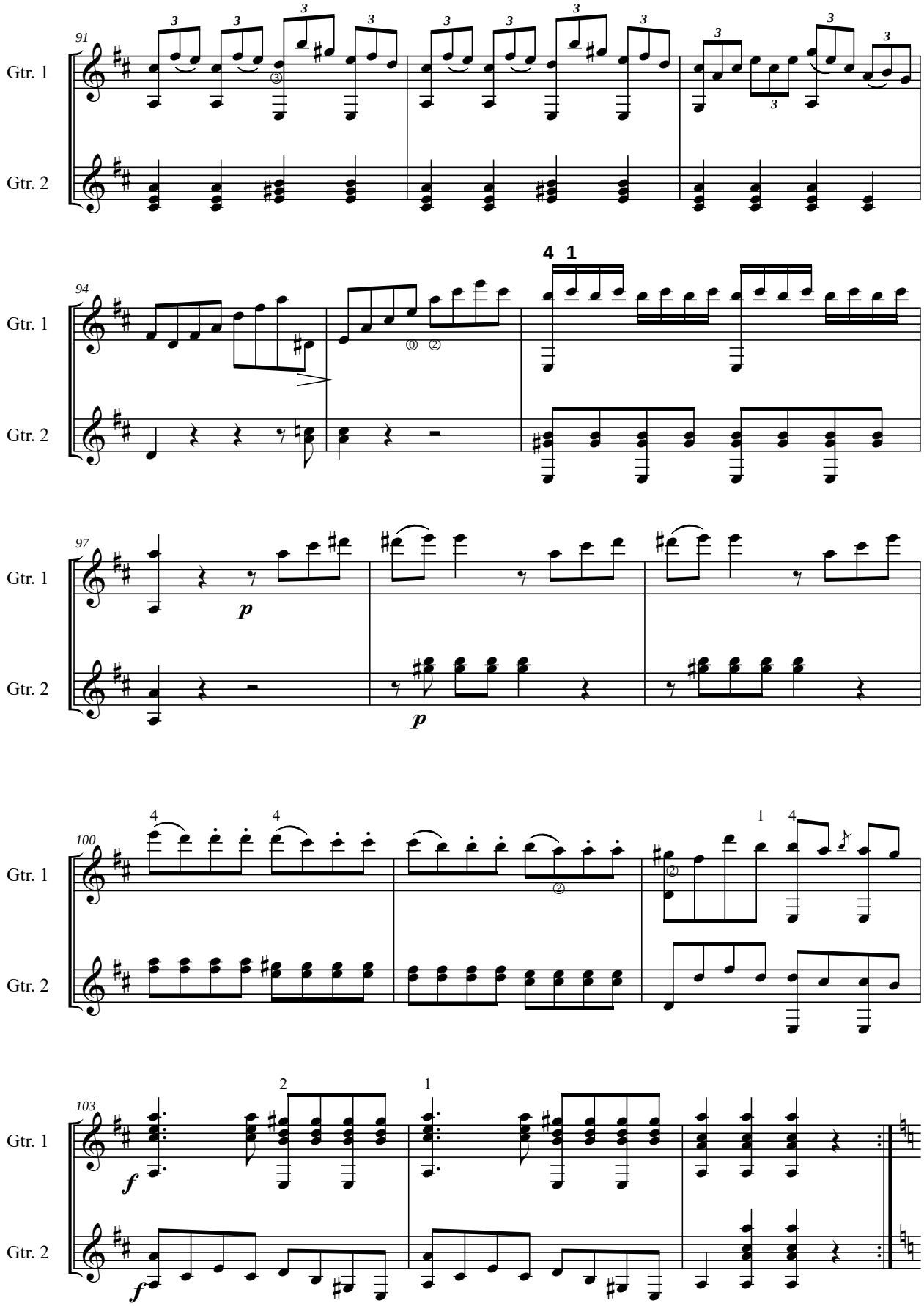

16
Gtr. 1
Gtr. 2
f
f
19
Gtr. 1
Gtr. 2
4
22
Gtr. 1
Gtr. 2
4
25
Gtr. 1
Gtr. 2
3
4
1
28
Gtr. 1
Gtr. 2

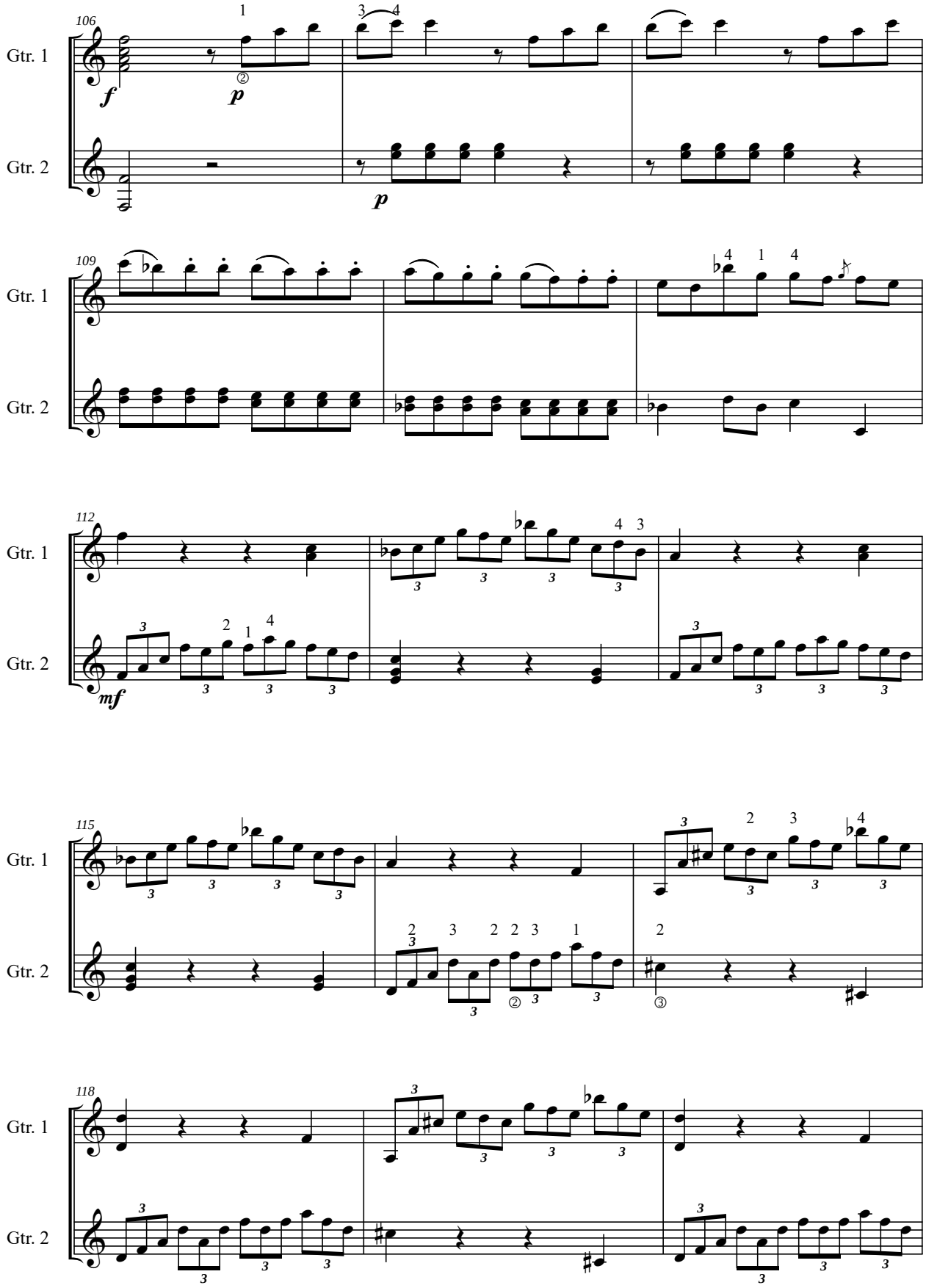

31
Gtr. 1
Gtr. 2
pp
34
3
4
pp
37
40
43

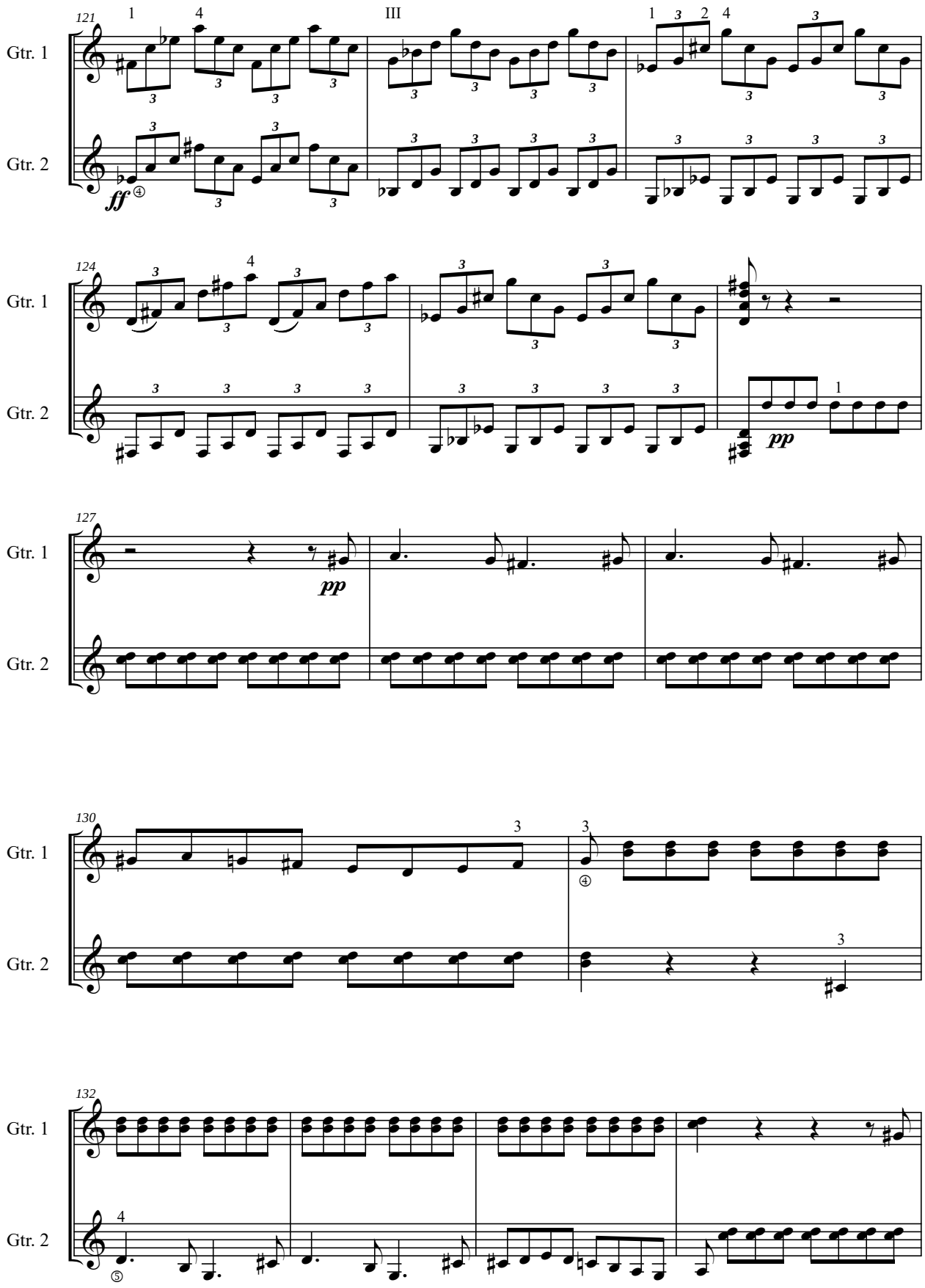

46
Gtr. 1
Gtr. 2
49
Gtr. 1
Gtr. 2
f
f
52
Gtr. 1
Gtr. 2
p
p
55
Gtr. 1
Gtr. 2
p
cres.
58
Gtr. 1
Gtr. 2

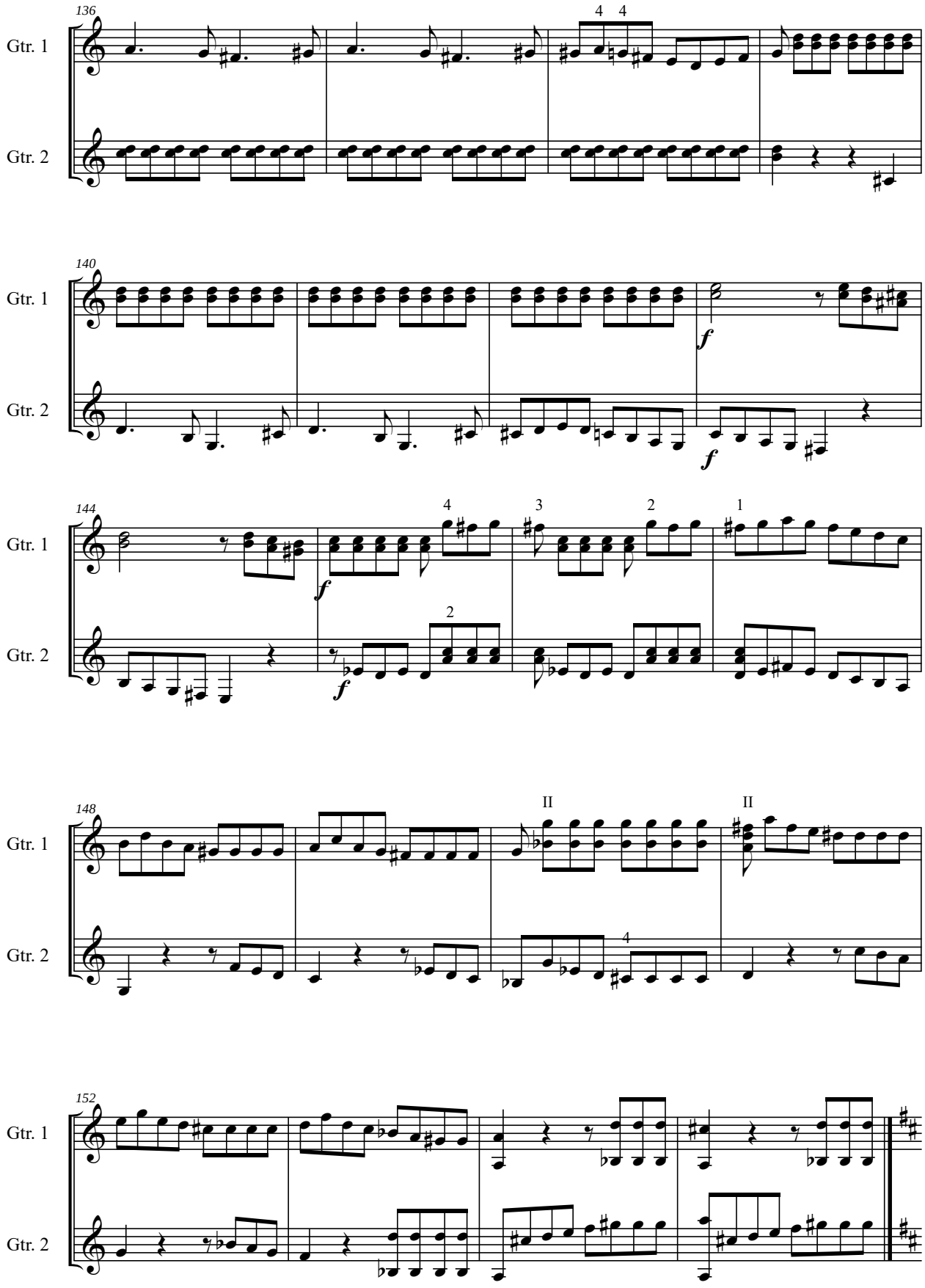

61
Gtr. 1
Gtr. 2
64
67
70
73

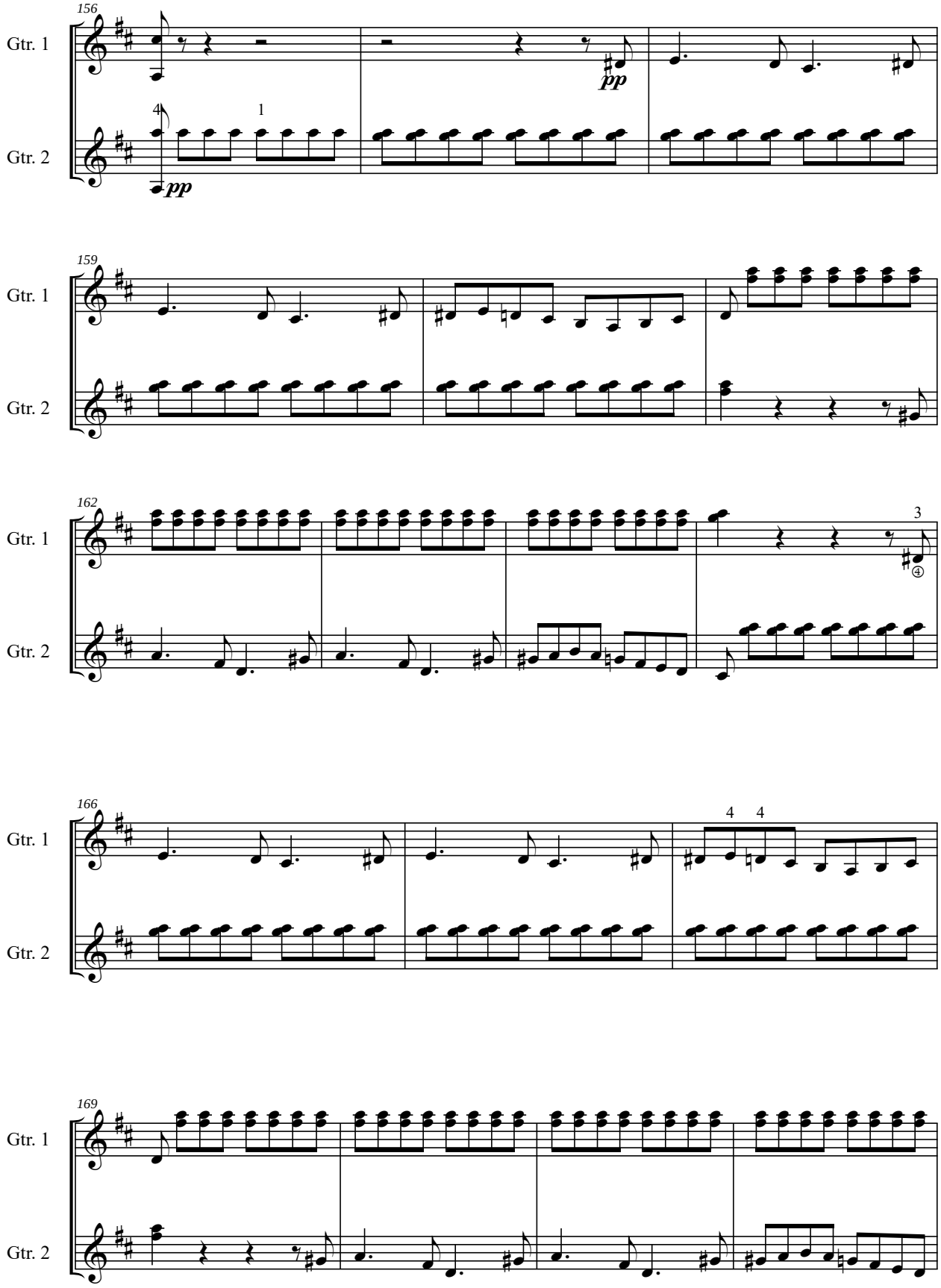

76
Gtr. 1
Gtr. 2
p
79
Gtr. 1
Gtr. 2
cres.
82
Gtr. 1
Gtr. 2
f
f
85
Gtr. 1
Gtr. 2
88
Gtr. 1
Gtr. 2

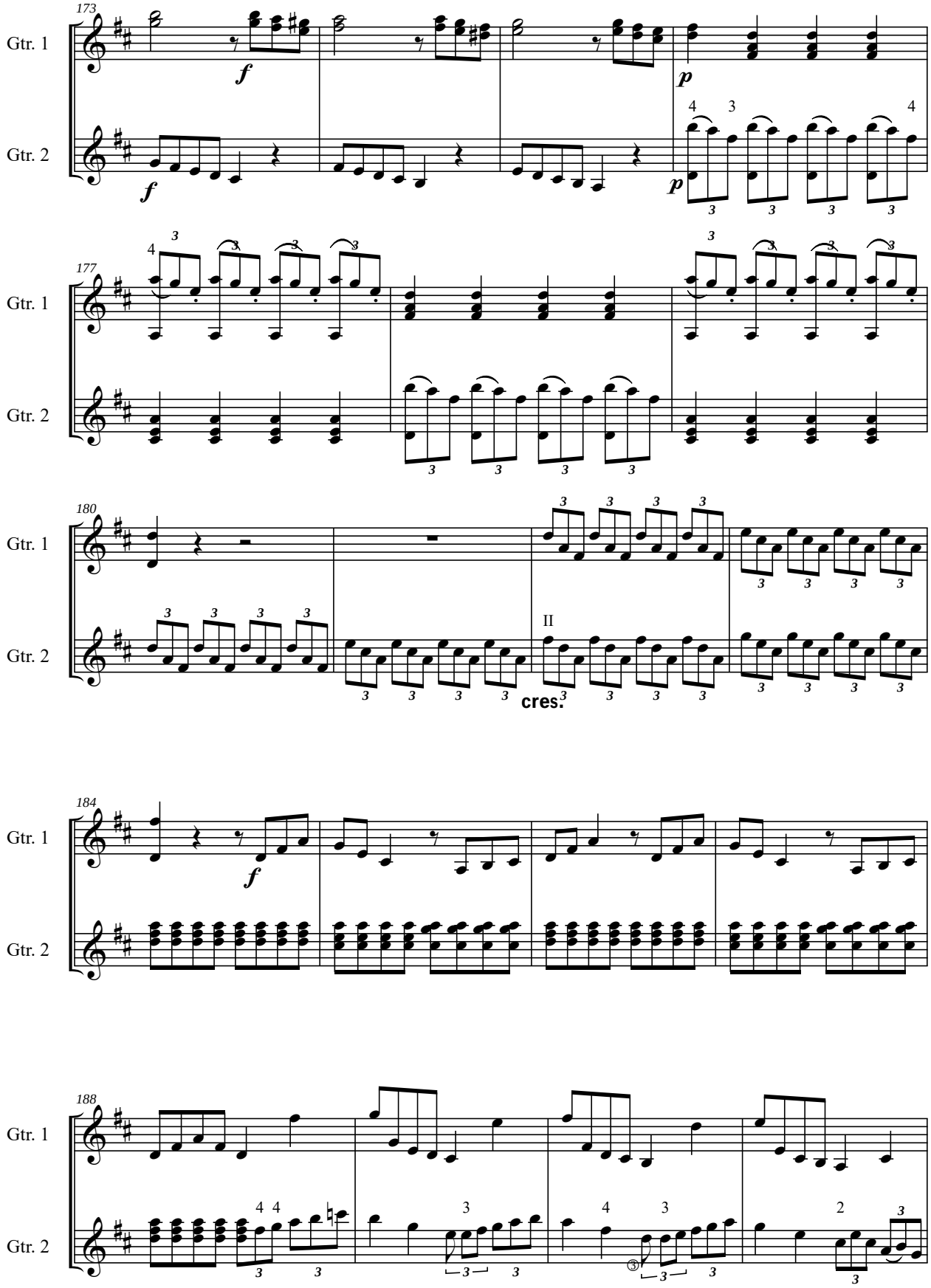

91
Gtr. 1
Gtr. 2
94
Gtr. 1
Gtr. 2
97
Gtr. 1
Gtr. 2
100
Gtr. 1
Gtr. 2
103
Gtr. 1
Gtr. 2

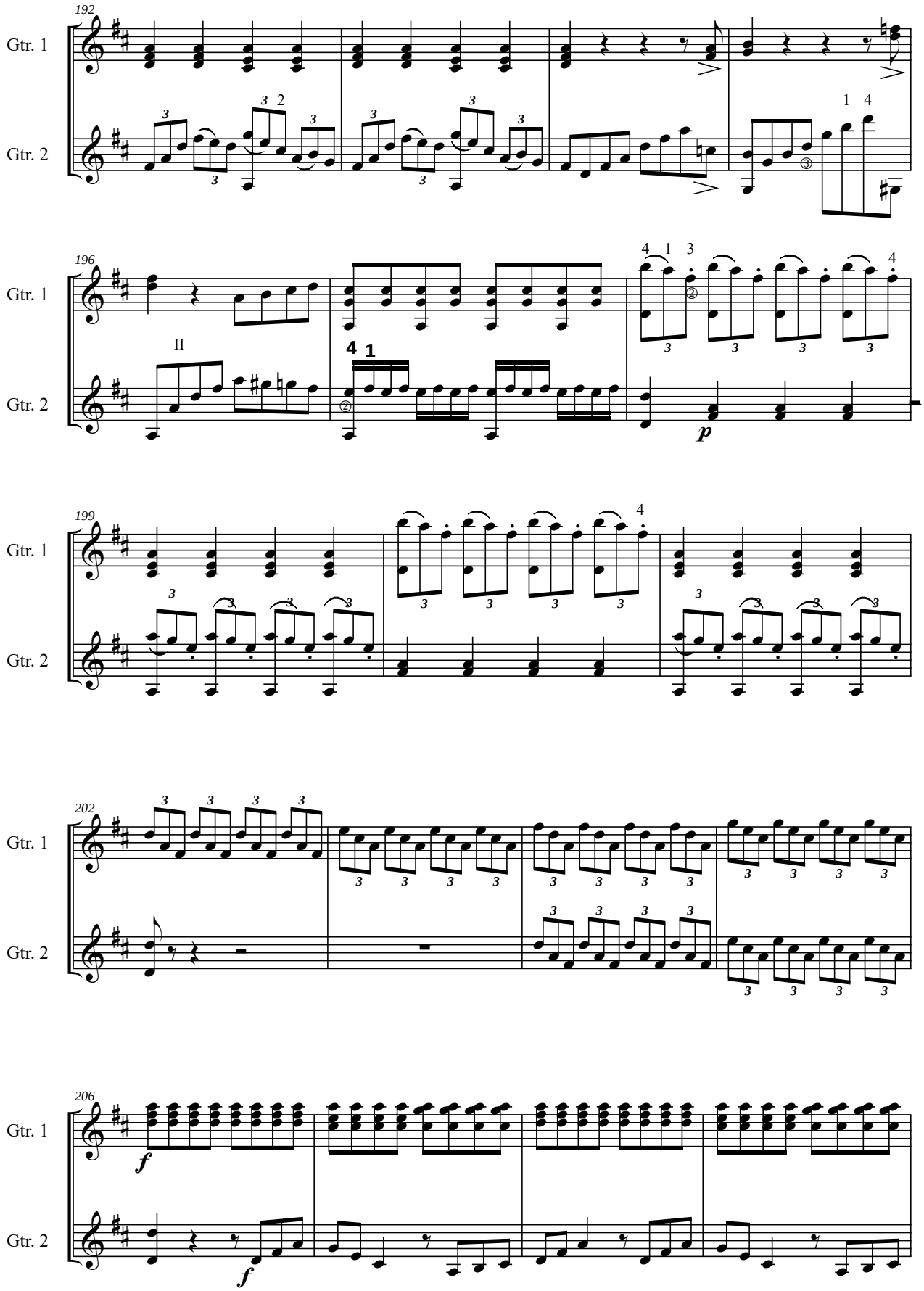

106
Gtr. 1
Gtr. 2
f
p
p
109
Gtr. 1
Gtr. 2
112
Gtr. 1
Gtr. 2
mf
115
Gtr. 1
Gtr. 2
118
Gtr. 1
Gtr. 2

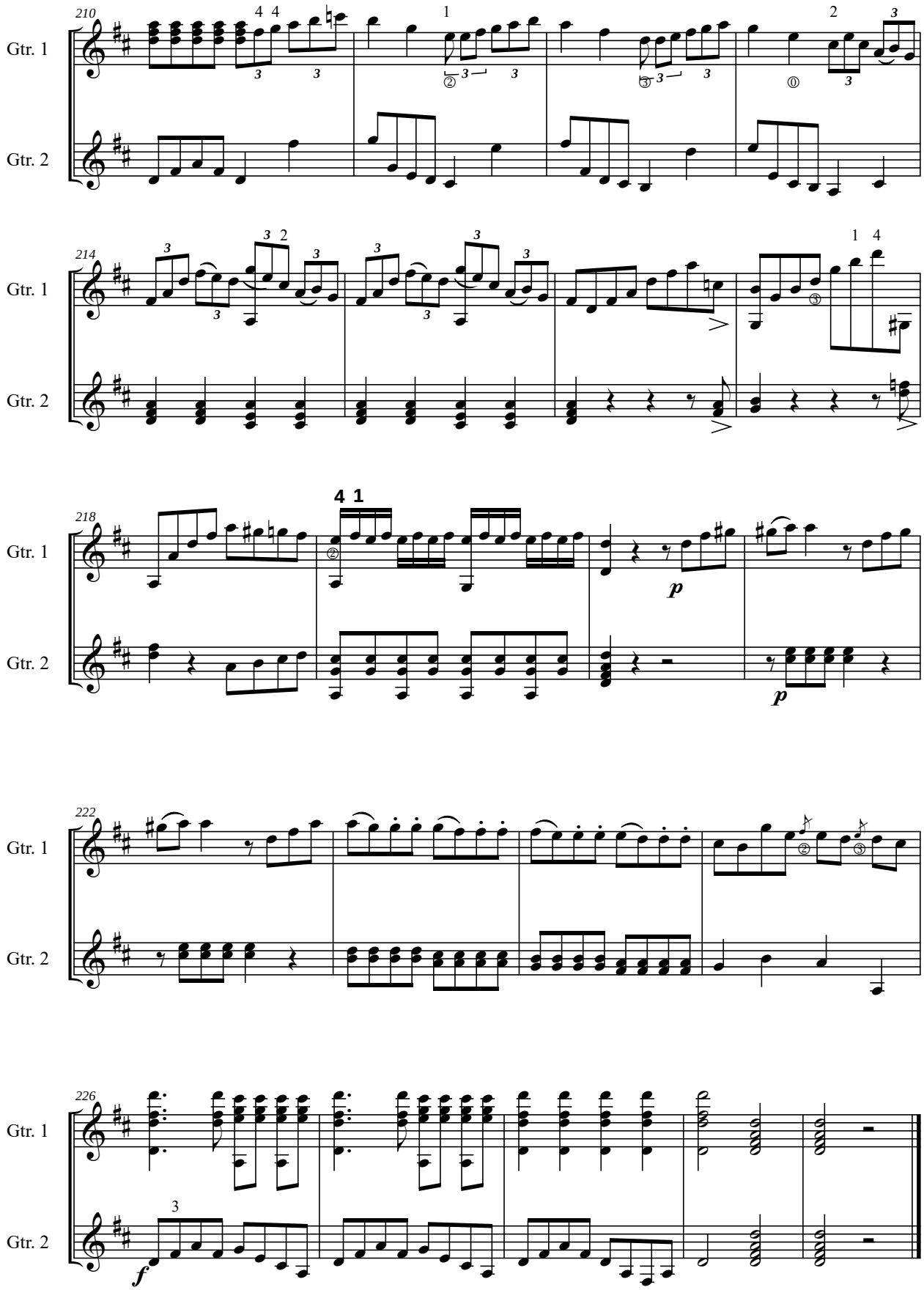

121
Gtr. 1
Gtr. 2
ff
III
124
pp
127
pp
130
132

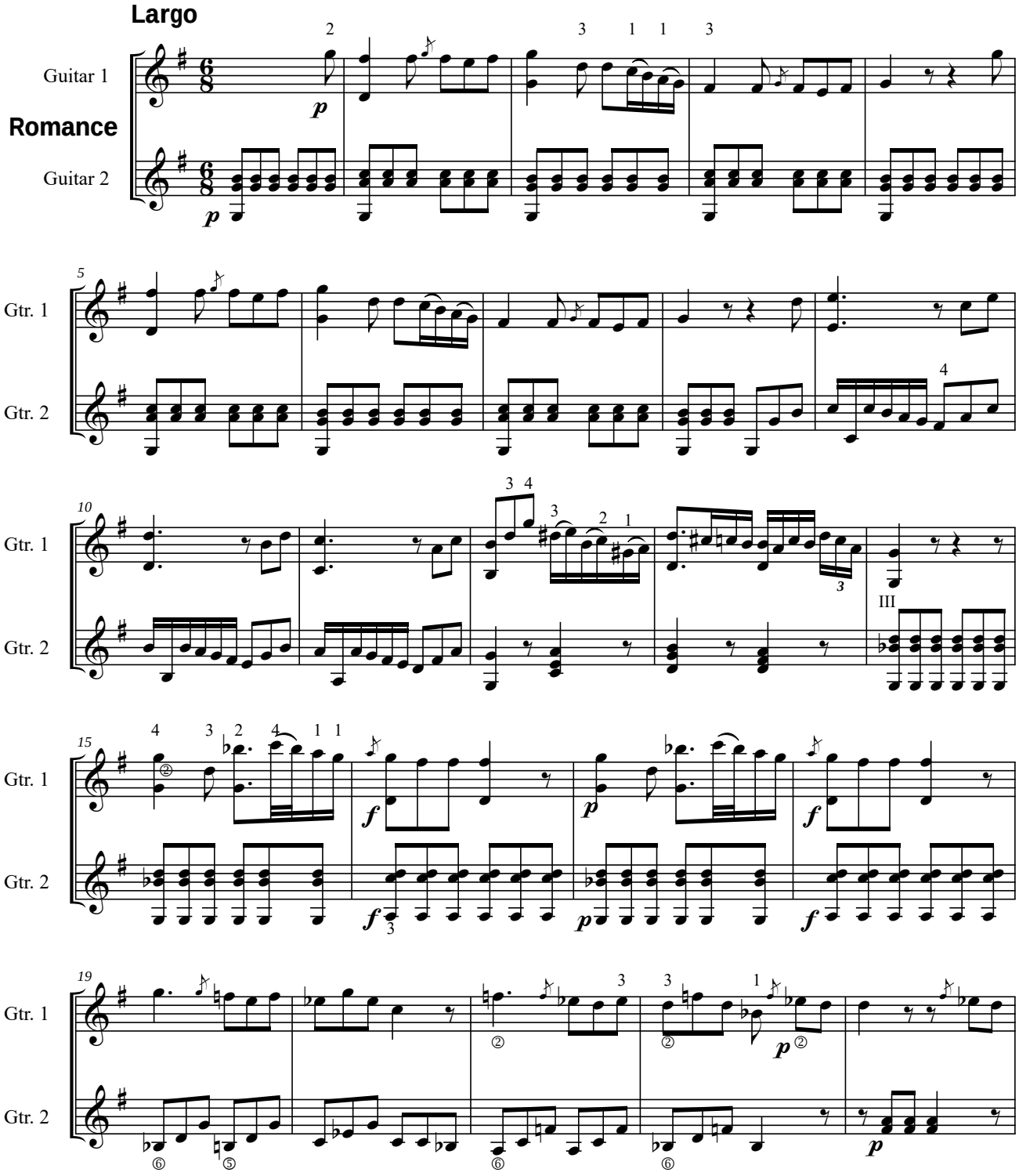

136
Gtr. 1
Gtr. 2
4 4
140
Gtr. 1
Gtr. 2
f
f
144
Gtr. 1
Gtr. 2
4
3
2
1
f
2
f
148
Gtr. 1
Gtr. 2
II
II
4
152
Gtr. 1
Gtr. 2

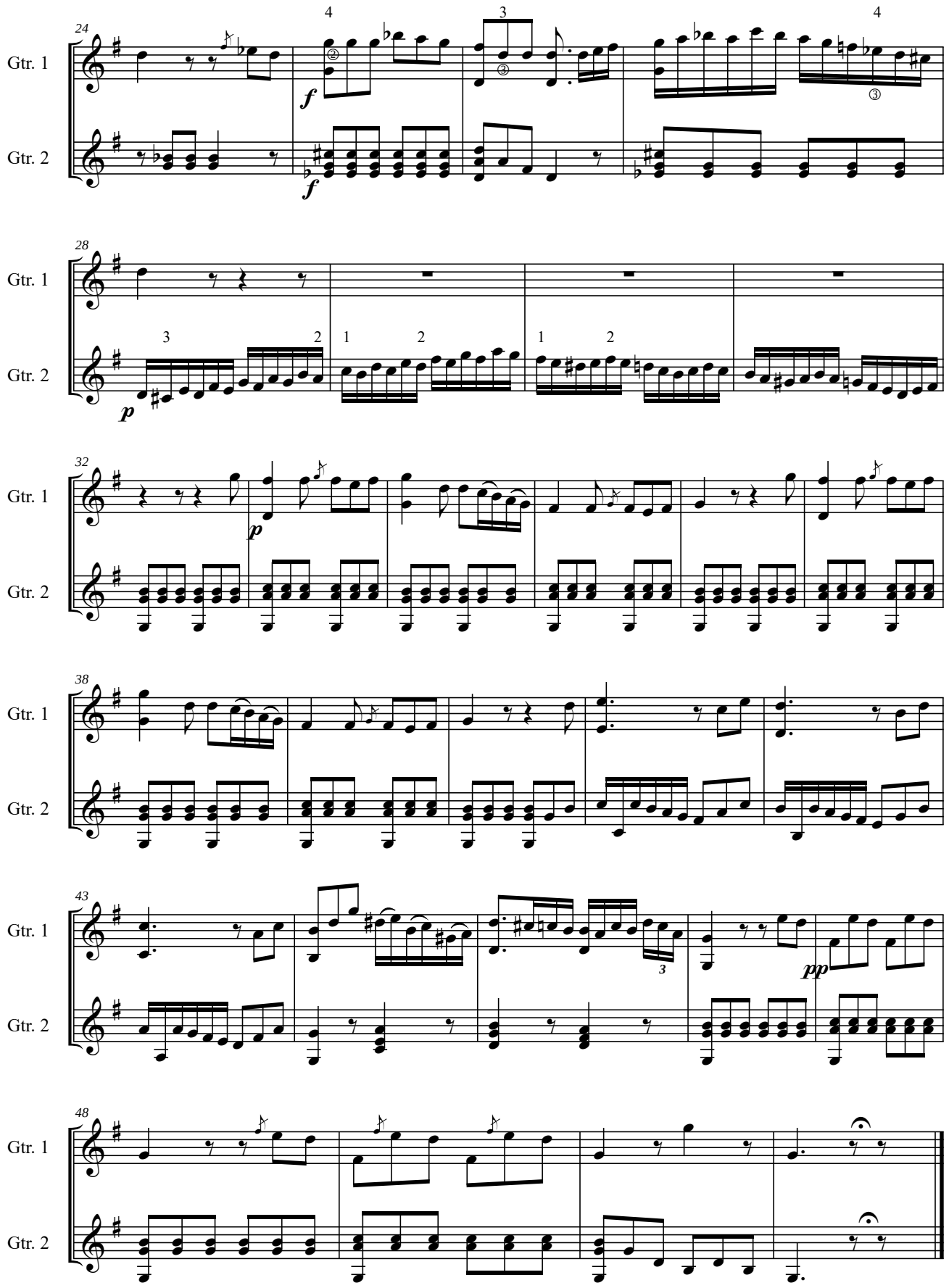

156
Gtr. 1
Gtr. 2
pp
pp
159
Gtr. 1
Gtr. 2
162
Gtr. 1
Gtr. 2
3
166
Gtr. 1
Gtr. 2
4 4
169
Gtr. 1
Gtr. 2

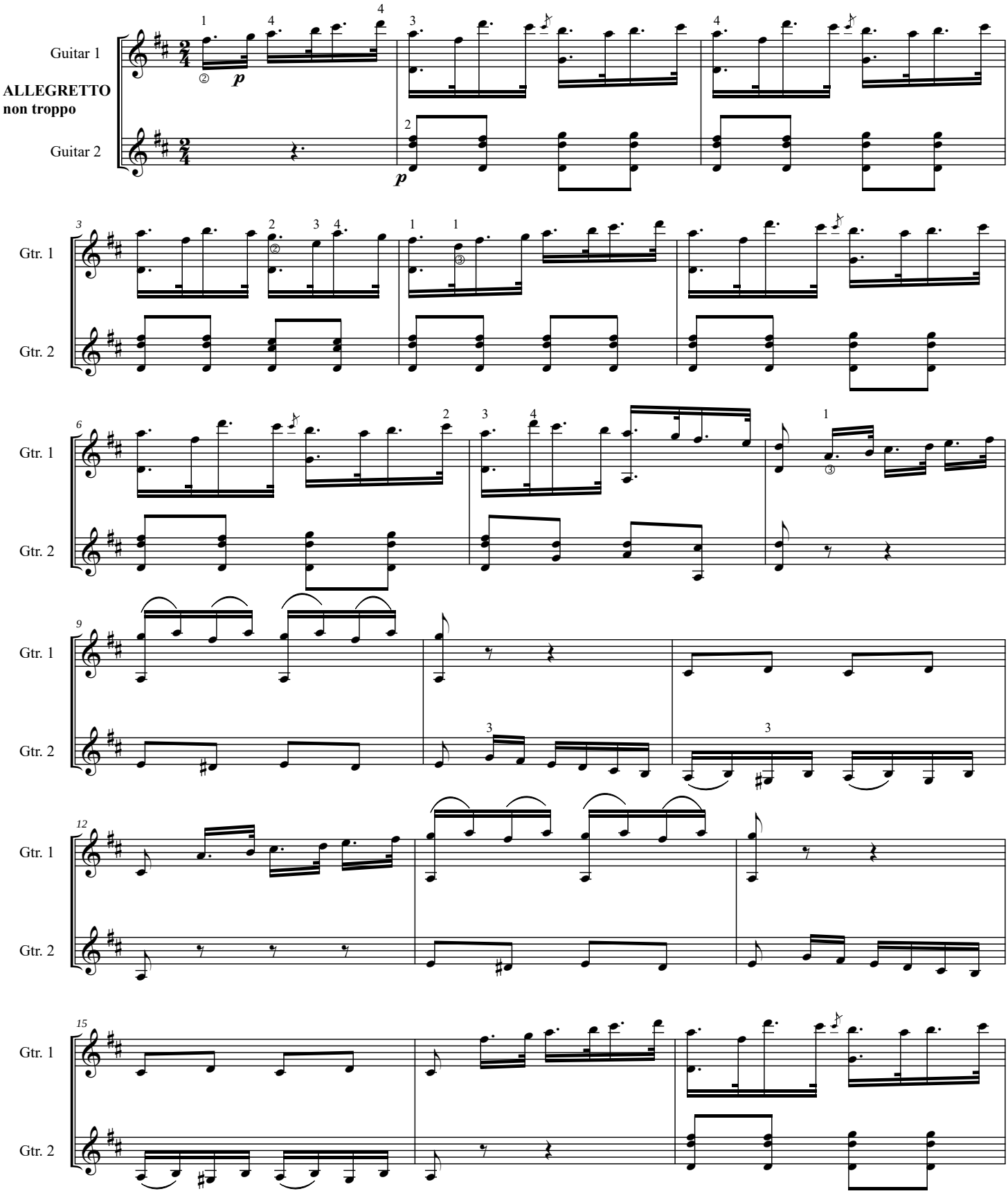

173
Gtr. 1
Gtr. 2
177
180
II
cres.
184
188

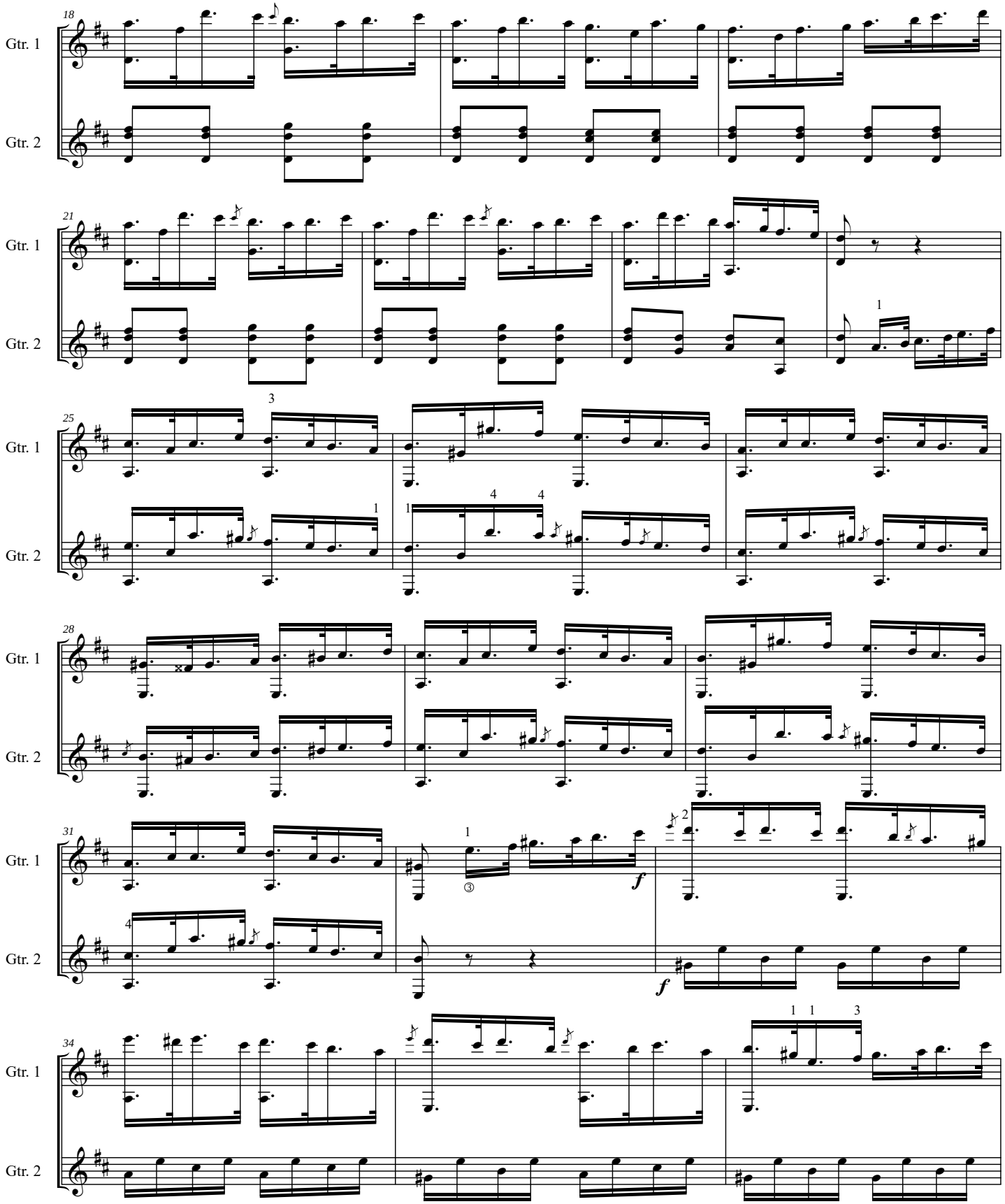

192
Gtr. 1
Gtr. 2
196
II
199
202
206
f
p

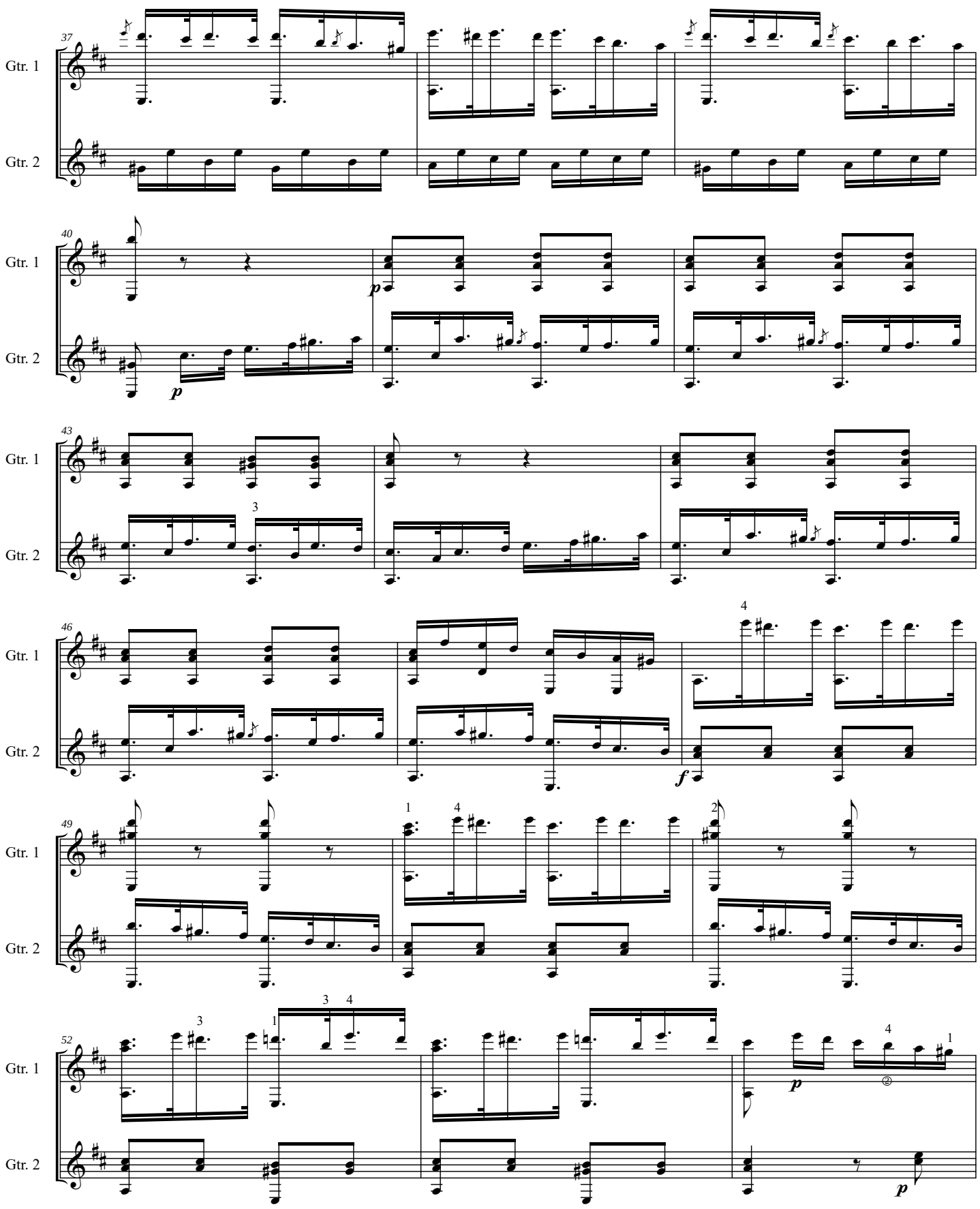

210
Gtr. 1
Gtr. 2
214
218
222
226
p
f

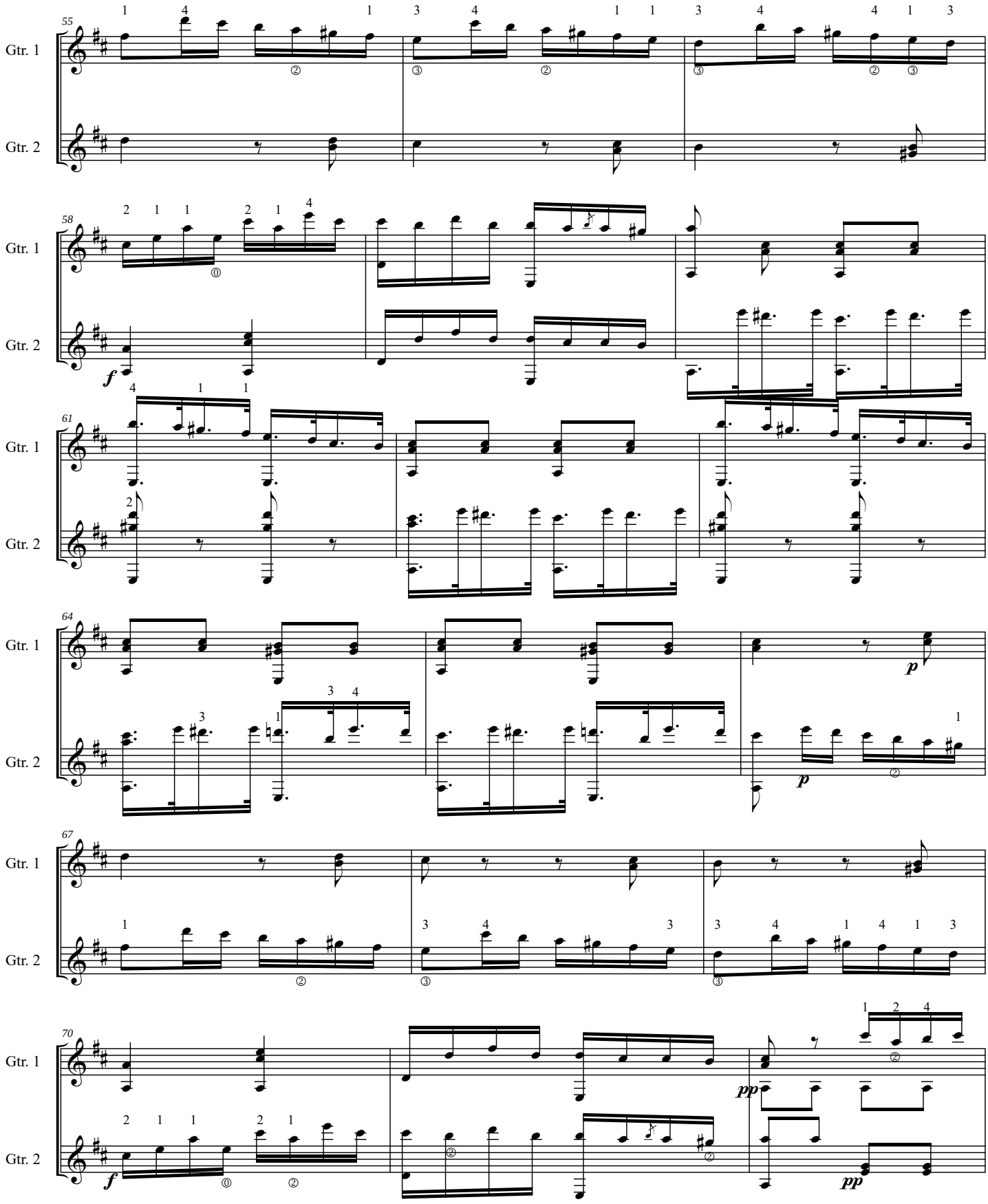

Largo
Guitar 1
Romance
Guitar 2
Gtr. 1
Gtr. 2

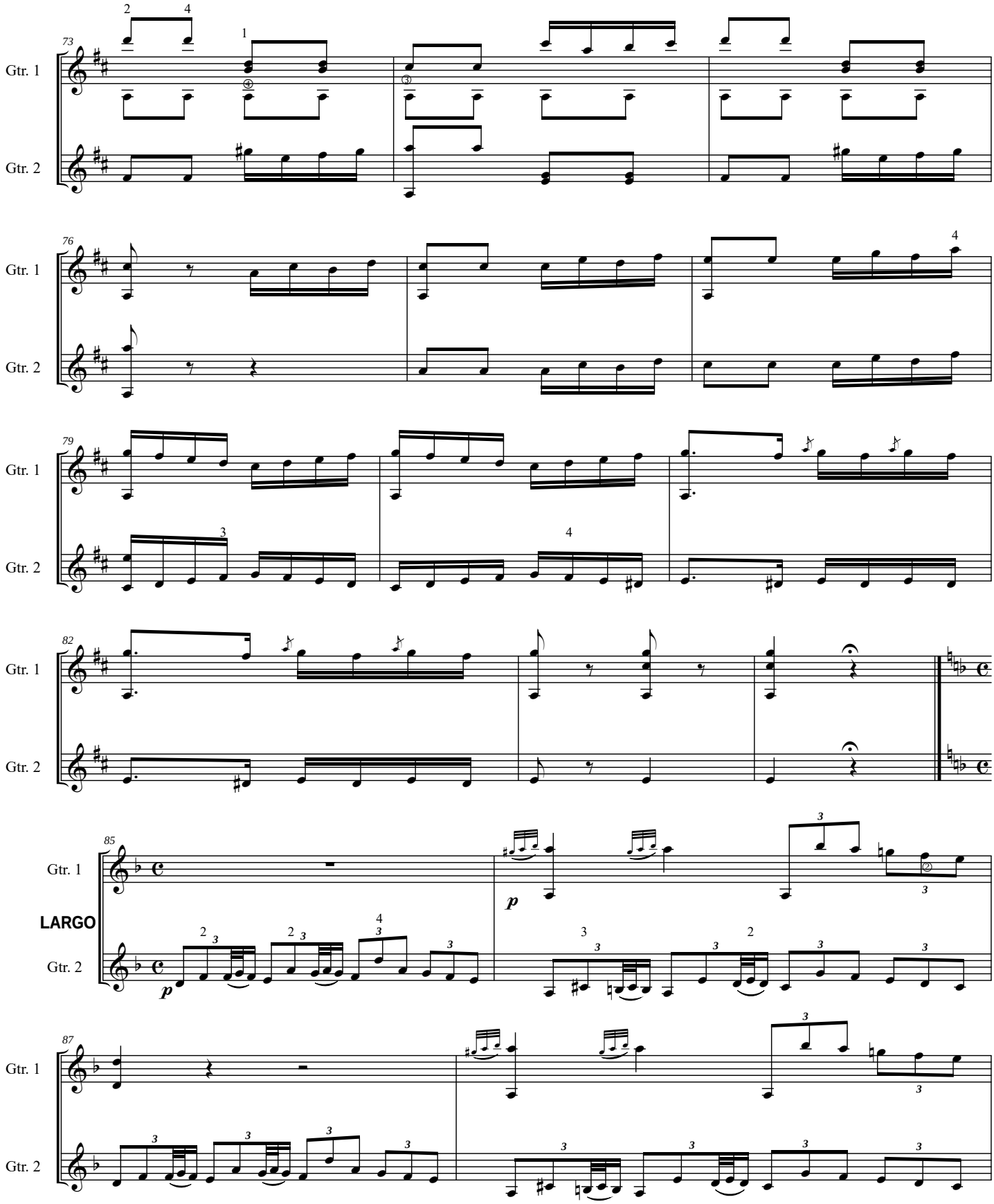

24
Gtr. 1
Gtr. 2
f
28
p
32
38
43
pp
48

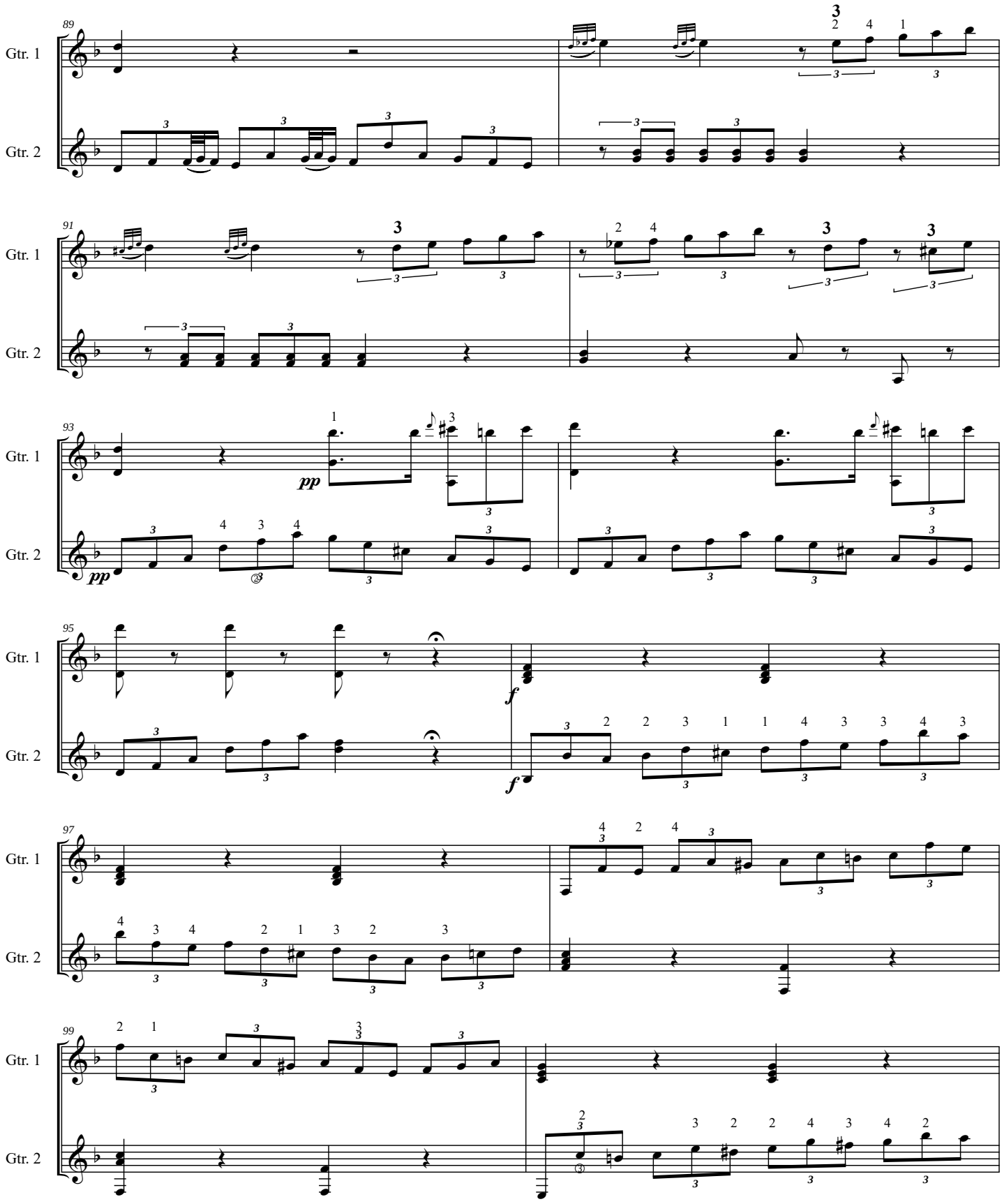

Guitar 1
ALLEGRETTO
non troppo
Guitar 2
Gtr. 1
Gtr. 2
3
6
9
12
15
p

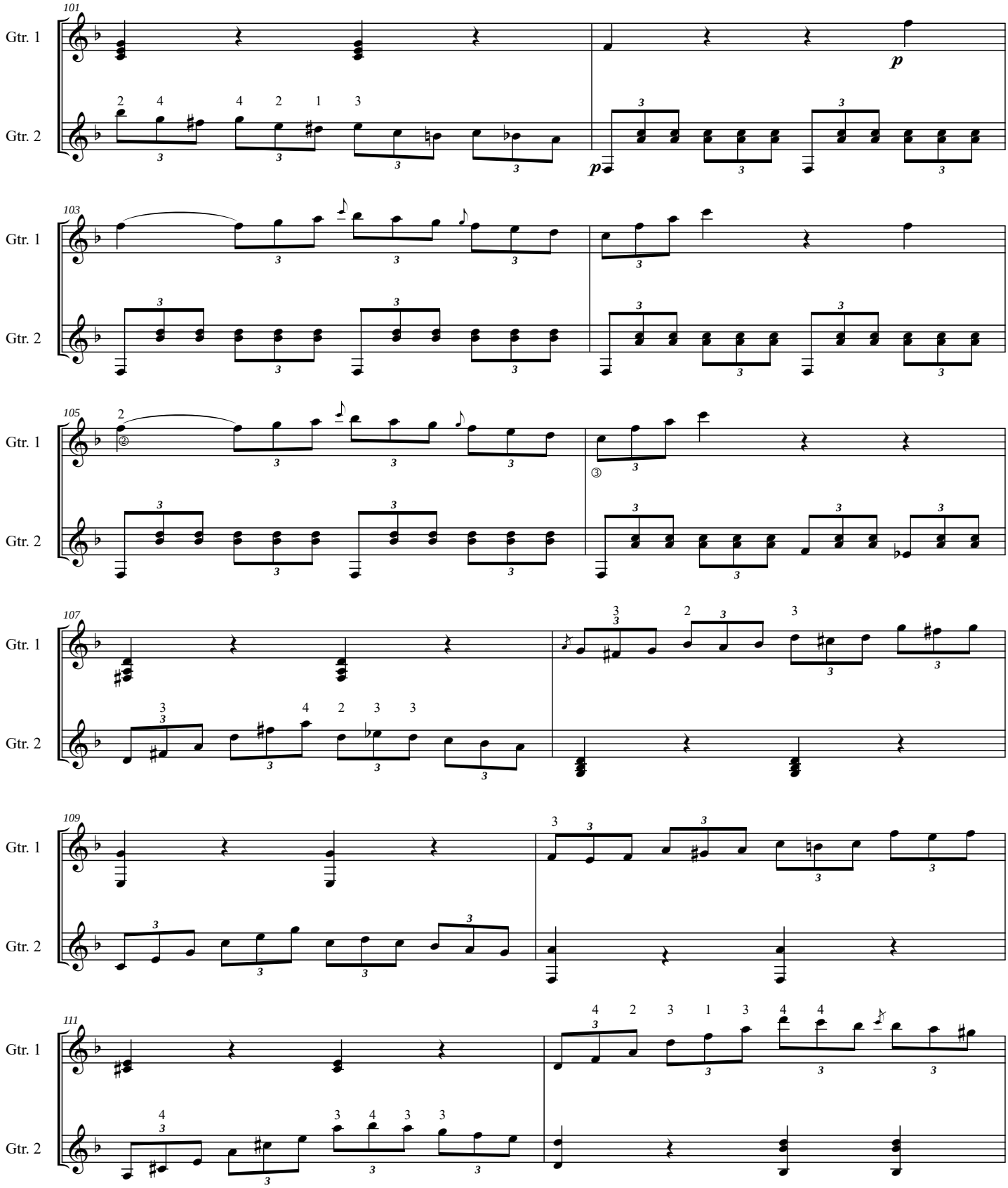

18
Gtr. 1
Gtr. 2
21
Gtr. 1
Gtr. 2
25
Gtr. 1
Gtr. 2
28
Gtr. 1
Gtr. 2
31
Gtr. 1
Gtr. 2
34
Gtr. 1
Gtr. 2

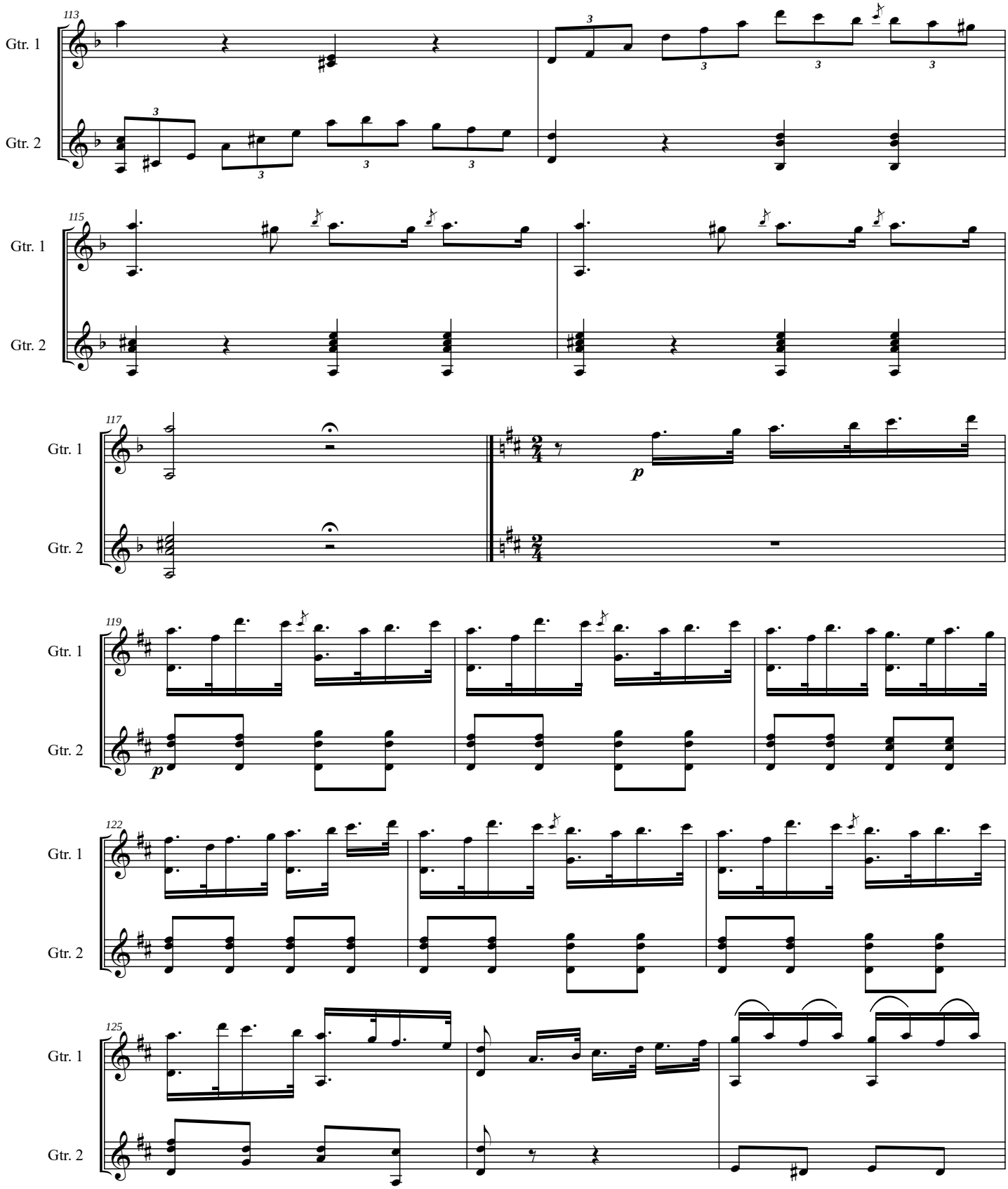

37
Gtr. 1
Gtr. 2
40
Gtr. 1
Gtr. 2
p
p
43
Gtr. 1
Gtr. 2
3
46
Gtr. 1
Gtr. 2
4
f
49
Gtr. 1
Gtr. 2
1
4
2
52
Gtr. 1
Gtr. 2
3
1
3
4
4
1
p
p

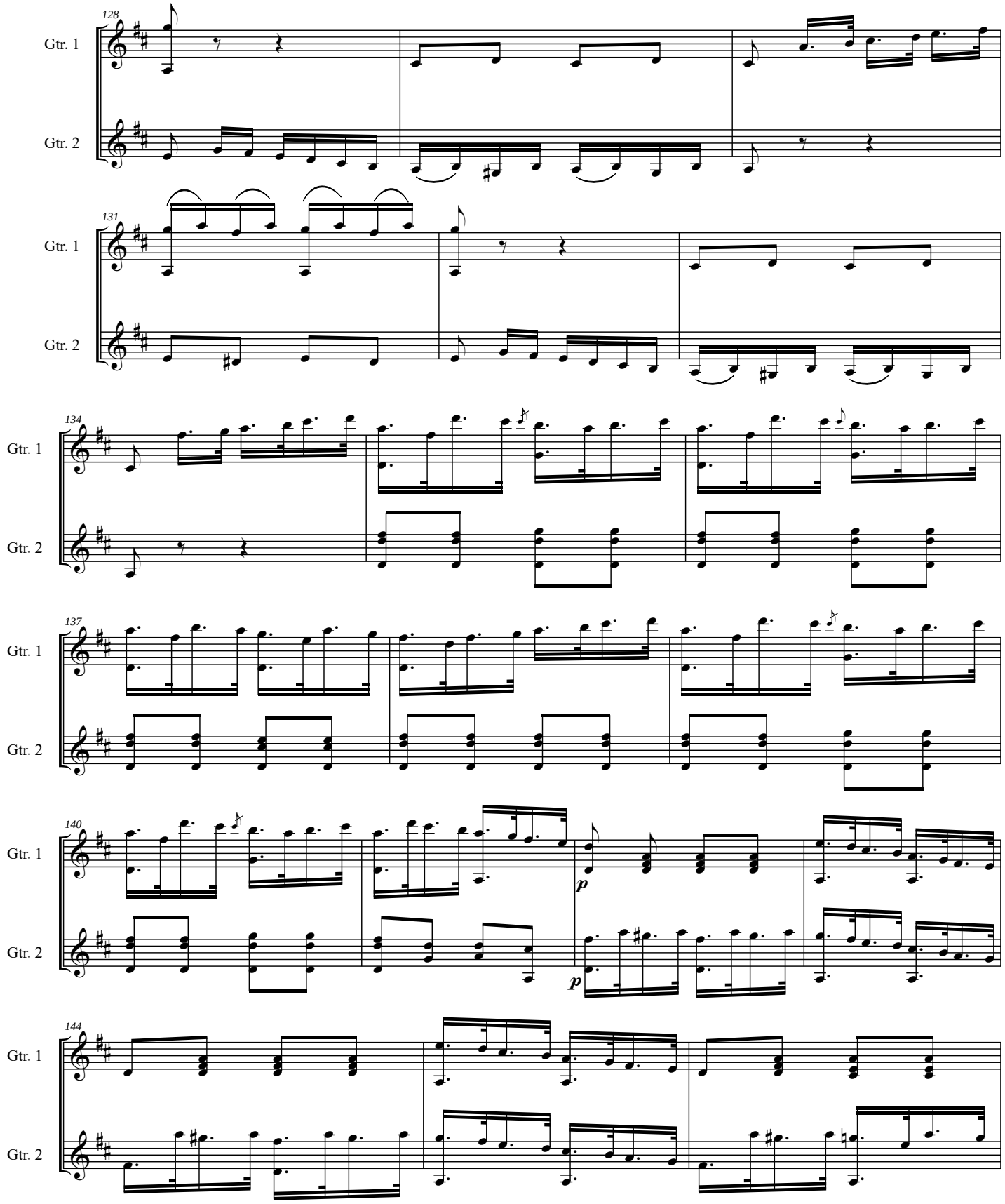

55
Gtr. 1
Gtr. 2
58
Gtr. 1
Gtr. 2
f
61
Gtr. 1
Gtr. 2
64
Gtr. 1
Gtr. 2
p
p
67
Gtr. 1
Gtr. 2
70
Gtr. 1
Gtr. 2
f
pp
pp

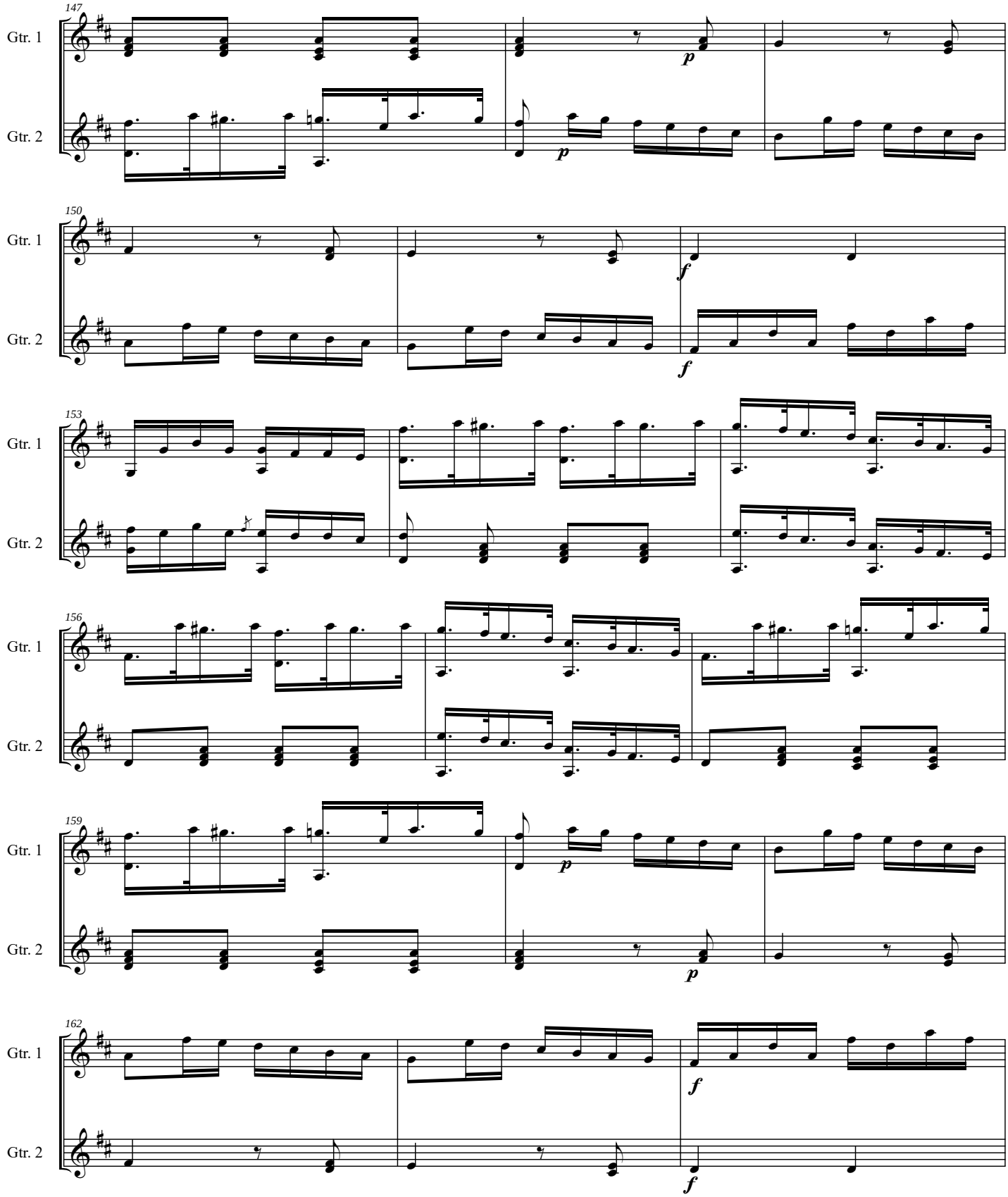

73
Gtr. 1
Gtr. 2
76
79
82
85
LARGO
87
p

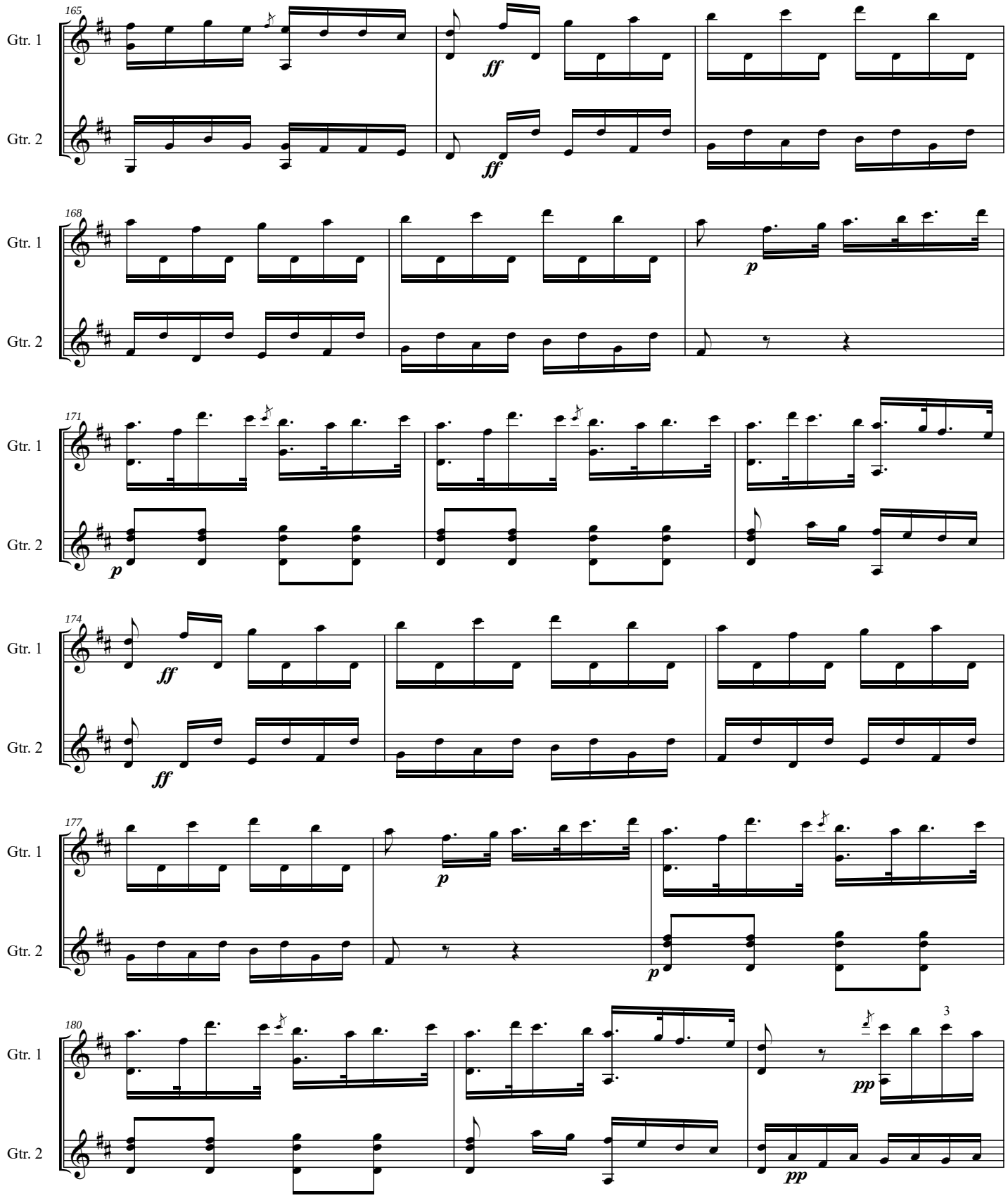

89
Gtr. 1
Gtr. 2
91
Gtr. 1
Gtr. 2
93
Gtr. 1
Gtr. 2
pp
pp
95
Gtr. 1
Gtr. 2
f
f
97
Gtr. 1
Gtr. 2
99
Gtr. 1
Gtr. 2

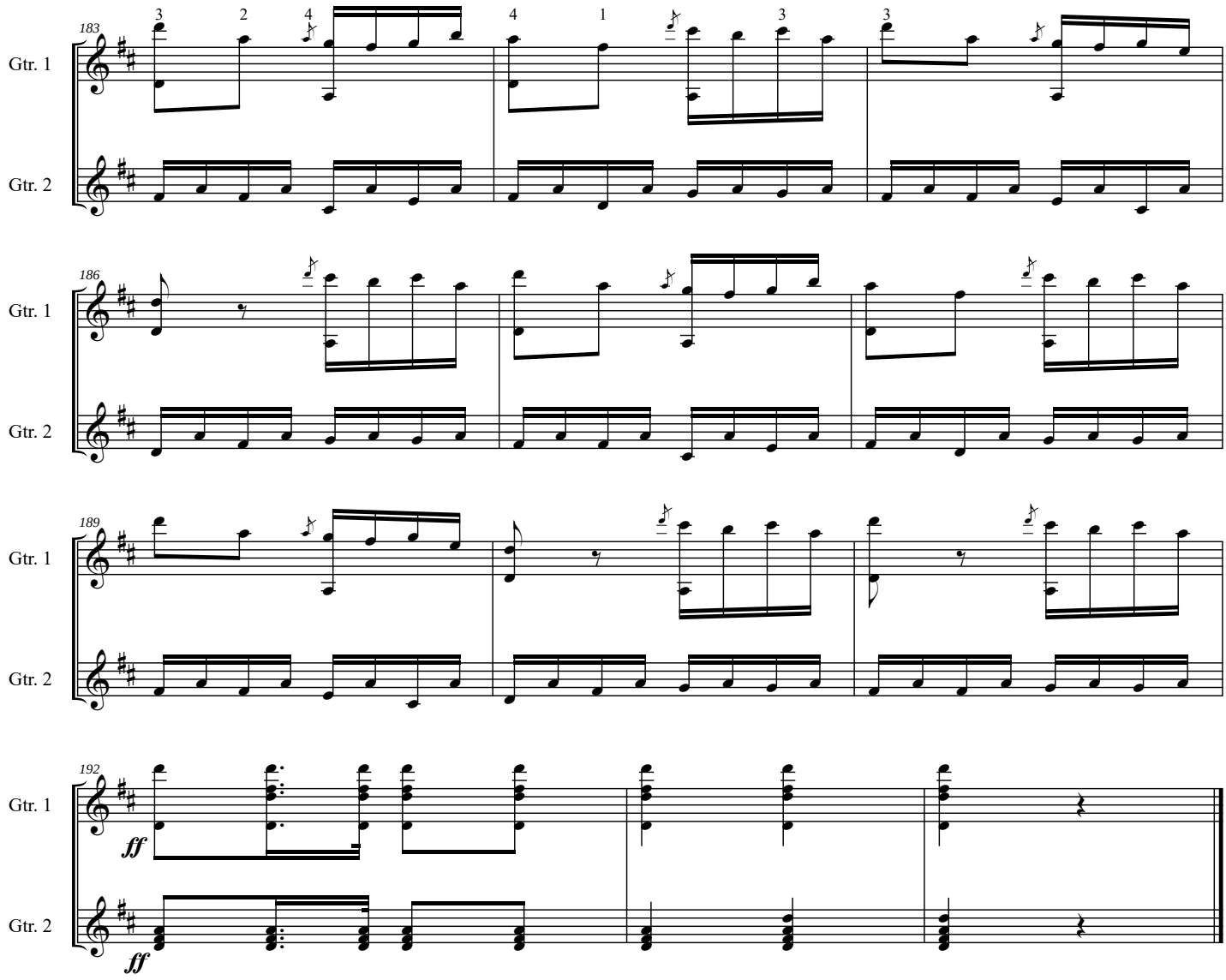

101
Gtr. 1
Gtr. 2
p
103
105
107
109
111


113
Gtr. 1
Gtr. 2
115
Gtr. 1
Gtr. 2
117
Gtr. 1
Gtr. 2
p
119
Gtr. 1
Gtr. 2
p
122
Gtr. 1
Gtr. 2
125
Gtr. 1
Gtr. 2


128
Gtr. 1
Gtr. 2
131
Gtr. 1
Gtr. 2
134
Gtr. 1
Gtr. 2
137
Gtr. 1
Gtr. 2
140
Gtr. 1
Gtr. 2
p
p
144
Gtr. 1
Gtr. 2


147
Gtr. 1
Gtr. 2
p
p
150
Gtr. 1
Gtr. 2
f
f
153
Gtr. 1
Gtr. 2
156
Gtr. 1
Gtr. 2
159
Gtr. 1
Gtr. 2
p
p
162
Gtr. 1
Gtr. 2
f
f


165
Gtr. 1
Gtr. 2
ff
ff
168
Gtr. 1
Gtr. 2
p
171
Gtr. 1
Gtr. 2
p
174
Gtr. 1
Gtr. 2
ff
ff
177
Gtr. 1
Gtr. 2
p
p
180
Gtr. 1
Gtr. 2
3
pp
pp


183
Gtr. 1
Gtr. 2
186
Gtr. 1
Gtr. 2
189
Gtr. 1
Gtr. 2
192
Gtr. 1
ff
Gtr. 2
ff

Trois Grands Duos

Pour deux Guitares Composes & Dedies A son Ami Filippo Gragnani

Par Ferdinando Carulli Opera 46

Bruxelles, Conservatoire Royal de Musique

1811

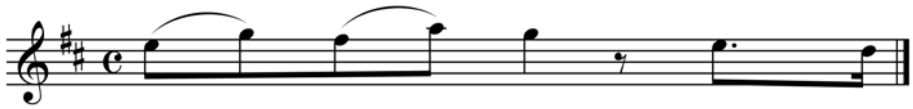
Appendiks 1

Endring av originalnoter - trykkfeil

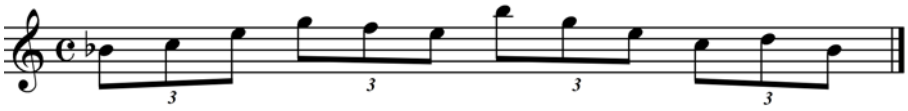
Op. 46, Duett 3

Sats 1

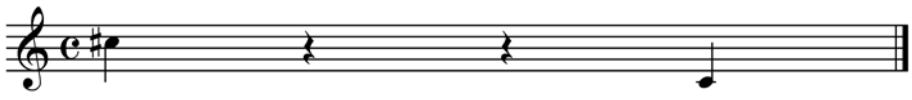
1. Takt 4 og 6, Gitar 1



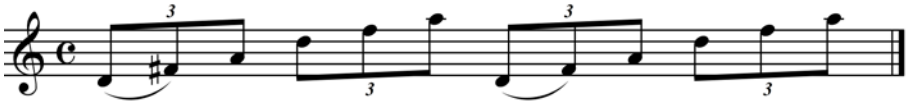
2. Takt 113 og 115, Gitar 1



3. Takt 119, Gitar 2

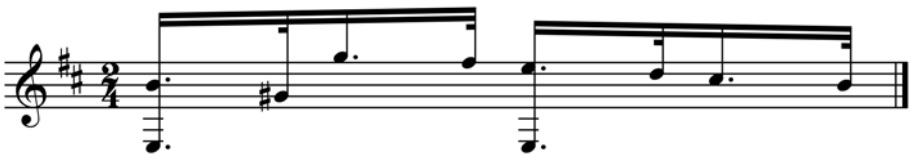


4. Takt 124, Gitar 1

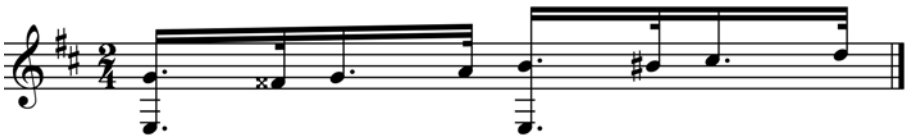


Sats 3

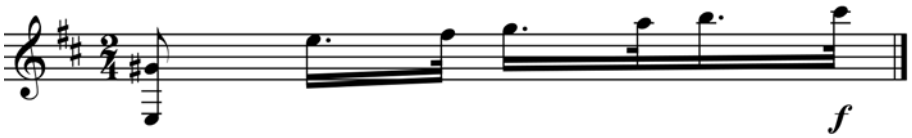
1. Takt 26 og 30, Gitar 1



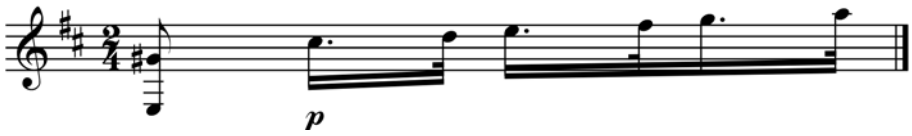
2. Takt 28, Gitar 1



3. Takt 32, Gitar 1

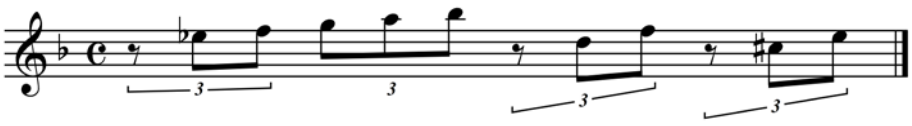


4. Takt 40, Gitar 2

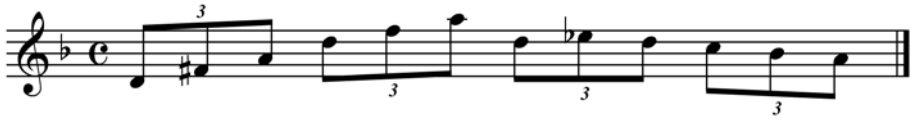


Sats 4

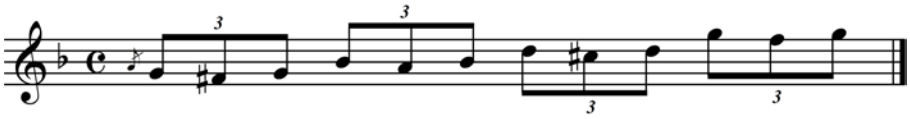
5. Takt 92, Gitar 1



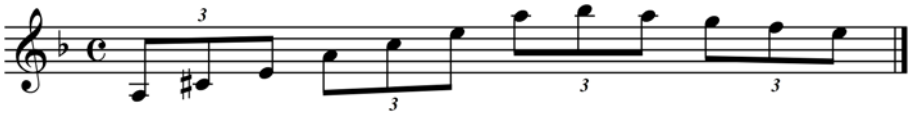
6. Takt 107, Gitar 2



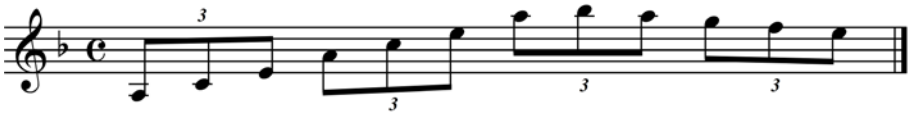
7. Takt 108, Gitar 1



8. Takt 111, Gitar 2



9. Takt 113, Gitar 2

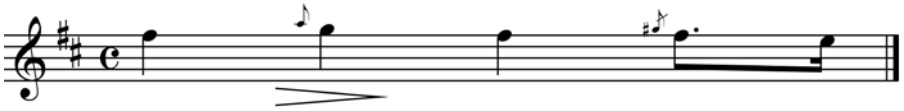


APPENDIKS 2

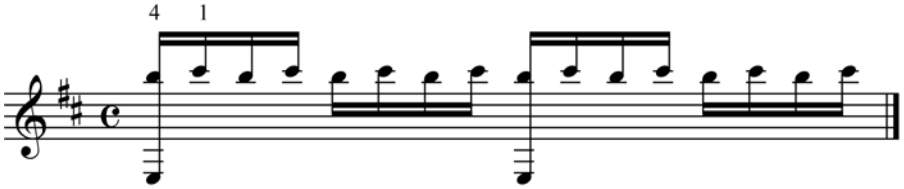
ORNAMENTER

Op. 46, Sats 1

1. Takt 7, Gitar 1

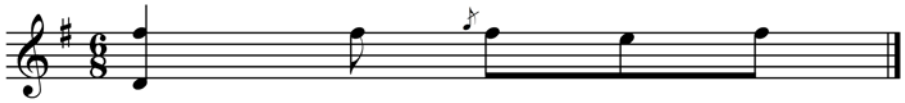


2. Takt 74, Gitar 1: Trille over to strenger



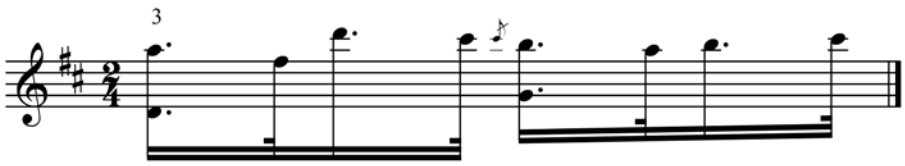
Op.46, Sats 2

1. Takt 1, Gitar 1



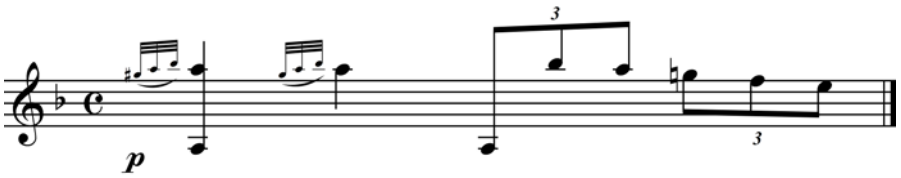
Op. 46, Sats 3

1. Takt 1, Gitar 1



Op. 46, Sats 4

1. Takt 86, Gitar 1



Trois Duos

Pour

deux Guitares ou Lyres

Composés

Par

FERDINAND CARULLI

Op. 48 — Prix 5f.

à Paris.

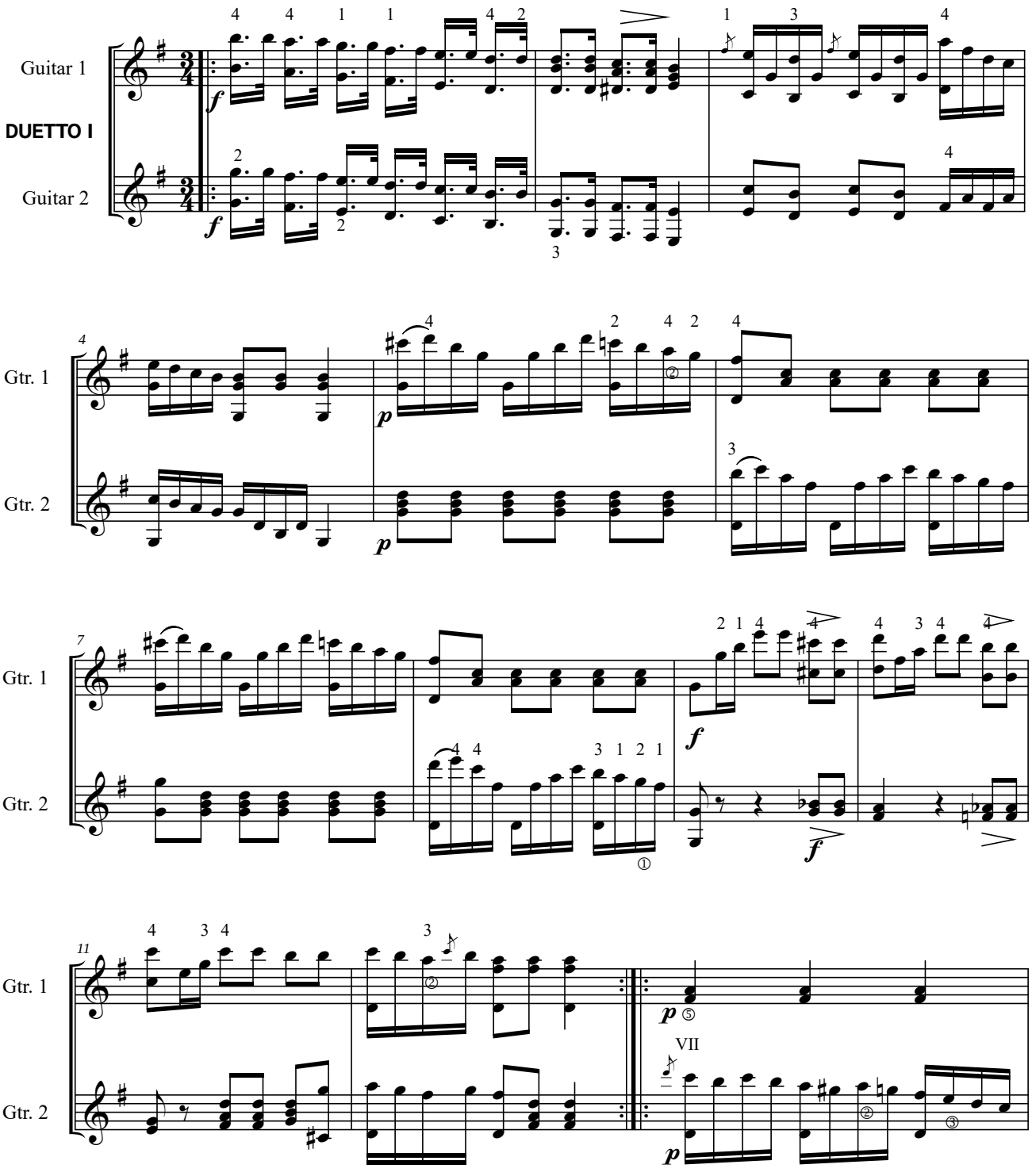
Chez CARLI & Comp.e Marchands de Musique Livres Italiens et Cordes de Naples.
Peristyle du Théâtre Favart, côté de la rue de Marivaux.
Propriété des Editeurs.

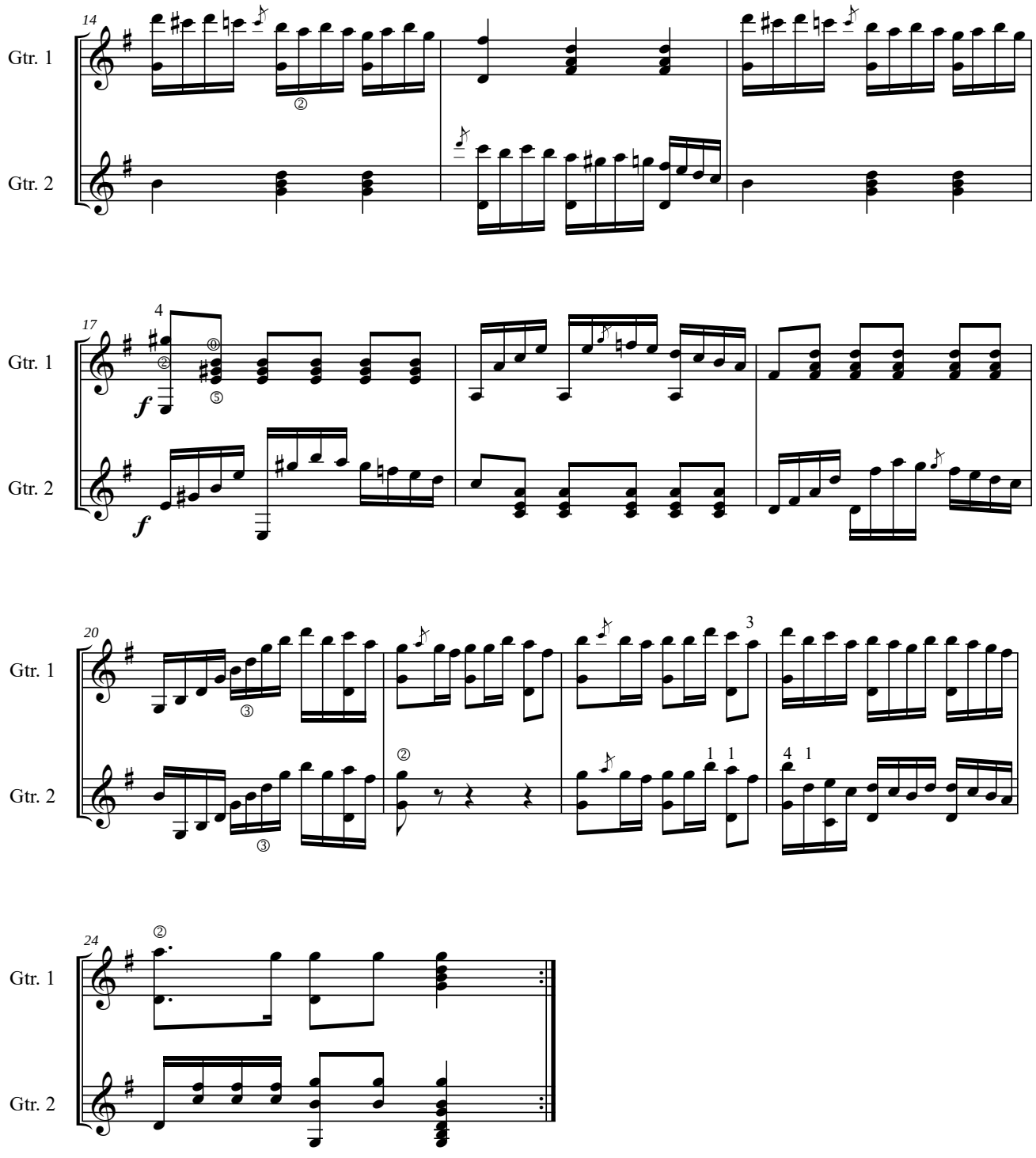
389

Vm9 3372

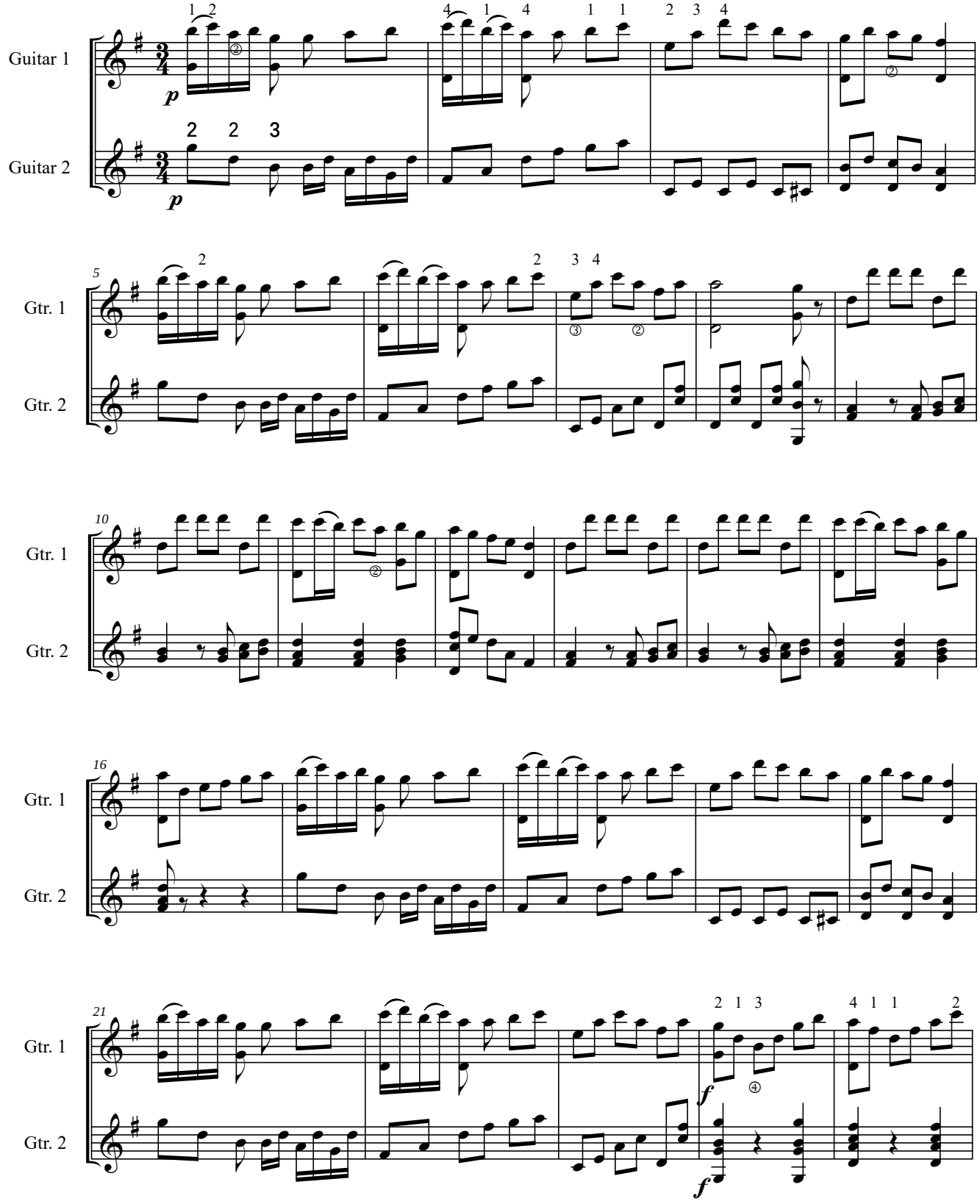
TROIS DUOS POUR DEUX GUITARES OU LYRES OP.48

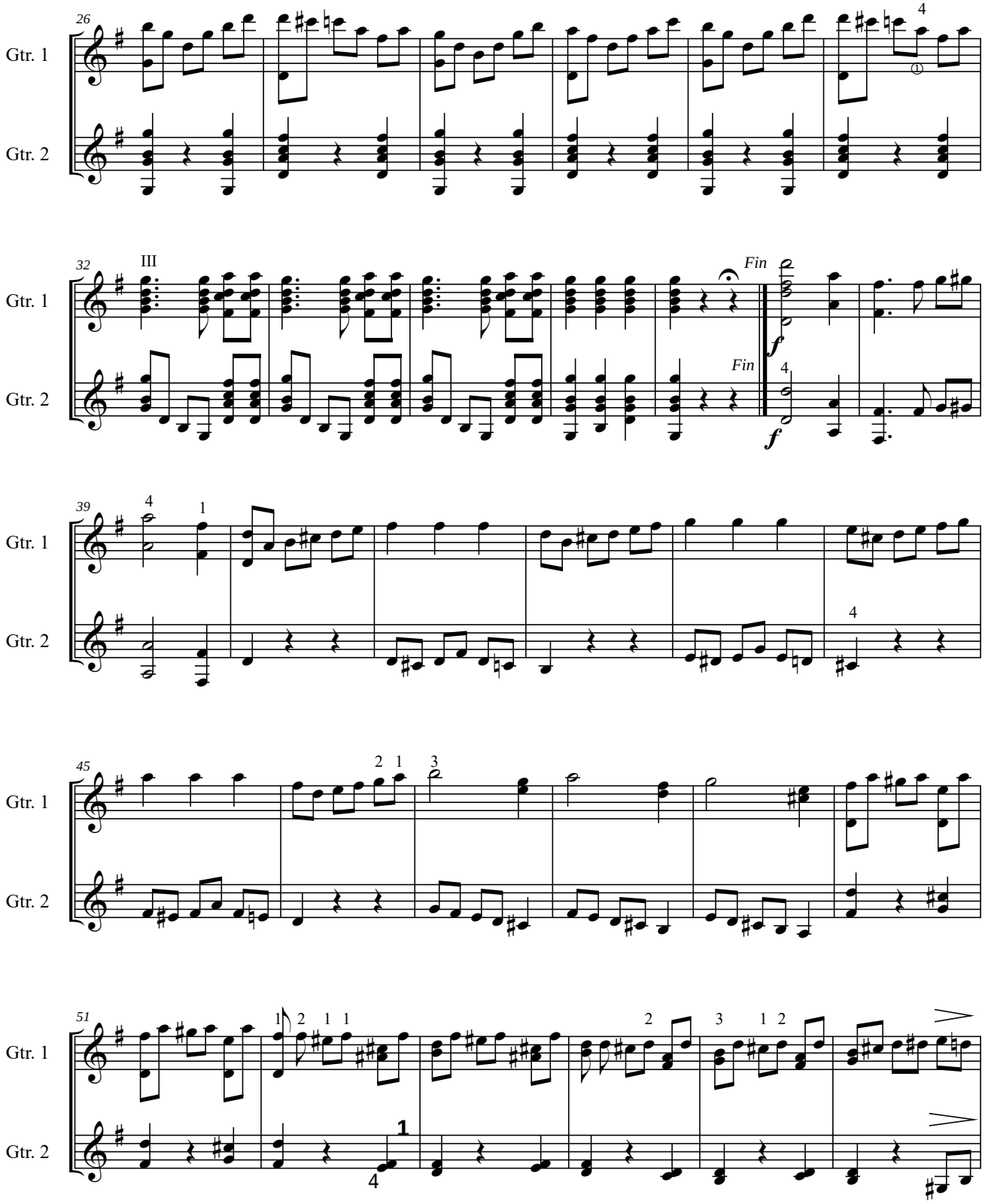
Andante molto sostenuto

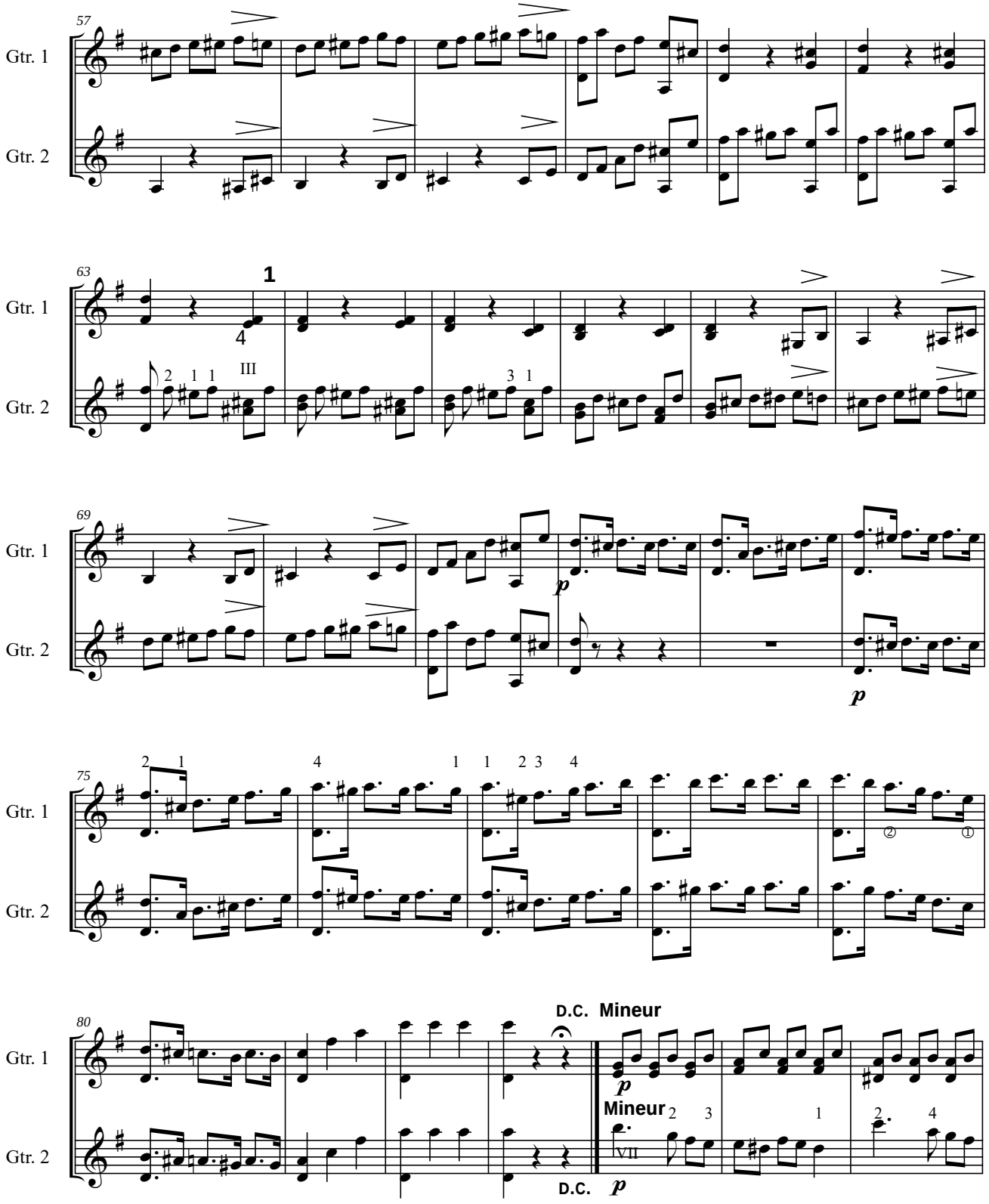


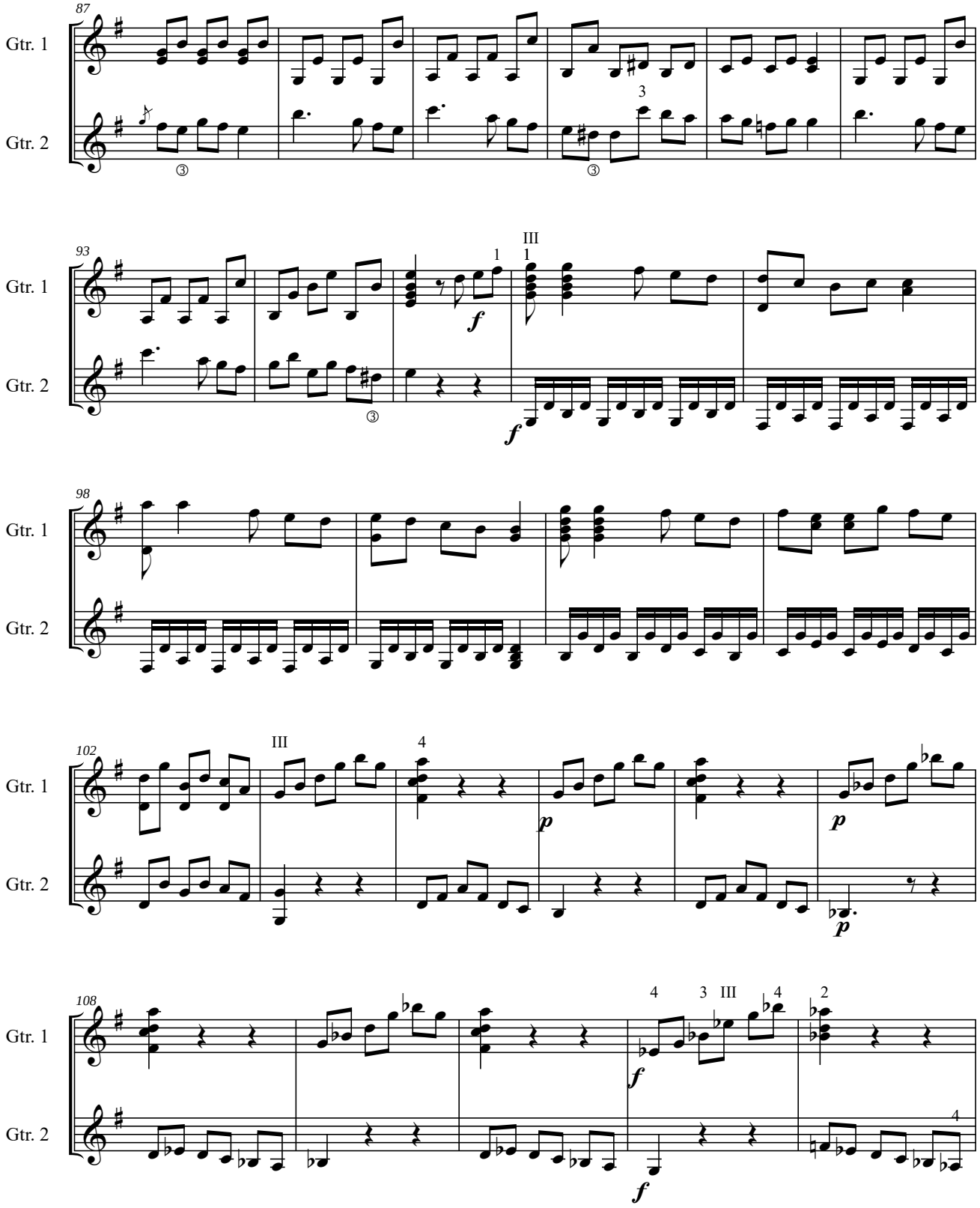

14
Gtr. 1
Gtr. 2
17
Gtr. 1
Gtr. 2
20
Gtr. 1
Gtr. 2
24
Gtr. 1
Gtr. 2

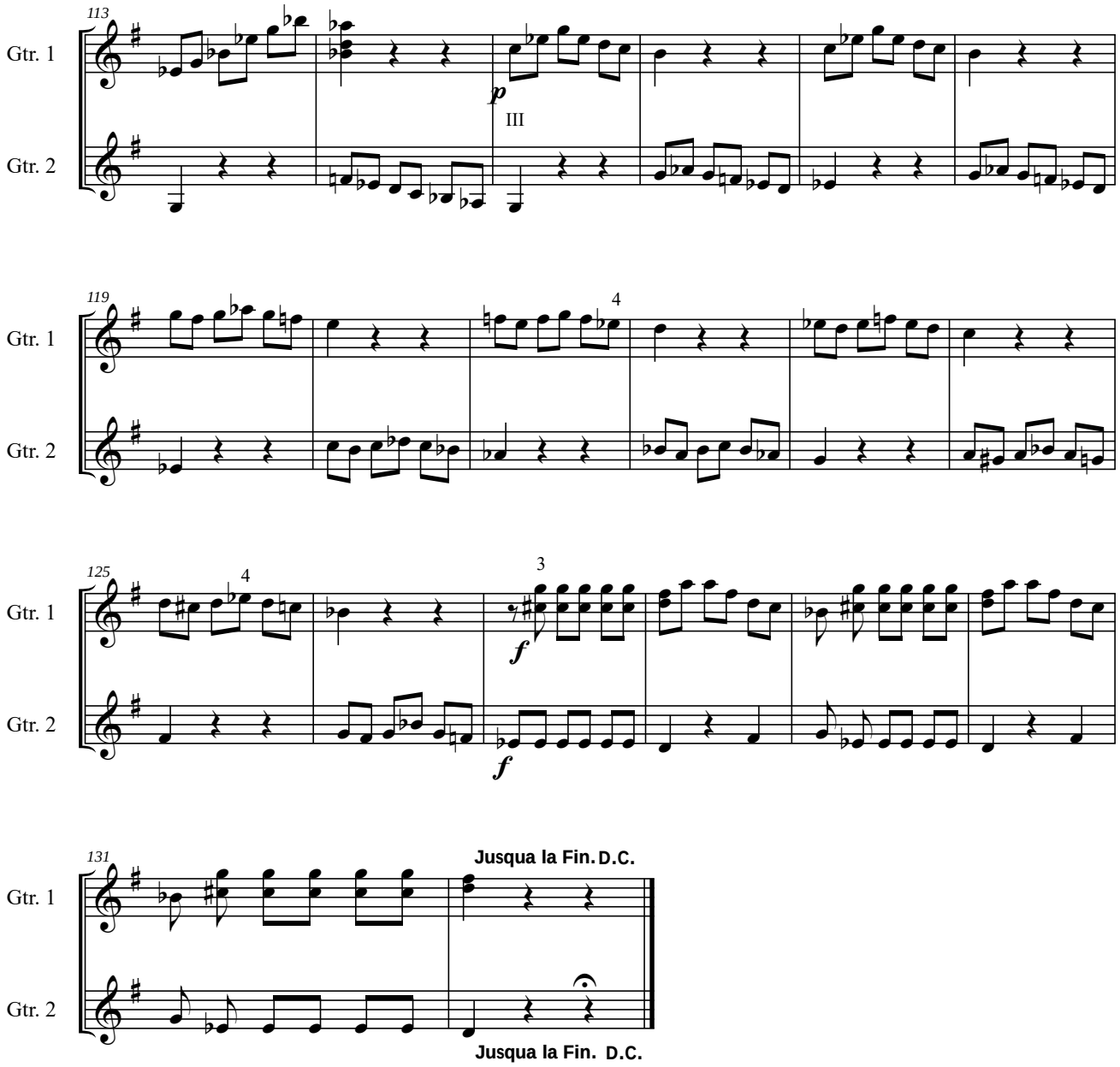
POLONAISE

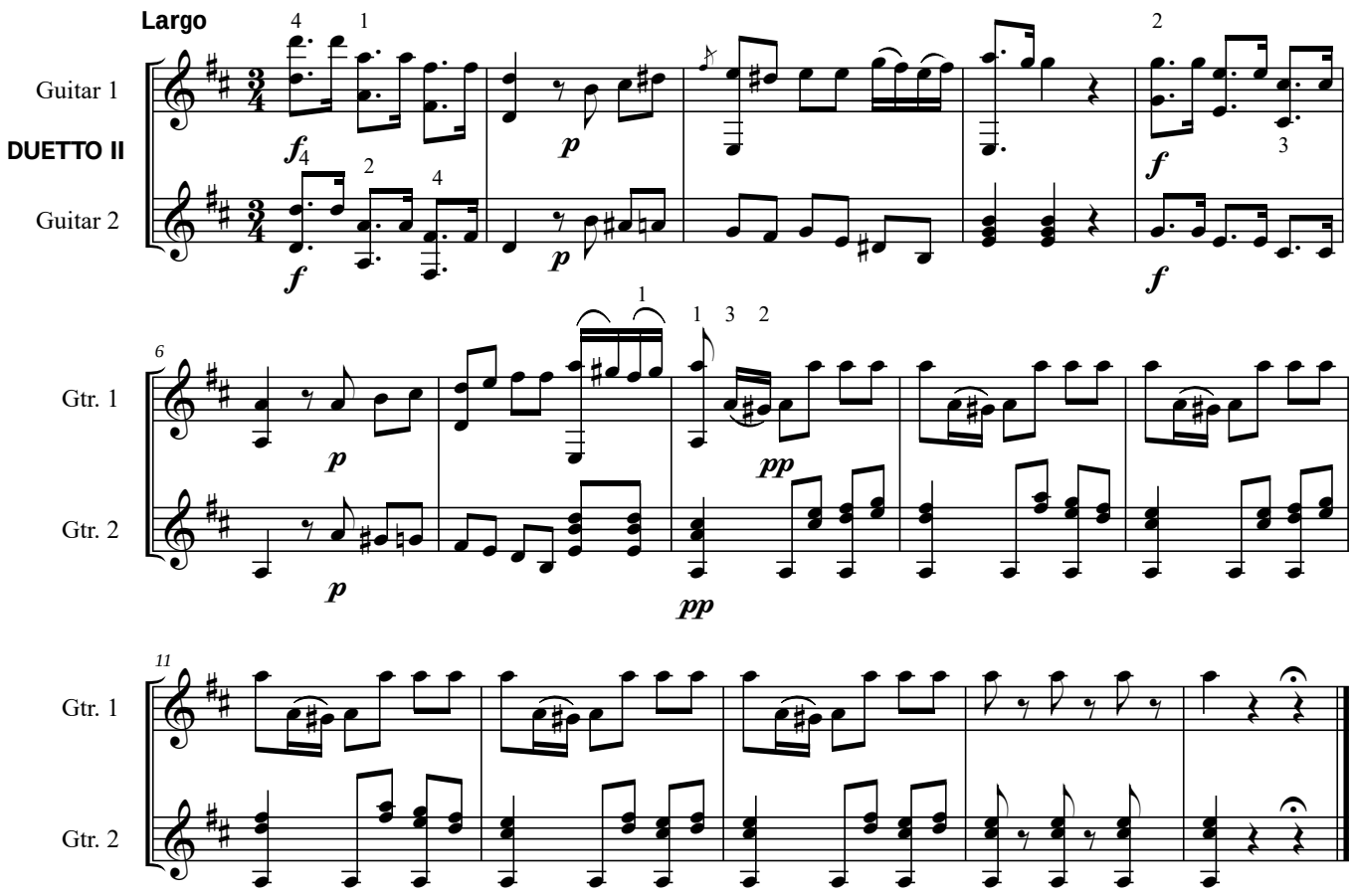


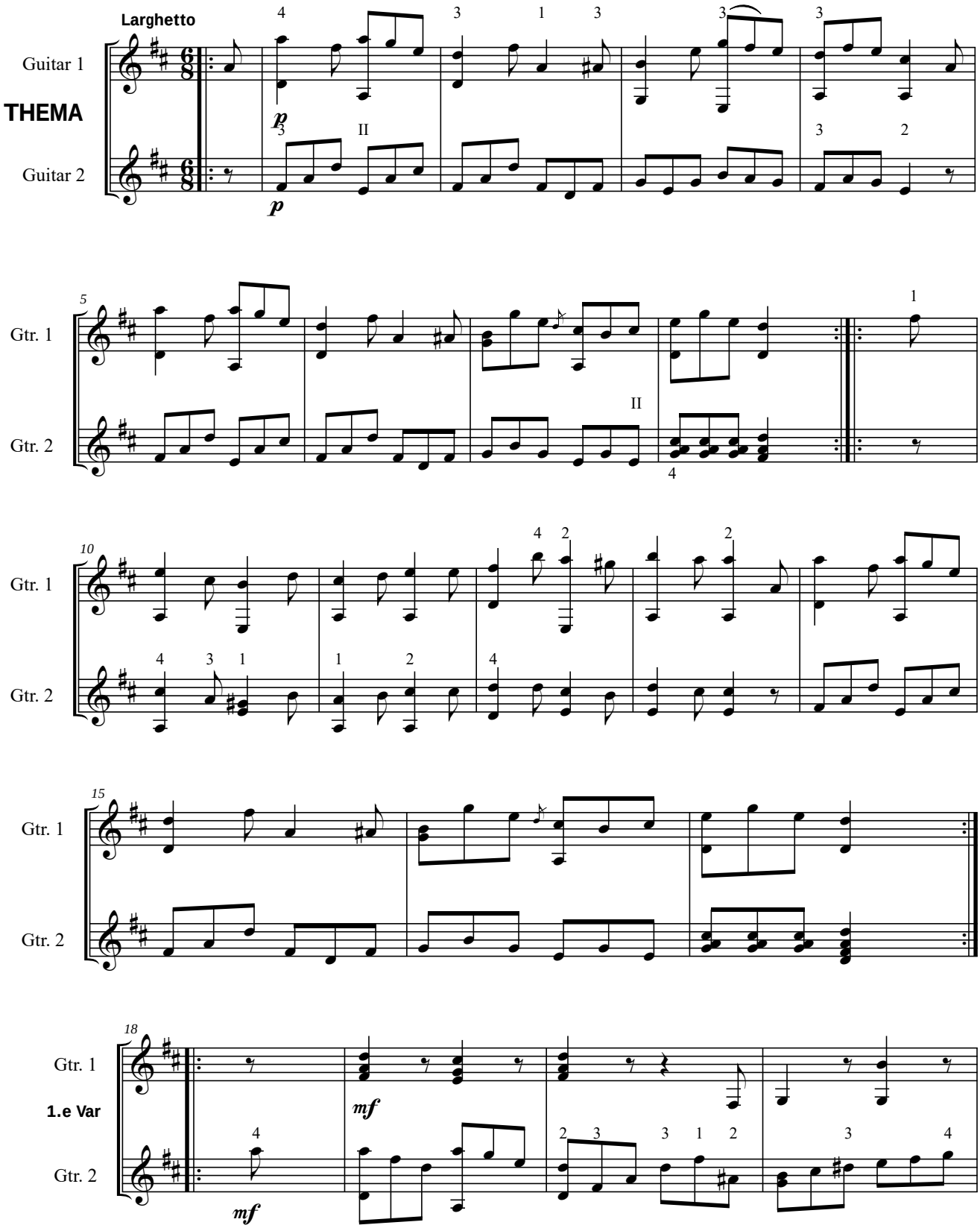

26
Gtr. 1
Gtr. 2
32
III
Fin
Fin
f
f
39
45
51
1
4

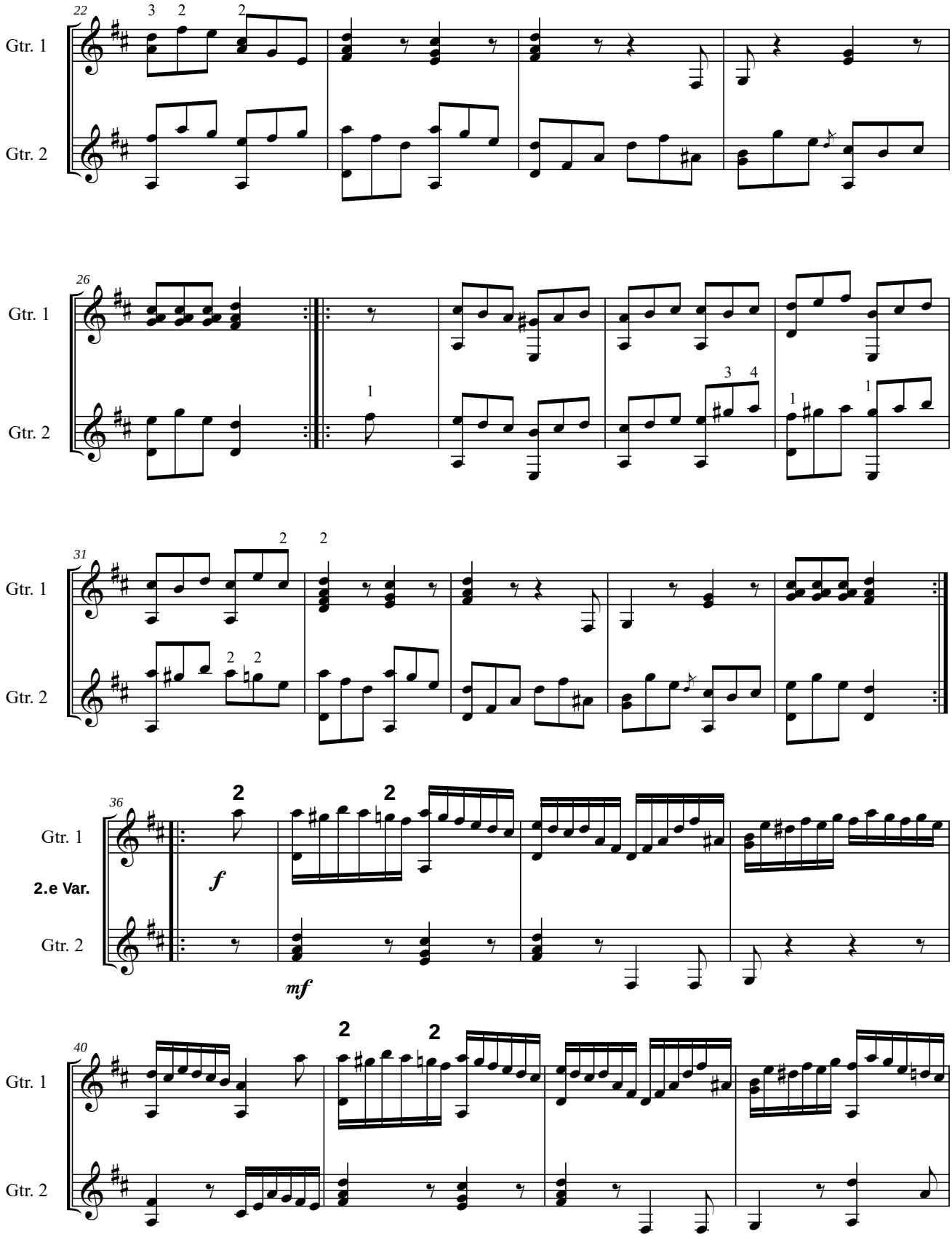

57
Gtr. 1
Gtr. 2
63
1
4
III
2
1 1
3 1
69
p
p
75
2 1
4
1 1 2 3 4
80
D.C. Mineur
Mineur
D.C.
p
p

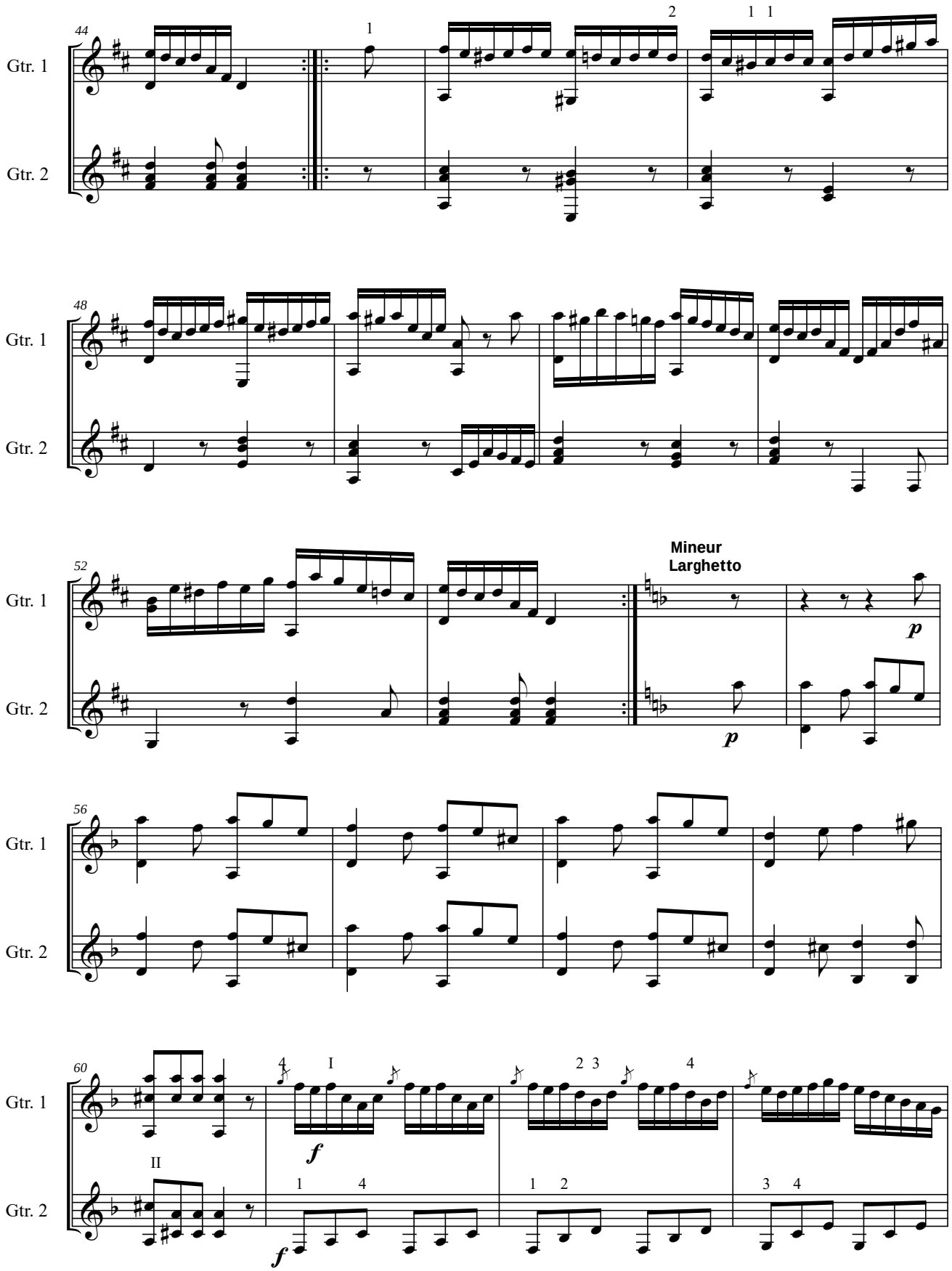

87
Gtr. 1
Gtr. 2
93
Gtr. 1
Gtr. 2
98
Gtr. 1
Gtr. 2
102
Gtr. 1
Gtr. 2
108
Gtr. 1
Gtr. 2

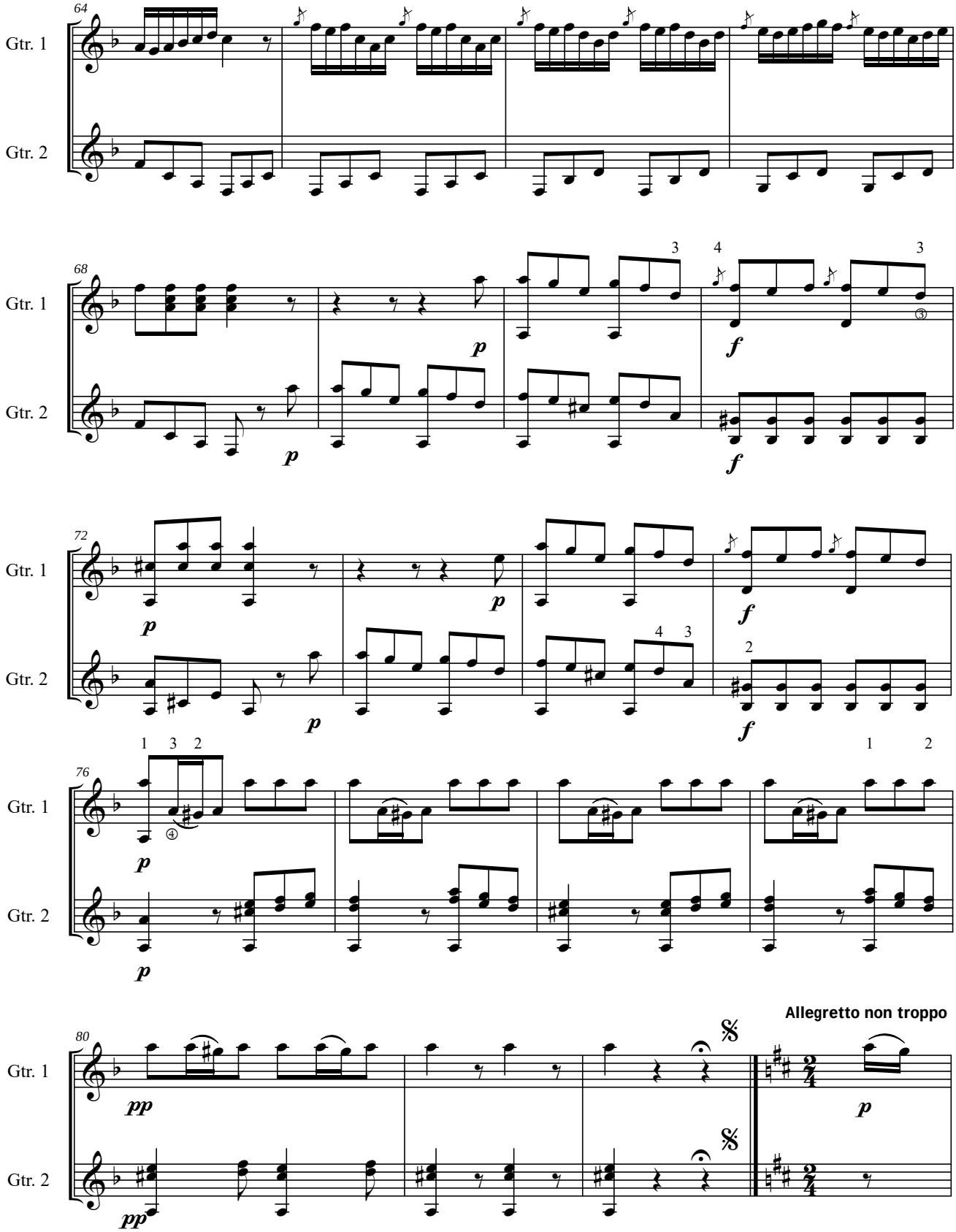

113
Gtr. 1
Gtr. 2
p
III
119
4
125
4
3
f
f
131
Jusqua la Fin. D.C.
Jusqua la Fin. D.C.

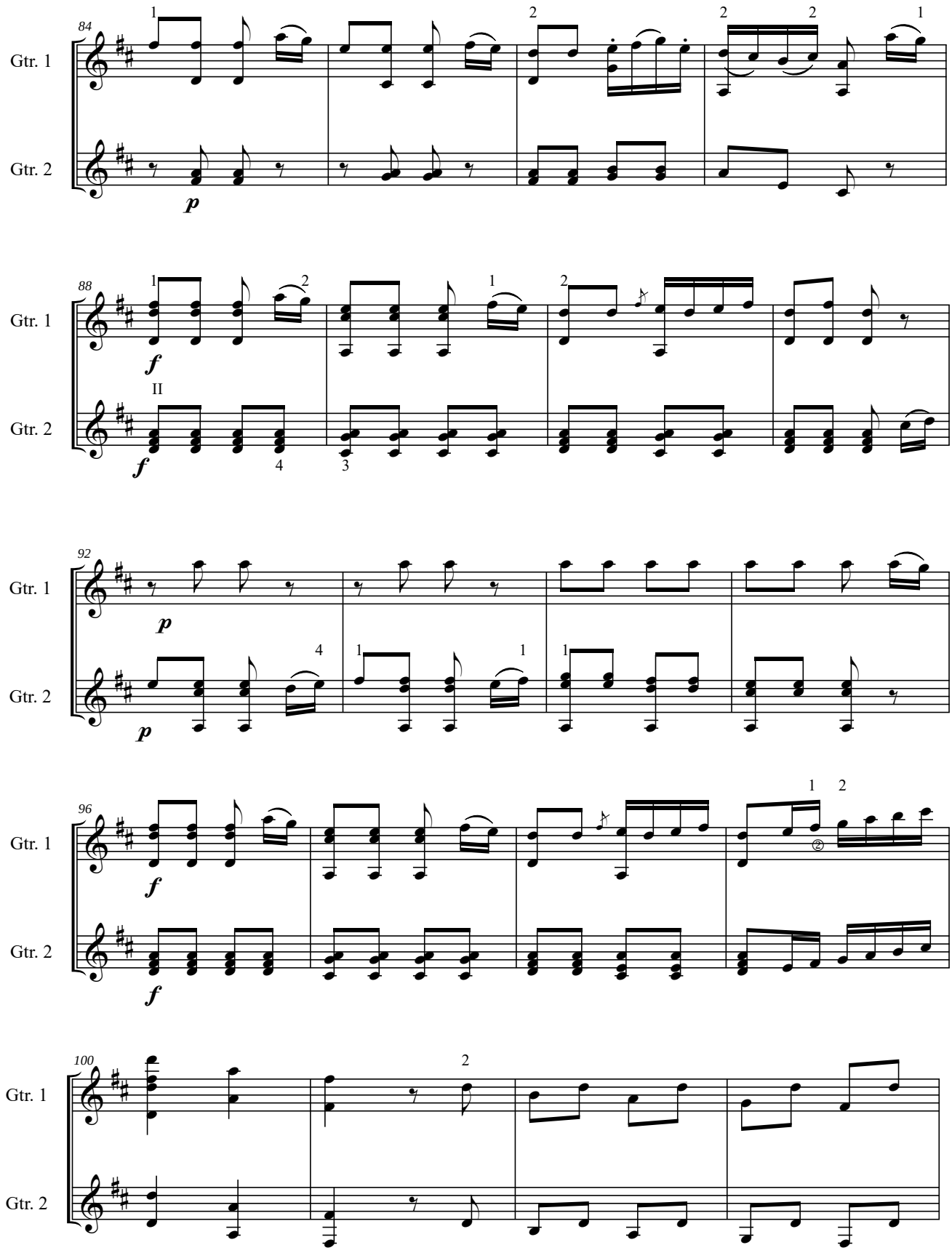

Largo
DUETTO II
Guitar 1
Guitar 2
Gtr. 1
Gtr. 2
Gtr. 1
Gtr. 2

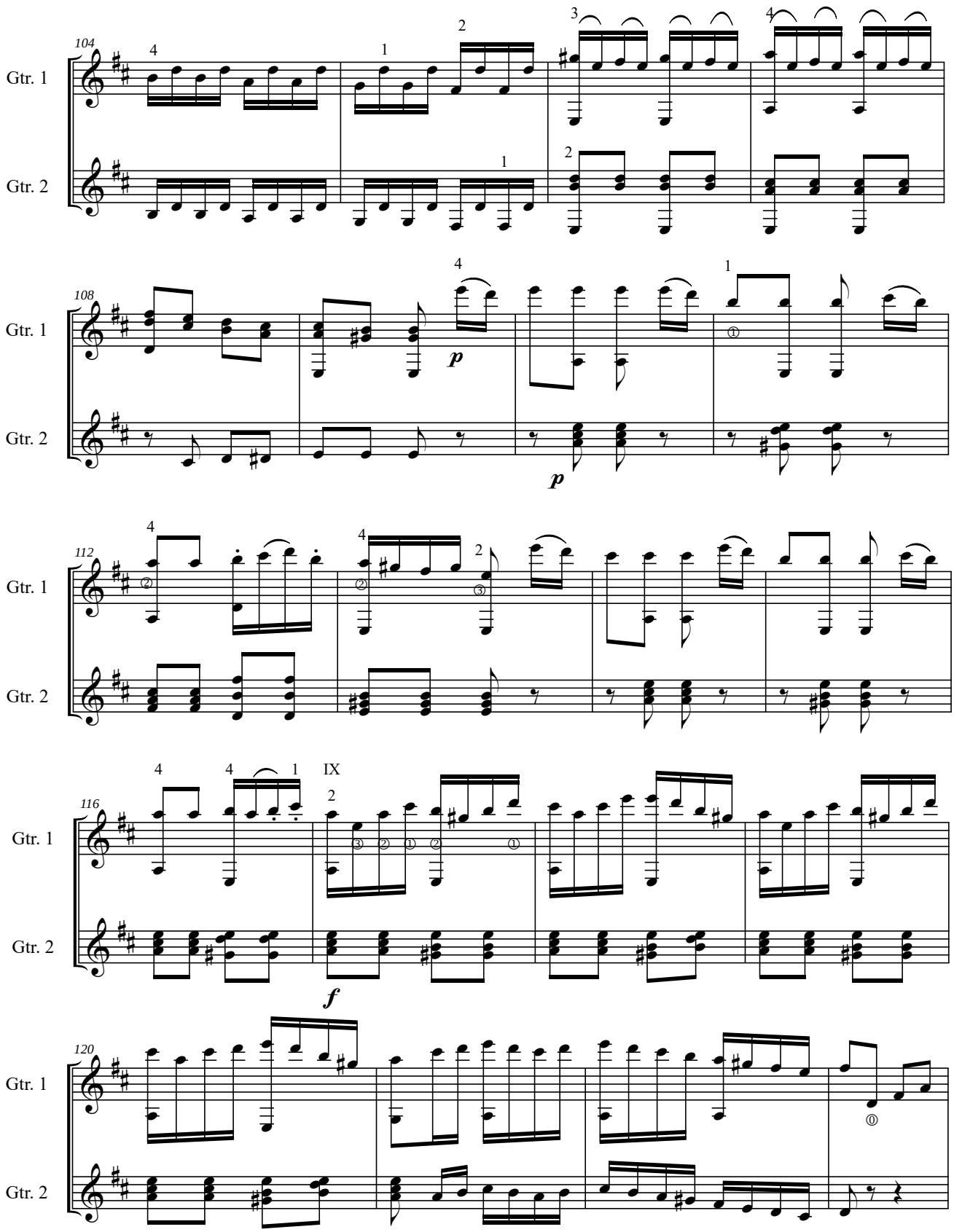

Larghetto
Guitar 1
THEMA
Guitar 2
Gtr. 1
Gtr. 2
1.e Var

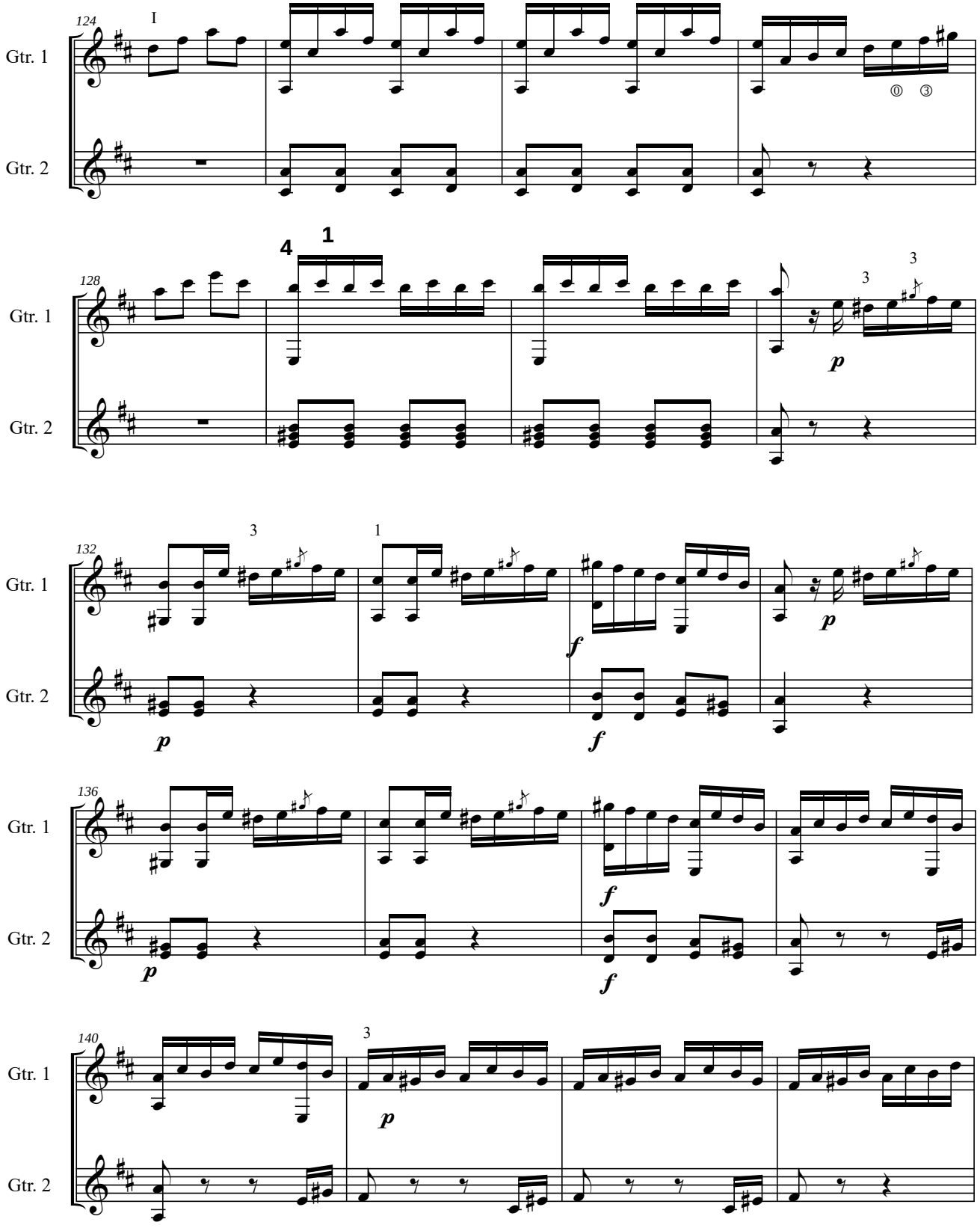

22
Gtr. 1
Gtr. 2
26
Gtr. 1
Gtr. 2
31
Gtr. 1
Gtr. 2
36
Gtr. 1
2.e Var.
Gtr. 2
f
mf
40
Gtr. 1
Gtr. 2

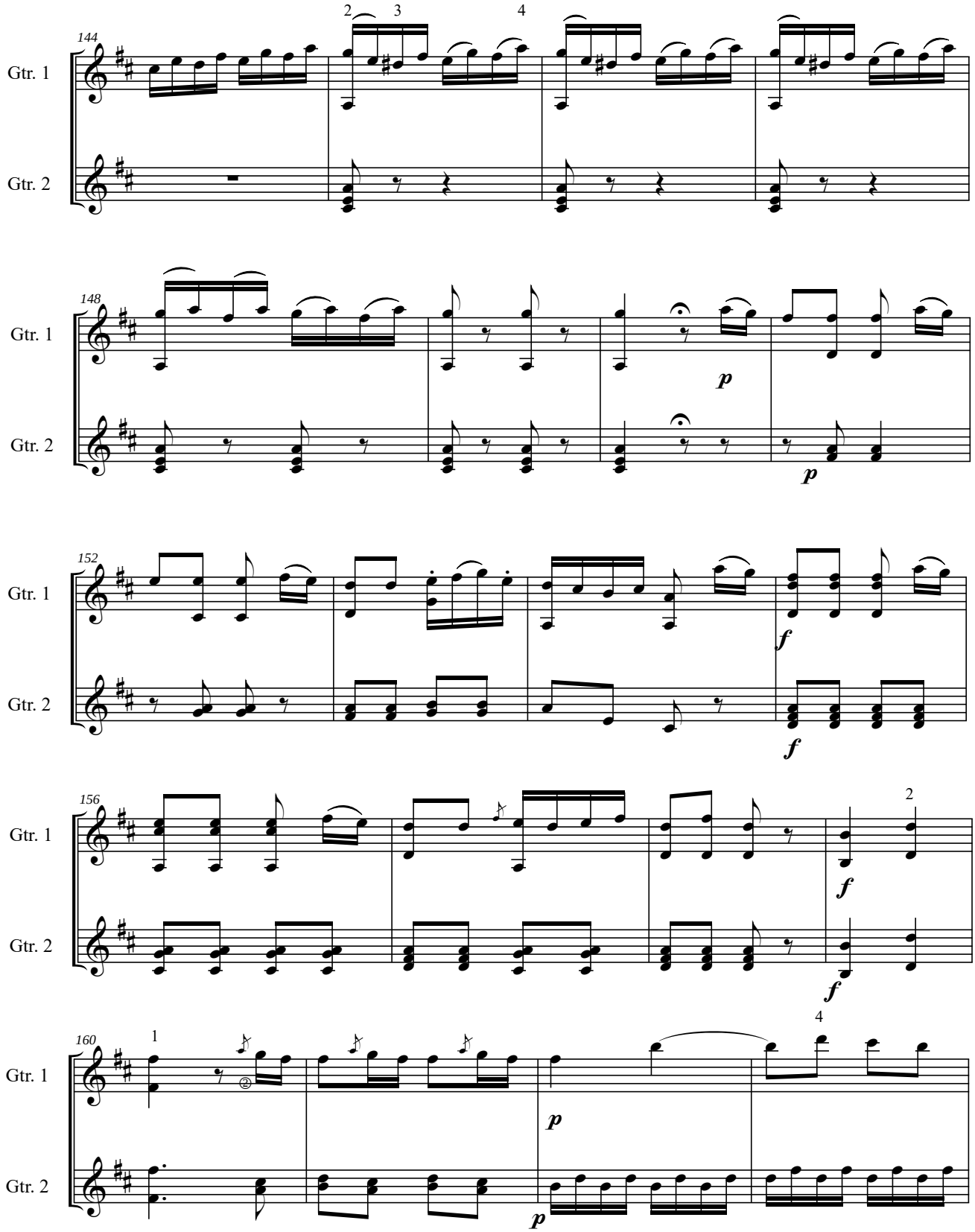

44
Gtr. 1
Gtr. 2
48
52
Mineur
Larghetto
56
60
I
II

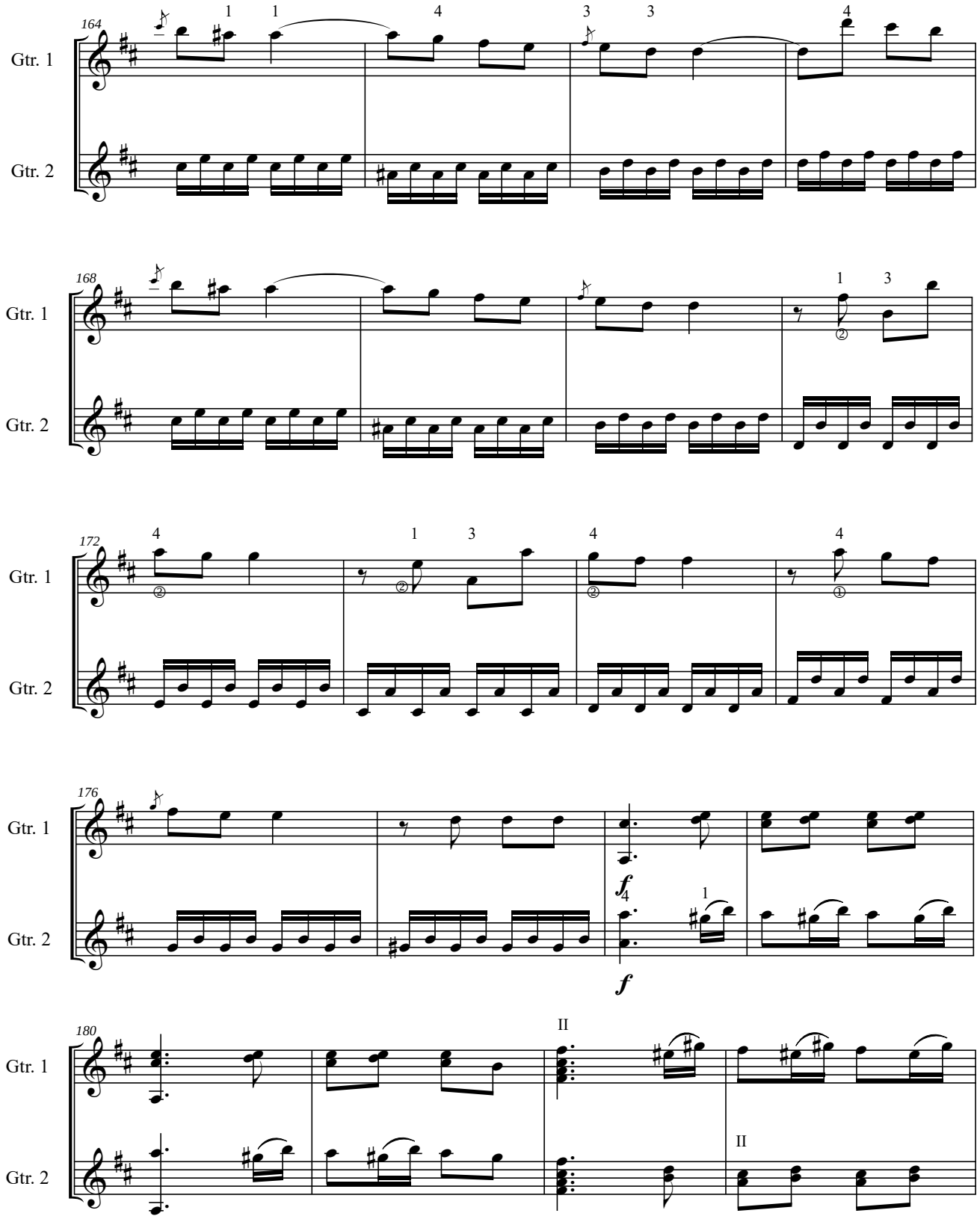

64
Gtr. 1
Gtr. 2
68
Gtr. 1
Gtr. 2
p
f
72
Gtr. 1
Gtr. 2
p
f
76
Gtr. 1
Gtr. 2
p
80
Gtr. 1
Gtr. 2
pp
Allegretto non troppo
p

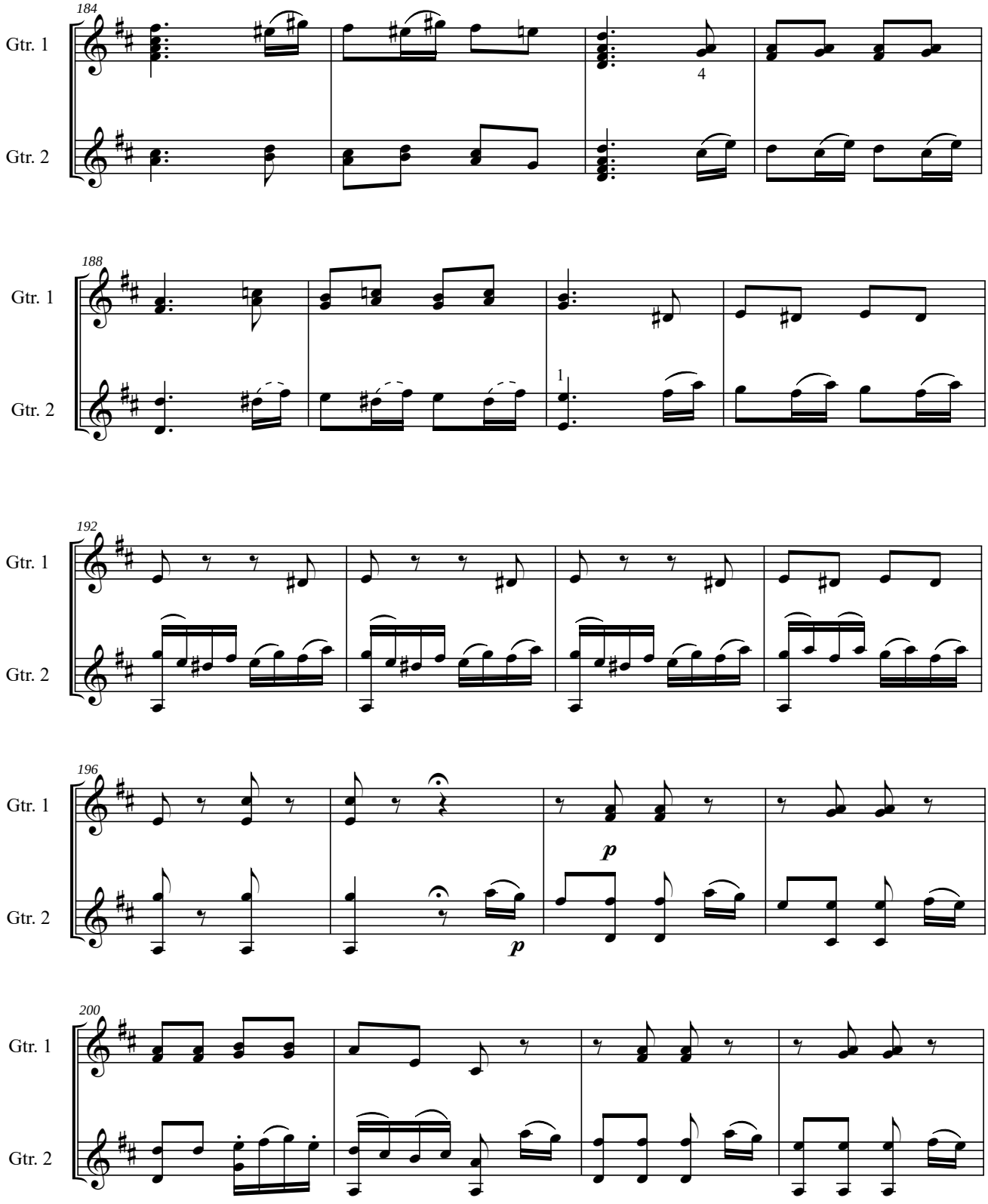

84
Gtr. 1
Gtr. 2
p
88
f
II
92
96
100

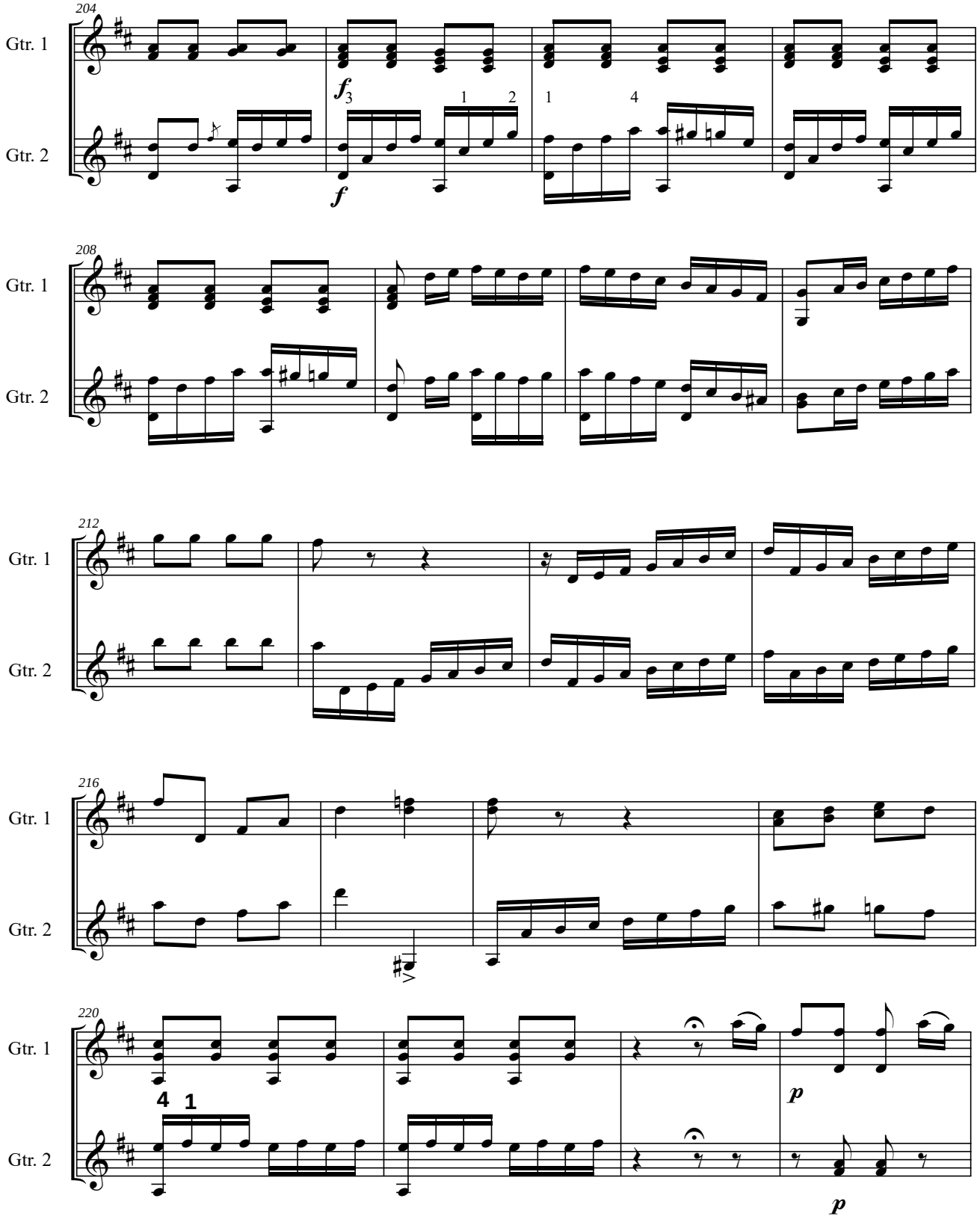

104
Gtr. 1
Gtr. 2
108
p
p
112
116
IX
f
120

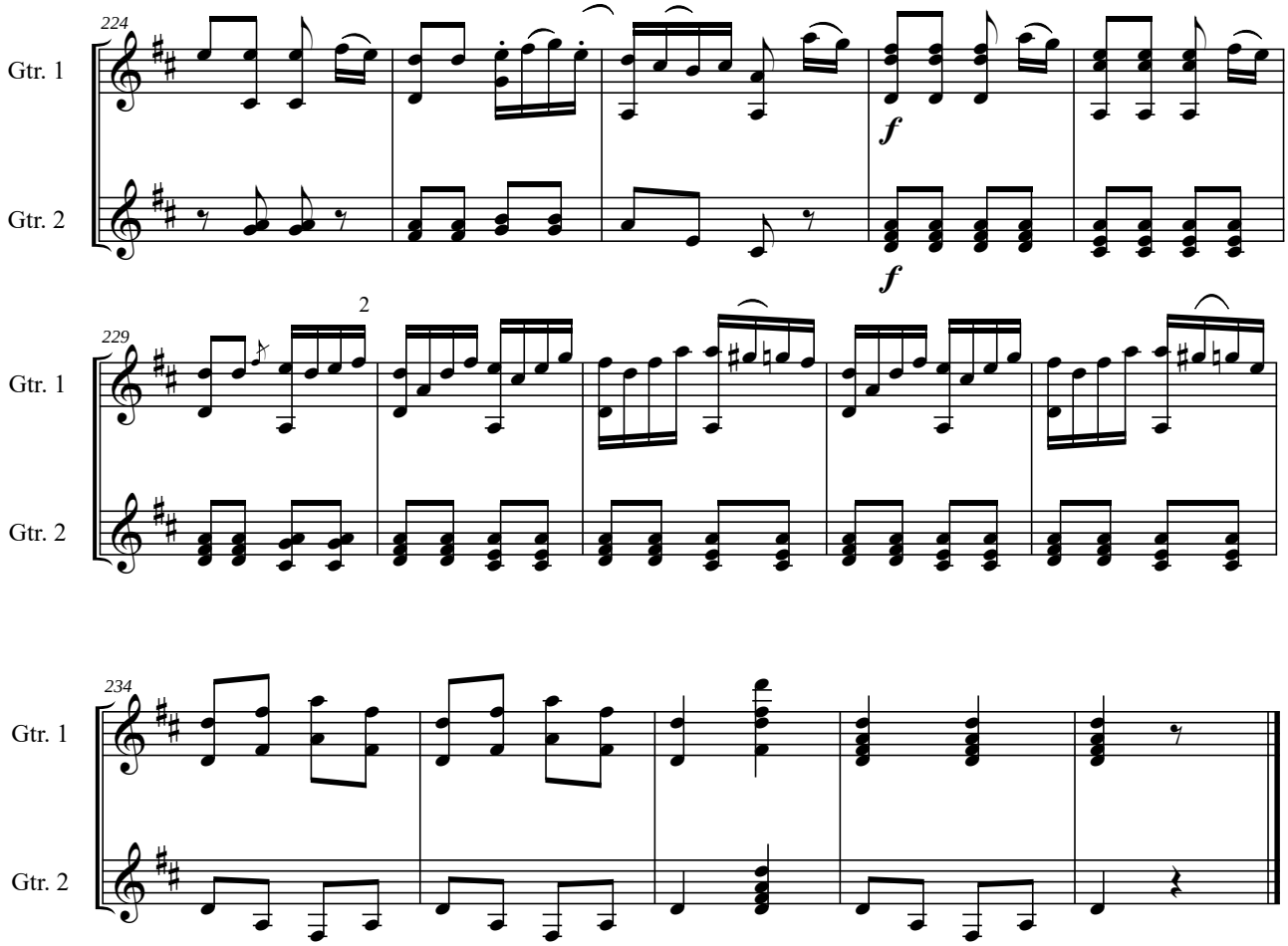

124
I
Gtr. 1
Gtr. 2
128
4
1
3
p
132
3
1
f
136
140

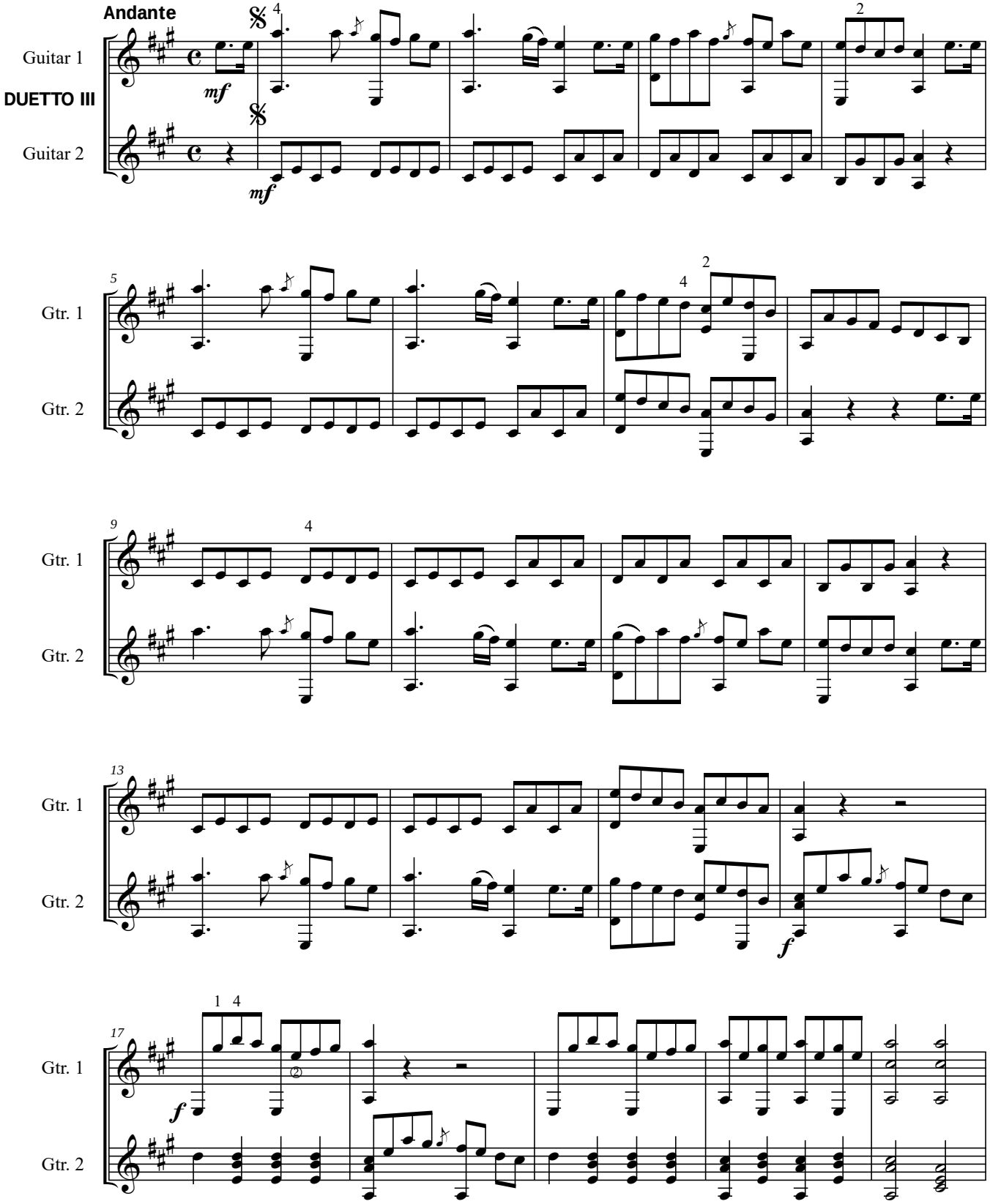

144
Gtr. 1
Gtr. 2
2
3
4
148
Gtr. 1
Gtr. 2
p
p
152
Gtr. 1
Gtr. 2
f
f
156
Gtr. 1
Gtr. 2
2
f
f
160
Gtr. 1
Gtr. 2
1
4
p
p

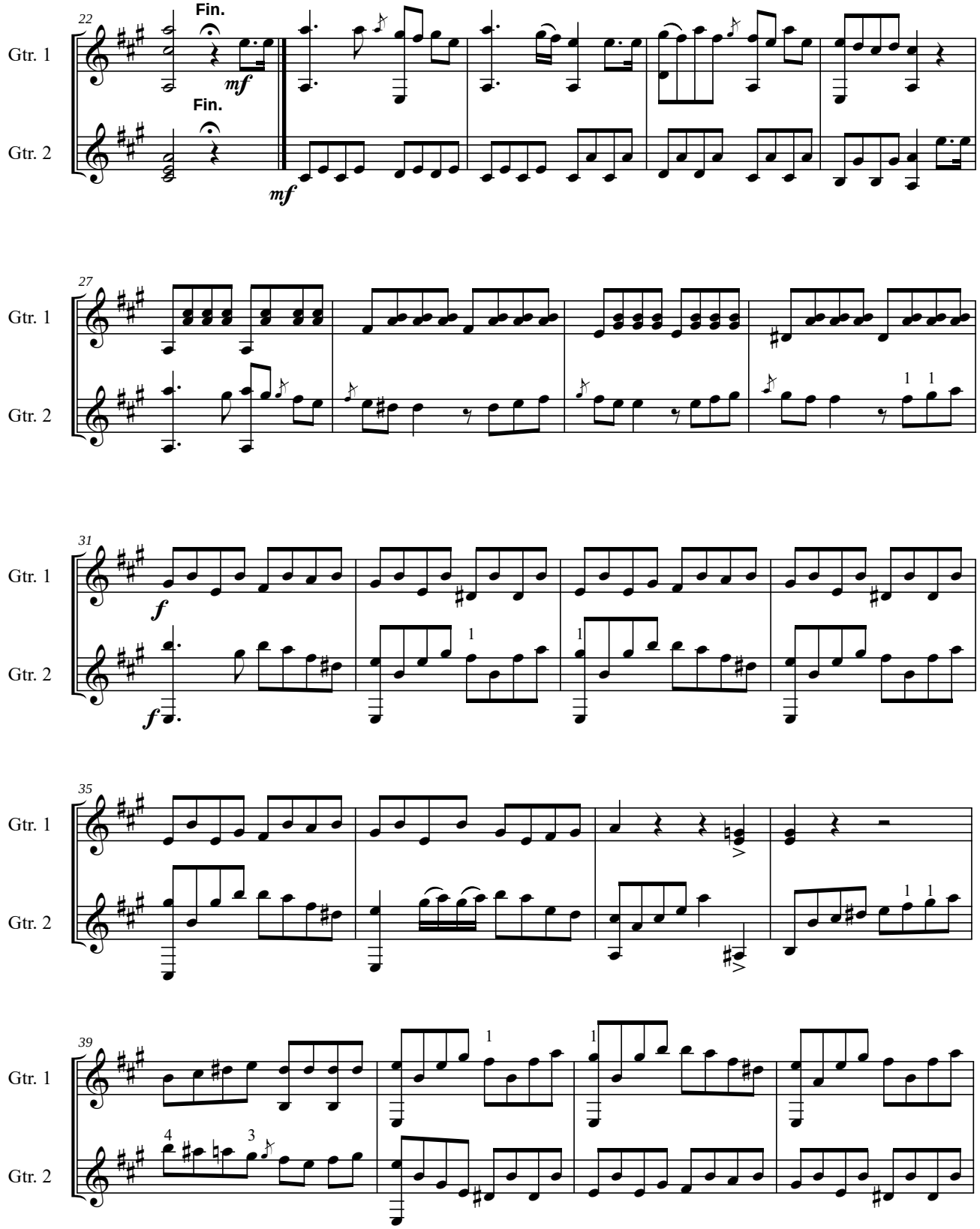

164
Gtr. 1
Gtr. 2
168
172
176
180
f
II

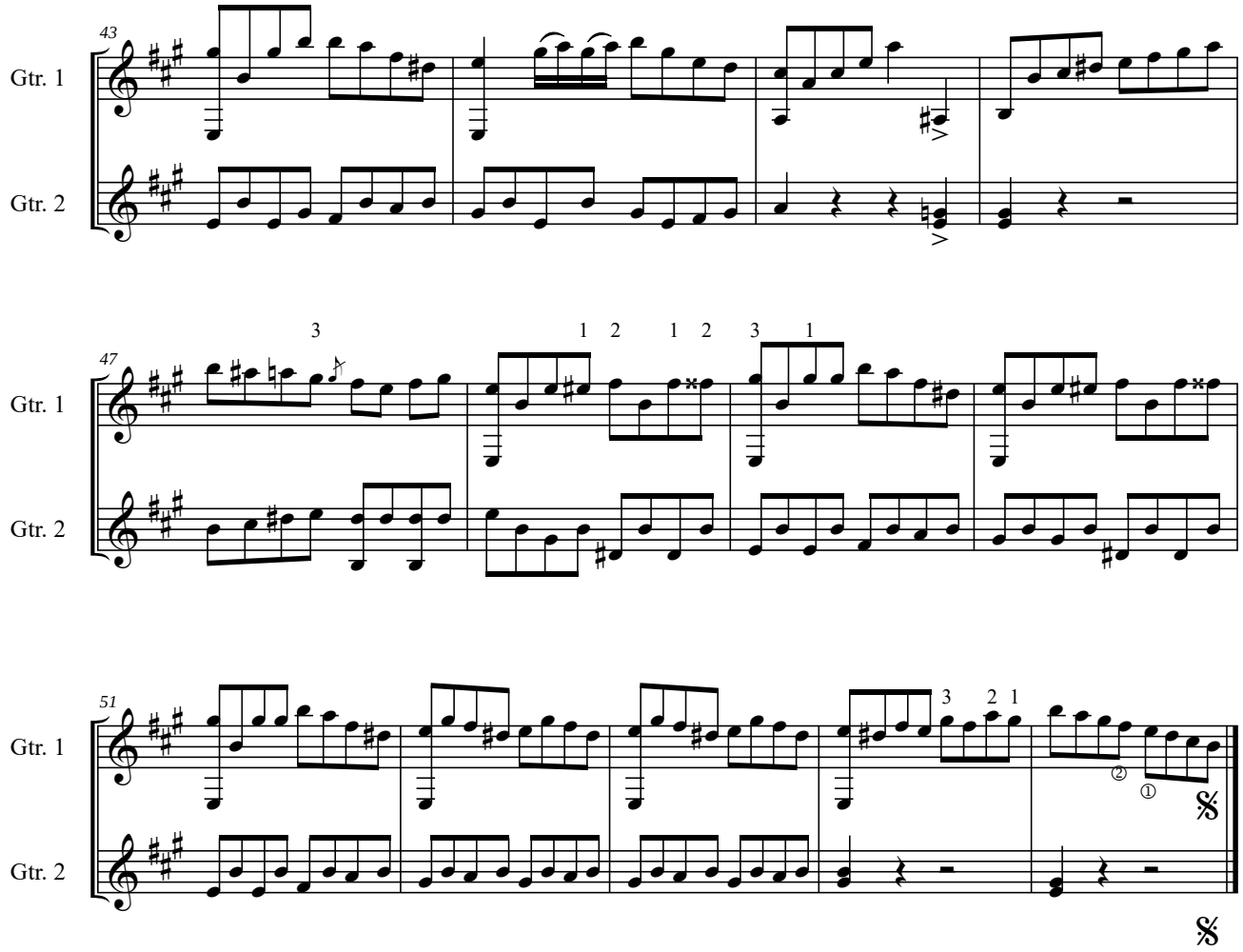

184
Gtr. 1
Gtr. 2
4
188
Gtr. 1
Gtr. 2
1
192
Gtr. 1
Gtr. 2
196
Gtr. 1
Gtr. 2
p
p
200
Gtr. 1
Gtr. 2

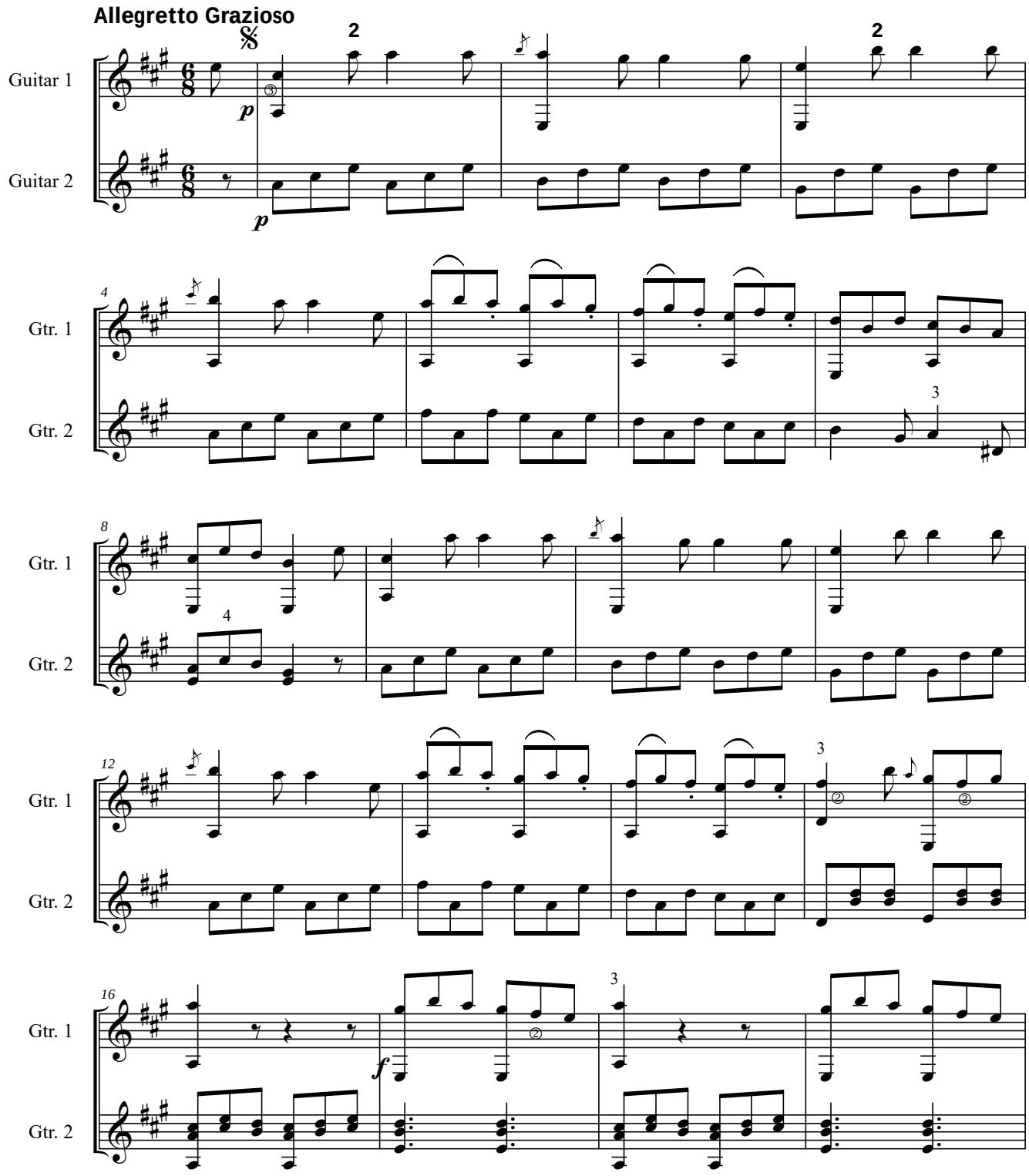

204
Gtr. 1
Gtr. 2
f
208
212
216
220
p
p

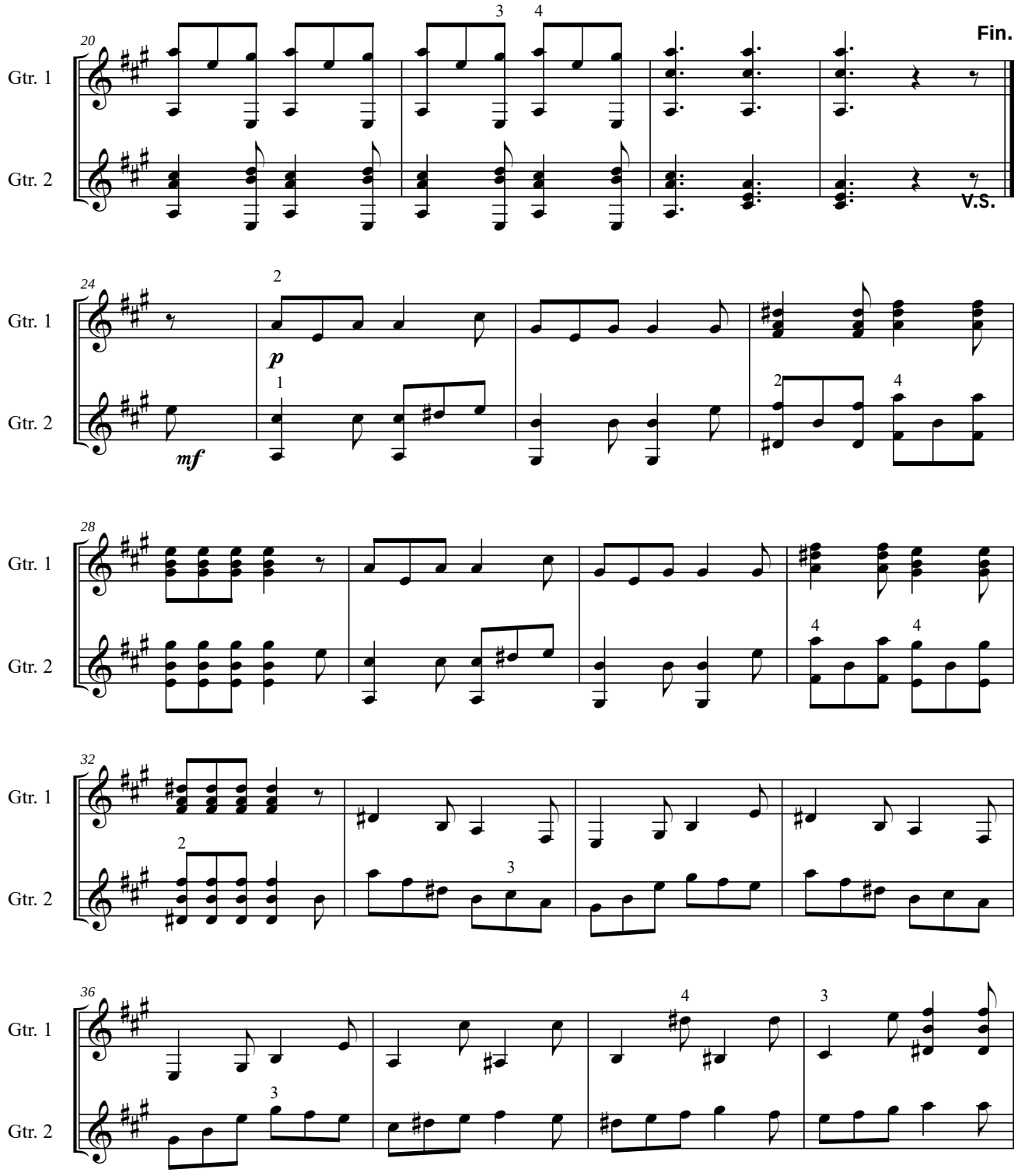

224
Gtr. 1
Gtr. 2
f
f
2
229
Gtr. 1
Gtr. 2
234
Gtr. 1
Gtr. 2

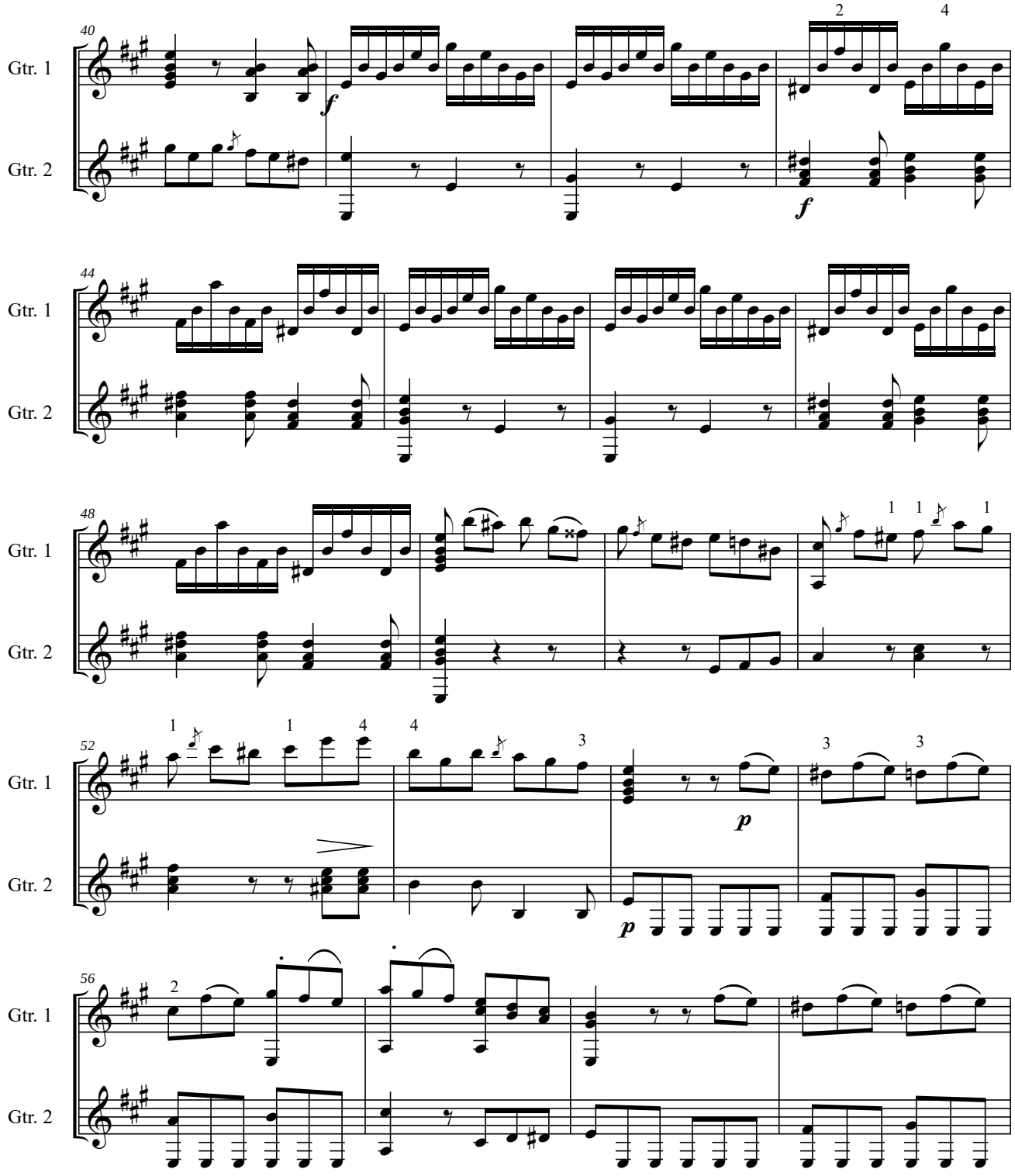

Andante
Guitar 1
DUETTO III
Guitar 2
mf
Gtr. 1
Gtr. 2
f

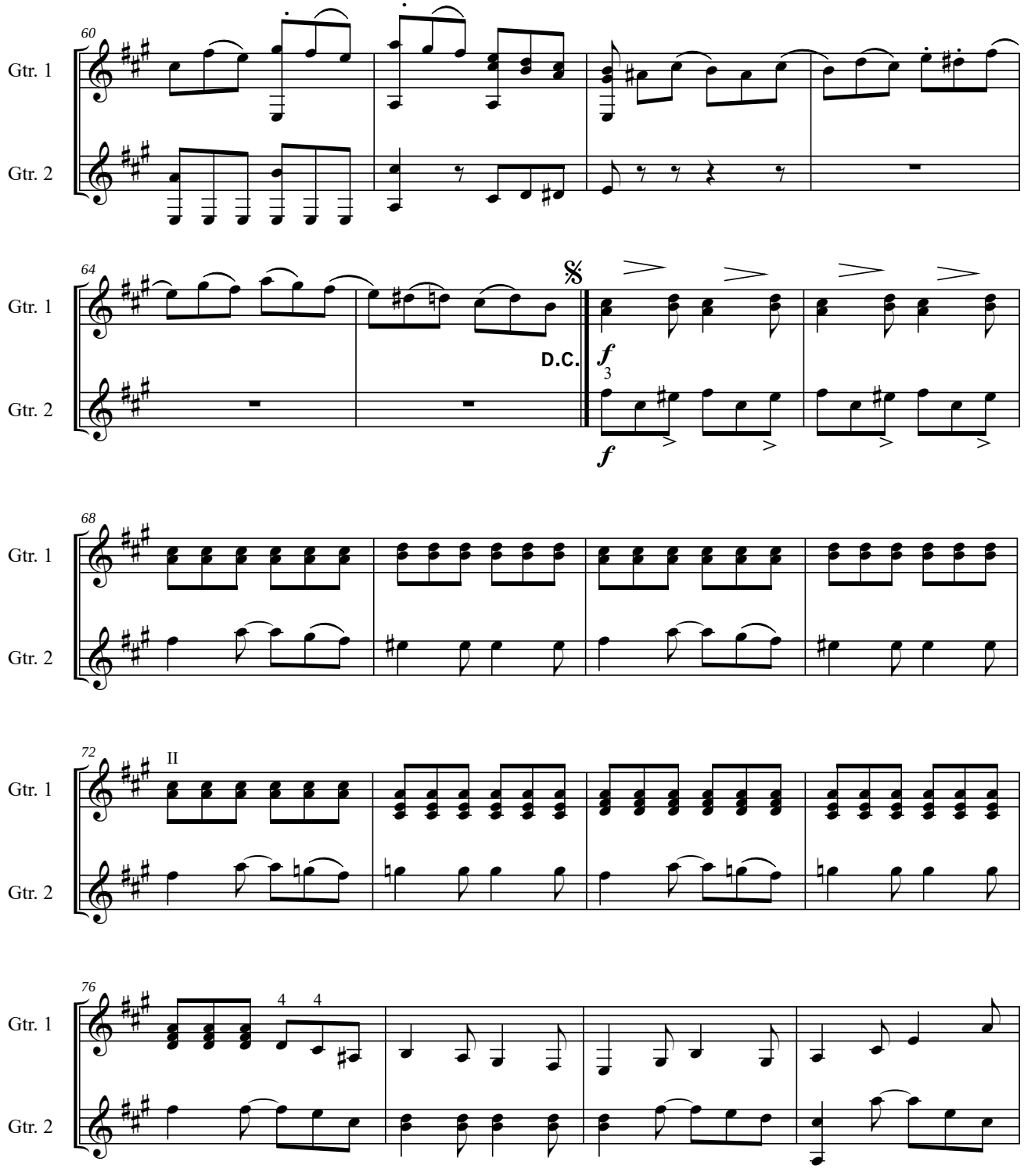

22
Fin.
Gtr. 1
Fin.
Gtr. 2
mf
mf
27
Gtr. 1
Gtr. 2
31
Gtr. 1
Gtr. 2
f
f
35
Gtr. 1
Gtr. 2
39
Gtr. 1
Gtr. 2

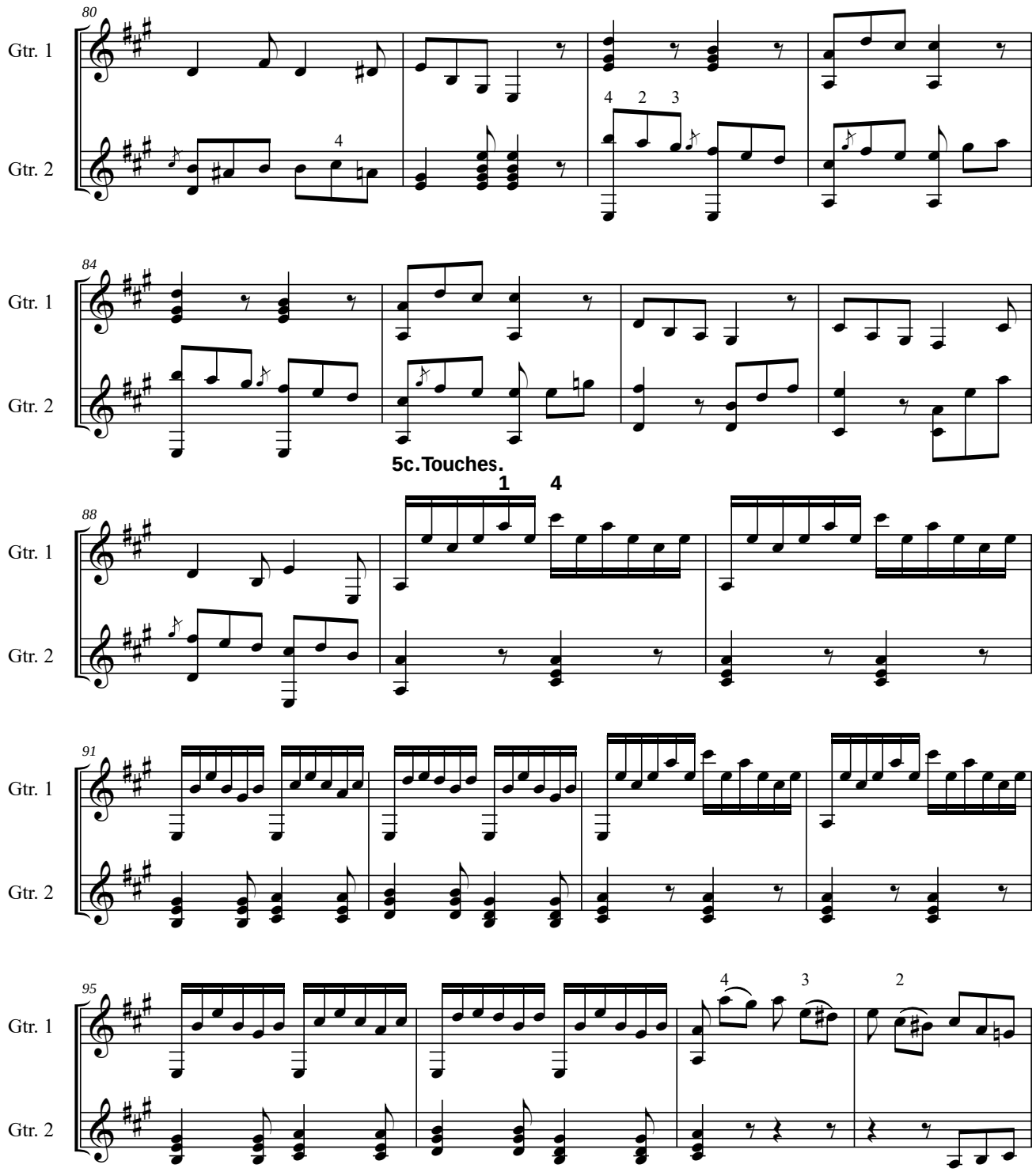

43
Gtr. 1
Gtr. 2
47
Gtr. 1
Gtr. 2
51
Gtr. 1
Gtr. 2

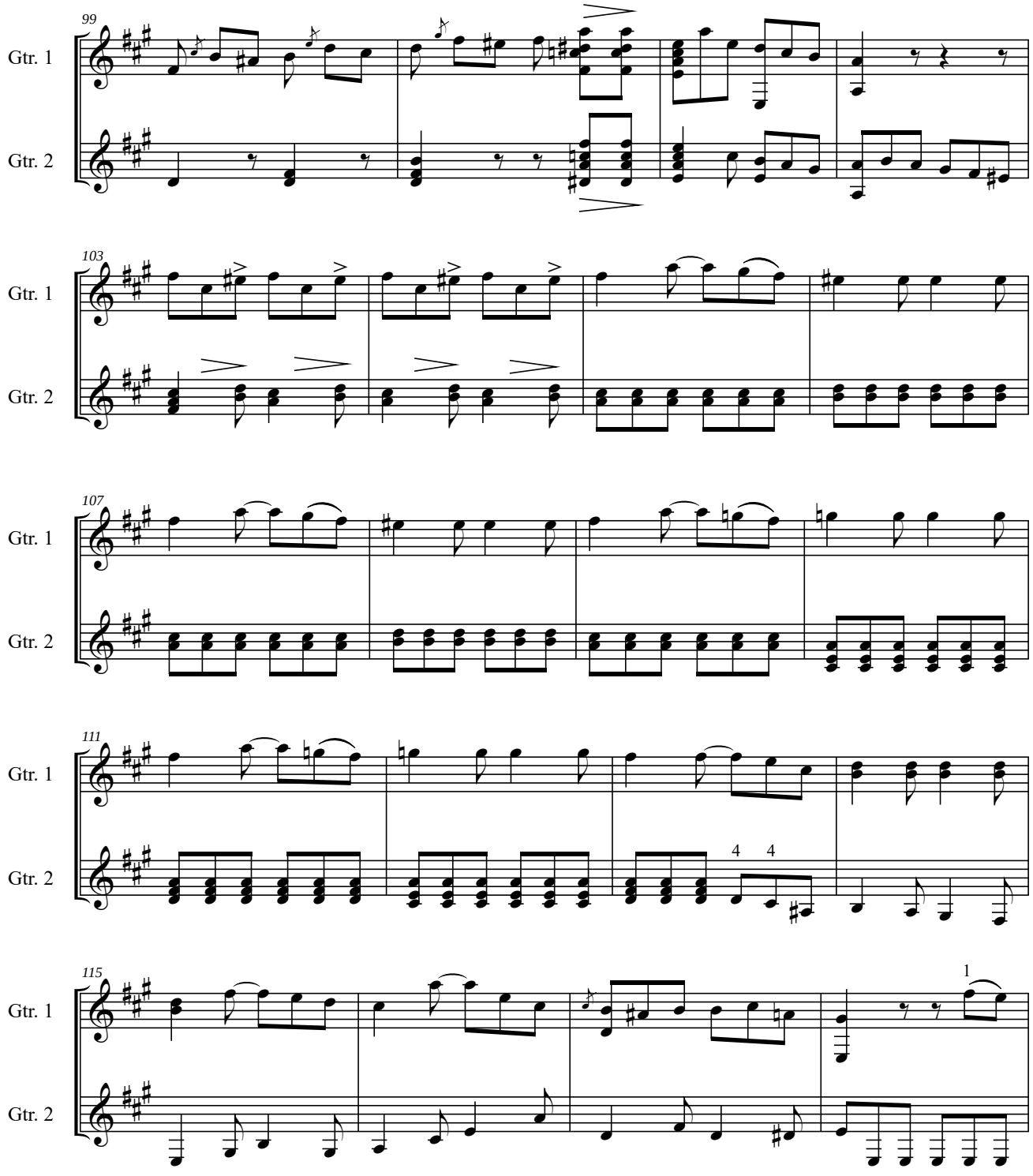

Allegretto Grazioso
Guitar 1
Guitar 2
Gtr. 1
Gtr. 2
p
f

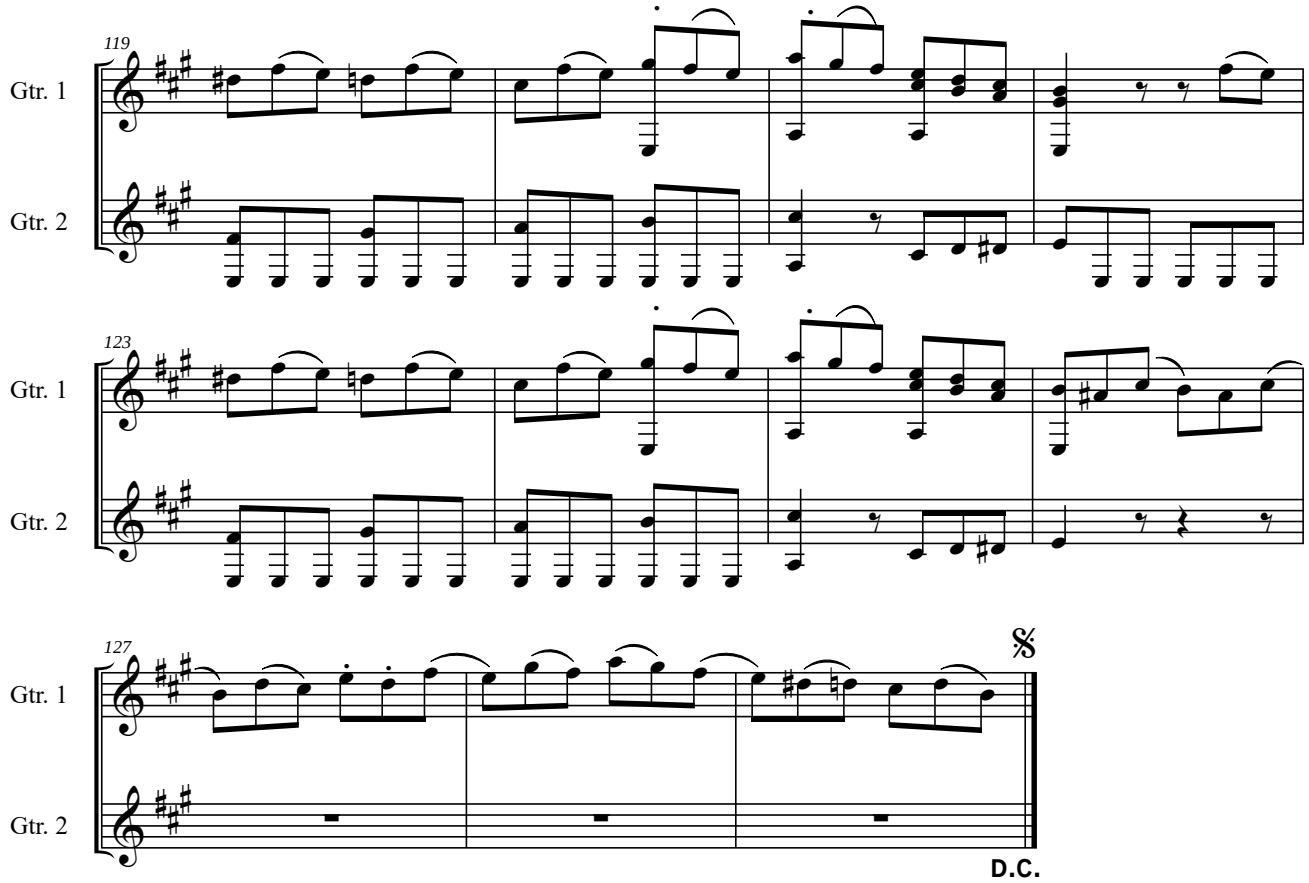

20
Gtr. 1
Gtr. 2
Fin.
V.S.
24
p
mf
28
32
36


40
Gtr. 1
Gtr. 2
f
f
44
Gtr. 1
Gtr. 2
48
Gtr. 1
Gtr. 2
52
Gtr. 1
Gtr. 2
p
p
56
Gtr. 1
Gtr. 2


60
Gtr. 1
Gtr. 2
64
Gtr. 1
Gtr. 2
D.C.
f
3
f
68
Gtr. 1
Gtr. 2
72
II
Gtr. 1
Gtr. 2
76
4
4
Gtr. 1
Gtr. 2


80
Gtr. 1
Gtr. 2
4
4 2 3
84
Gtr. 1
Gtr. 2
5c. Touches.
1 4
88
Gtr. 1
Gtr. 2
91
Gtr. 1
Gtr. 2
95
Gtr. 1
Gtr. 2
4 3 2


99
Gtr. 1
Gtr. 2
103
Gtr. 1
Gtr. 2
107
Gtr. 1
Gtr. 2
111
Gtr. 1
Gtr. 2
4 4
115
Gtr. 1
Gtr. 2
1


119
Gtr. 1
Gtr. 2
123
Gtr. 1
Gtr. 2
127
Gtr. 1
Gtr. 2
D.C.

Trois Duos Pour deux Guitares ou Lyres

Composes par Ferdinando Carulli op. 48

Paris

1812

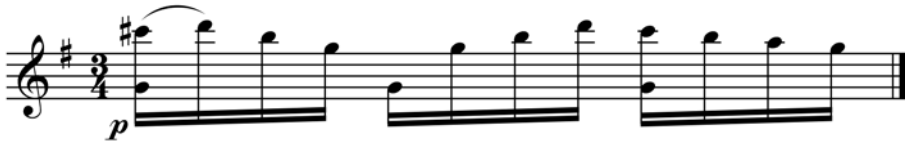
APPENDIKS 1

Endring av originalnoter - trykkfeil

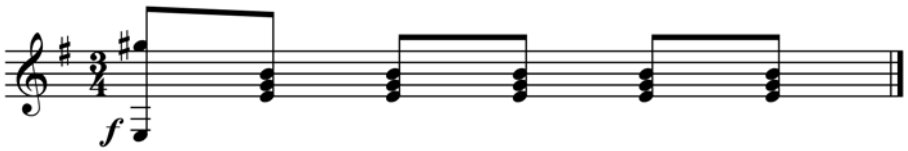
Op. 48, Duett 1

Sats 1

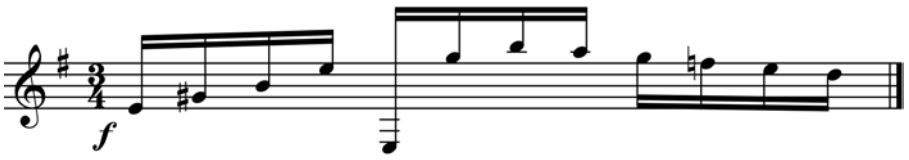
1. Takt 5 og 7, Gitar 1



2. Takt 17, Gitar 2



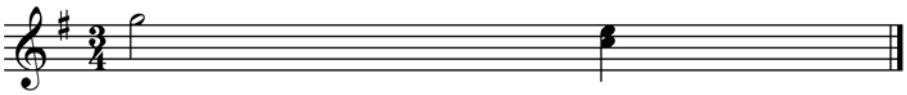
3. Takt 17 og 7, Gitar 2



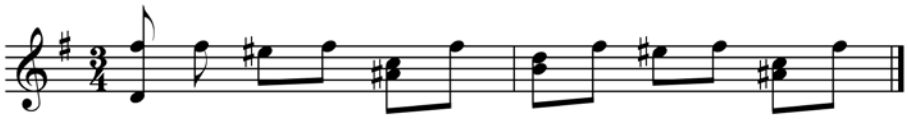
Sats 2

1. Takt 41, Gitar 2

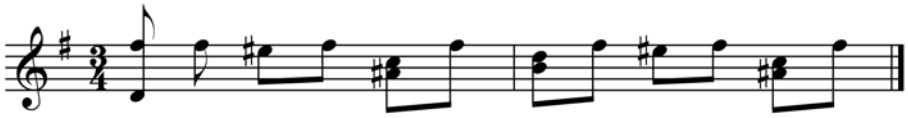
2. Takt 49, Gitar 1



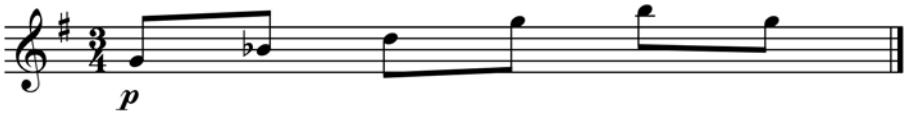
3. Takt 52-53, Gitar 1



4. Takt 63-64, Gitar 2

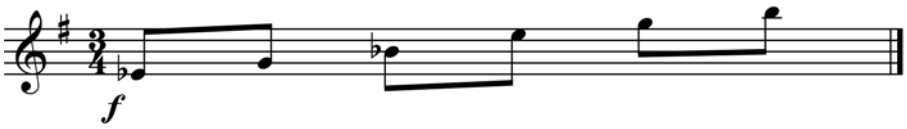


5. Takt 107-109, Gitar 1



6. Takt 110, Gitar 2

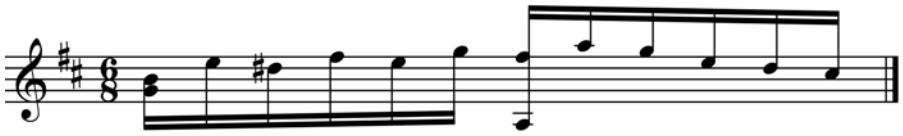
7. Takt 111- 113, Gitar 1



Op. 48, Duett 2

Sats 2

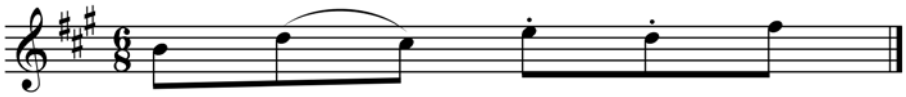
1. Takt 43 og 52, Gitar 1



Op. 48, Duett 3

Sats 2

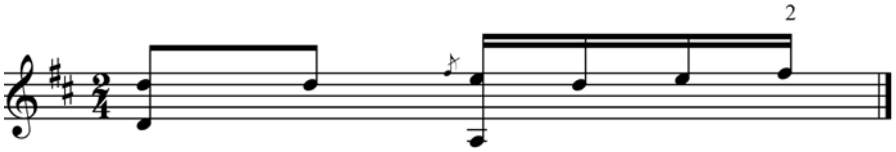
1. Takt 63, Gitar 1



Ornamenter

Op. 48

(Alle duetter bortsett fra Duett 1 – 2. sats)



SIX CONTRE-DANSES

avec les Figures

en Trois Valzes

Pour Guitare Seule

avec Accompagnement

d'une Seconde Guitare ad-libitum

COMPOSÉES PAR

Ferdinando Carulli.

Opéra 49. Prix 4ᵗ

A PARIS

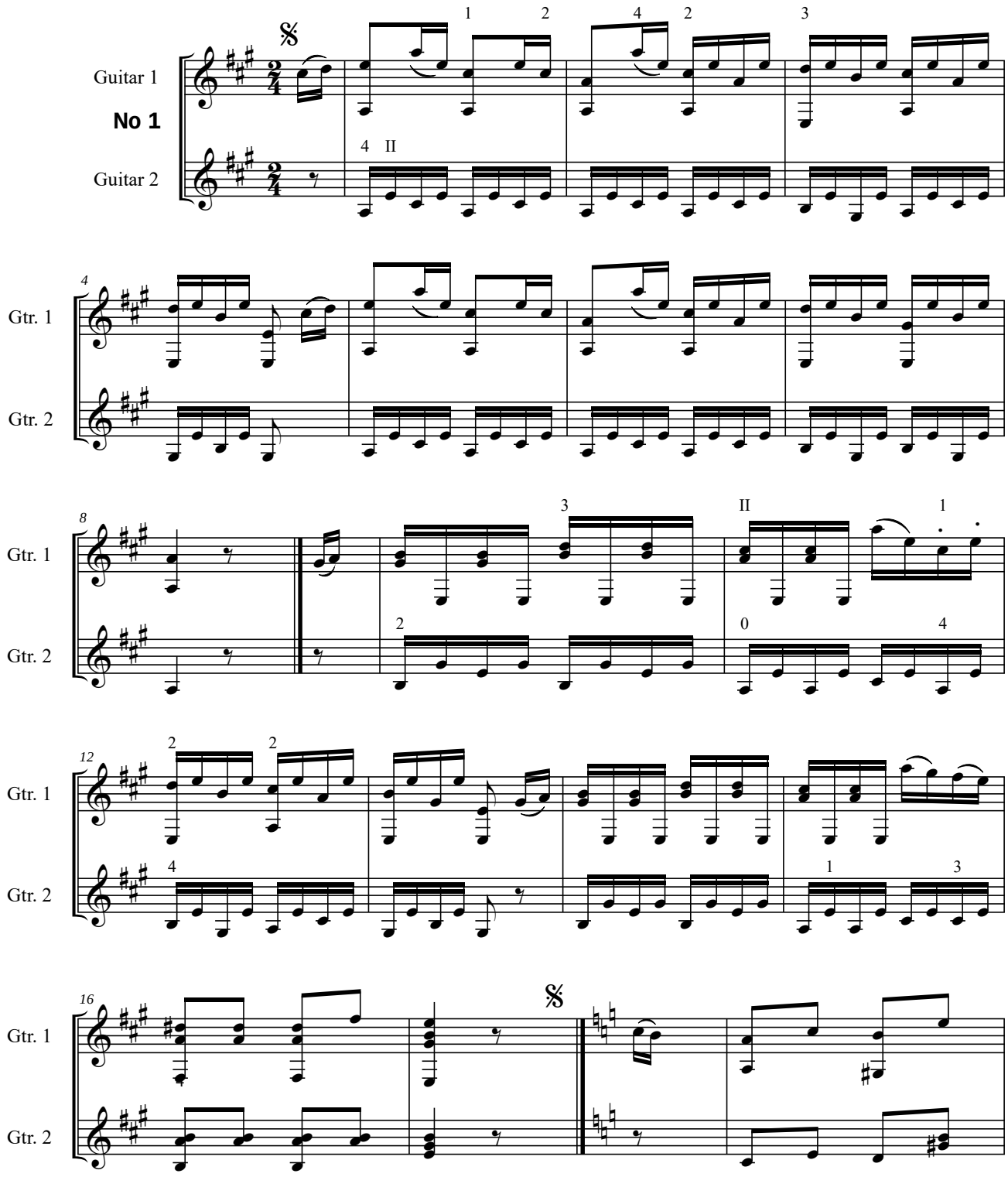
A la Lyre Moderne, chez Mᵐᵉ BENOIT et MEISSONNIER, Mᵈˢ de Musique et d'Instruments,

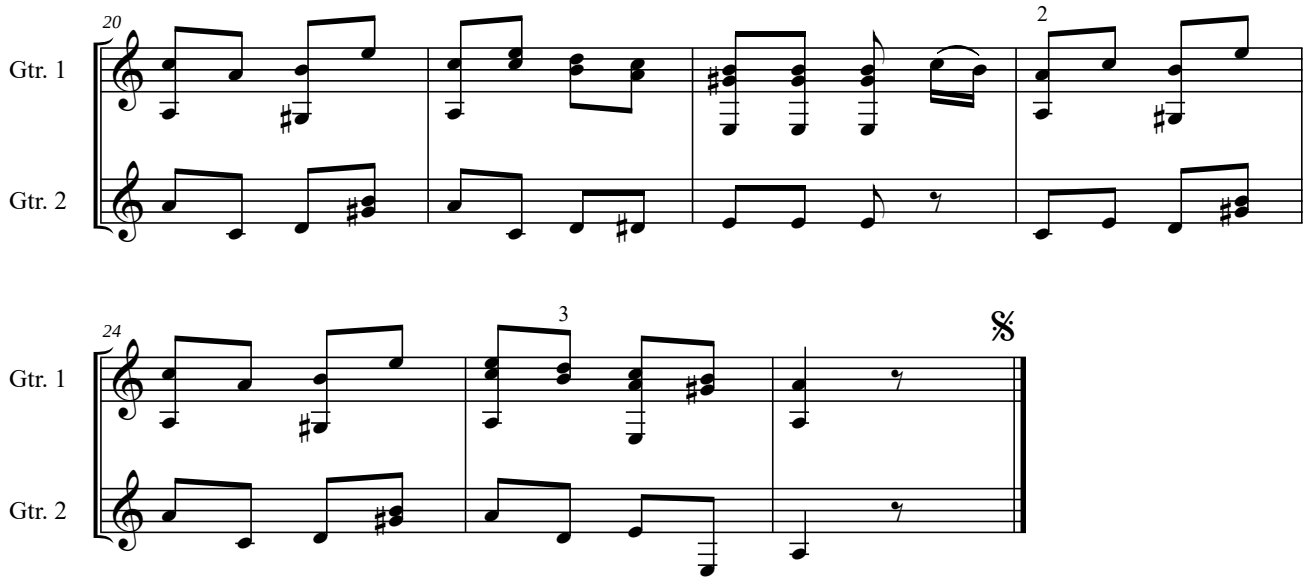
Rue de Richelieu, N.° 20.

Benoist

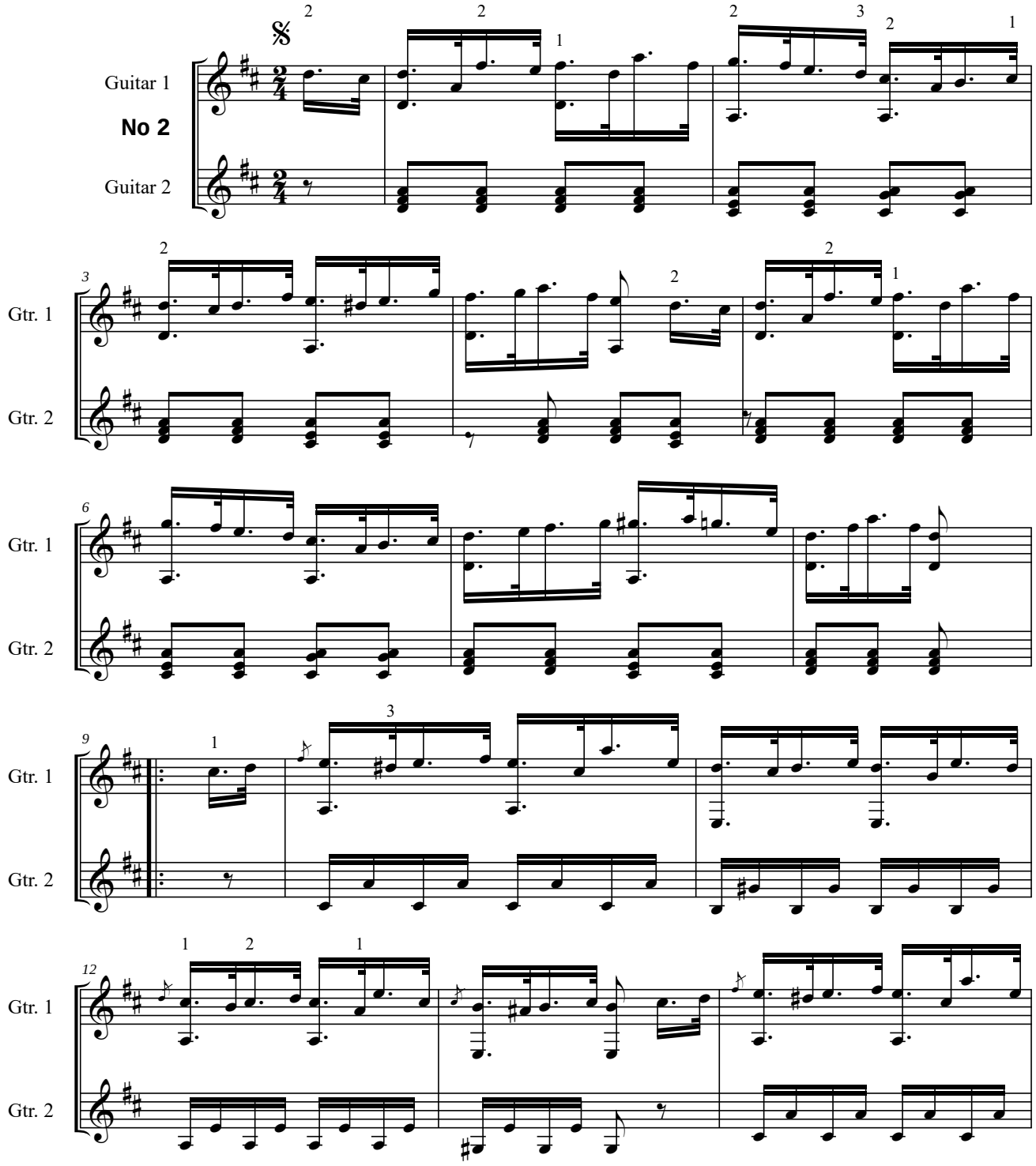
Vm 12 e 4765

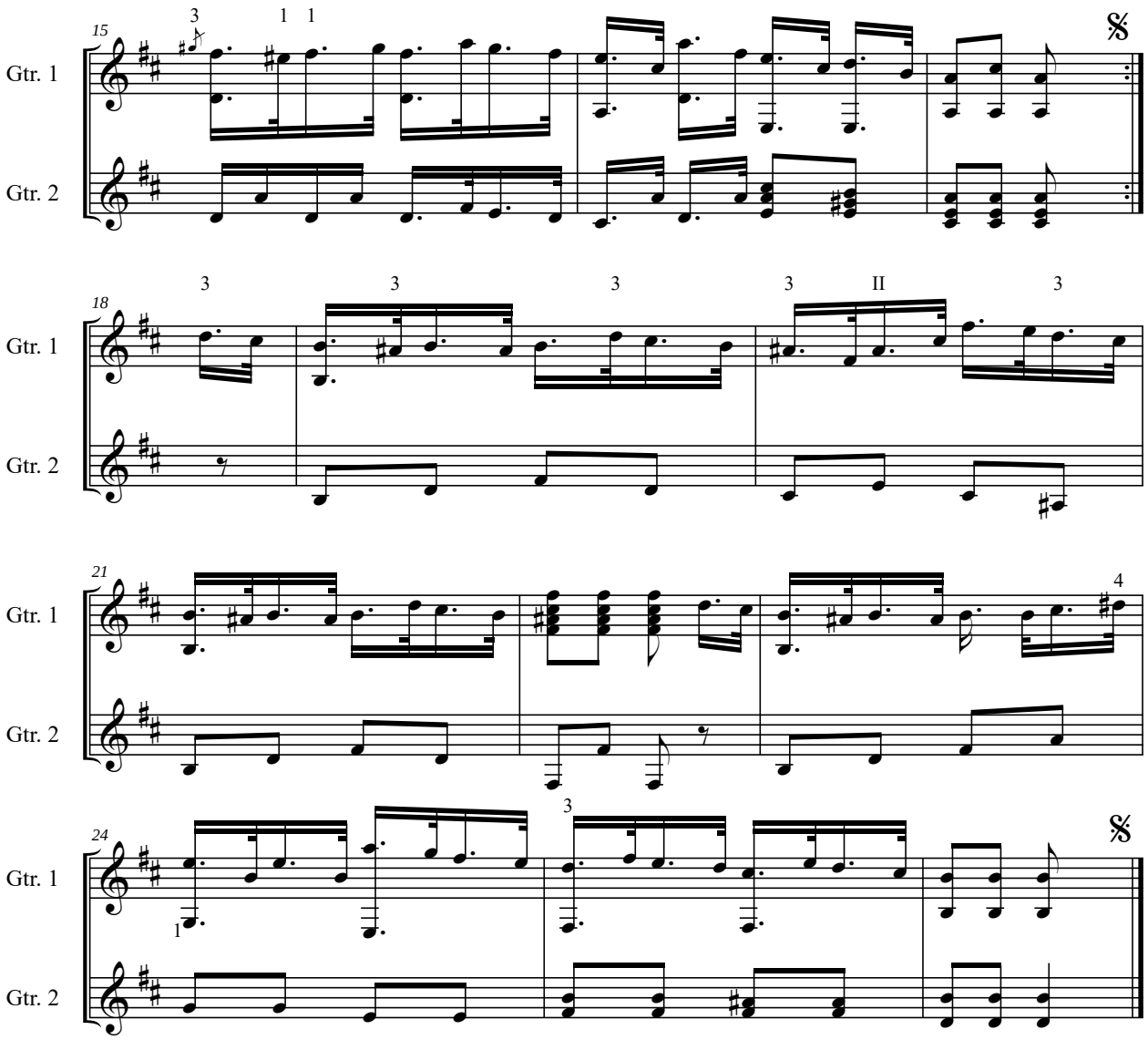
LA DOM QUICHOTTE



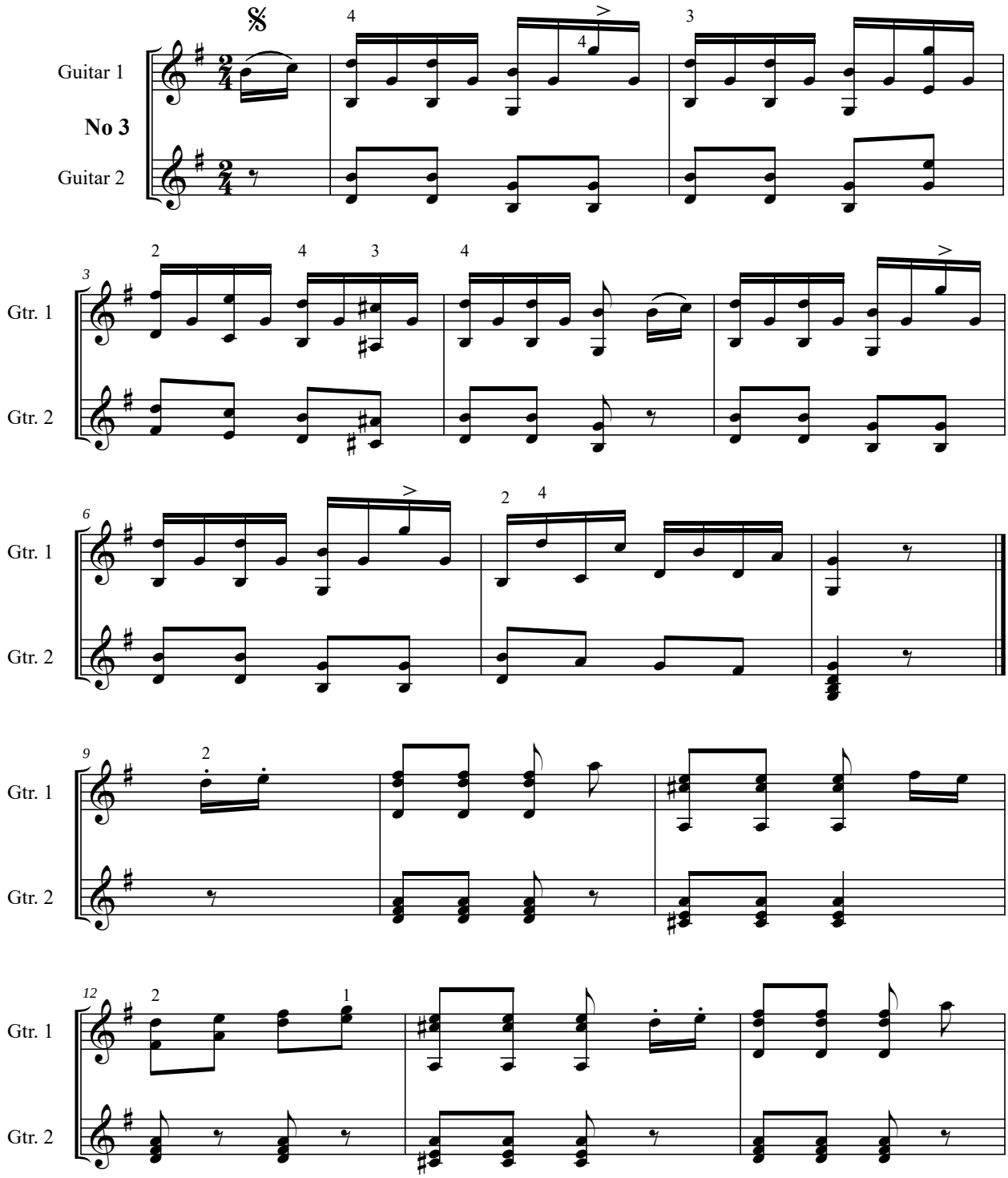

20
Gtr. 1
Gtr. 2
2
24
Gtr. 1
Gtr. 2
3
𝄋

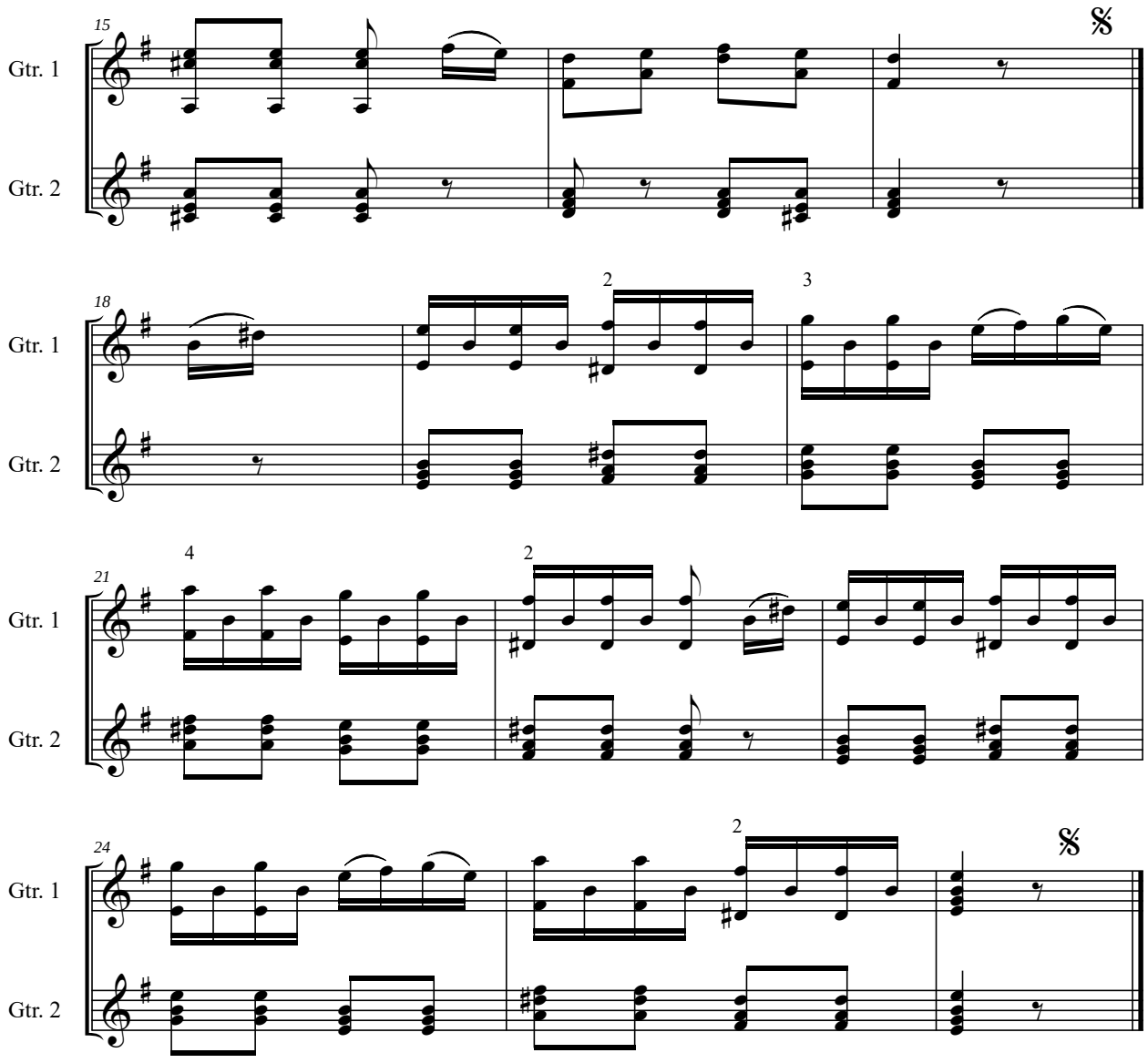
LA BOUILLOTTE



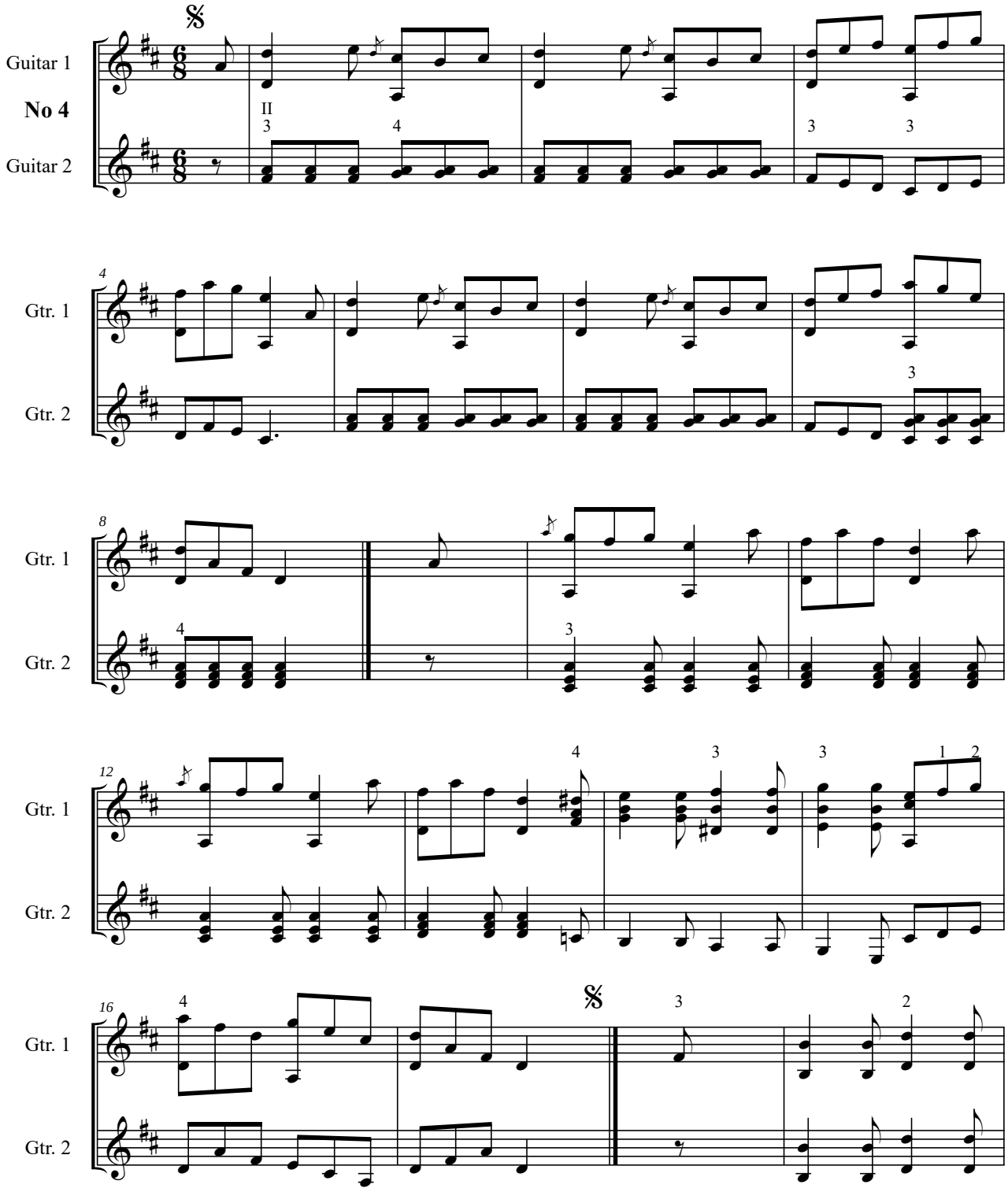

15
Gtr. 1
Gtr. 2
18
Gtr. 1
Gtr. 2
21
Gtr. 1
Gtr. 2
24
Gtr. 1
Gtr. 2

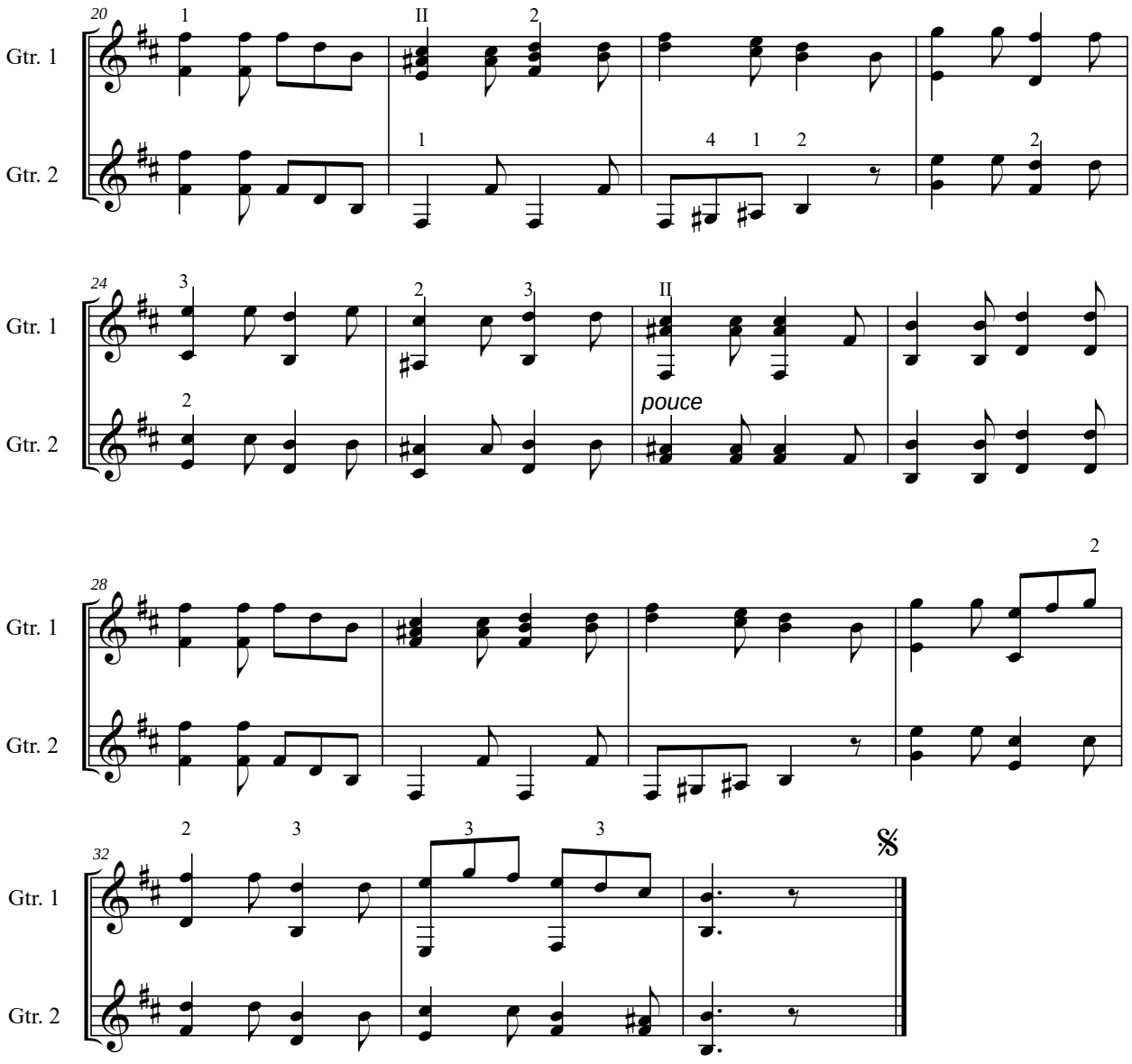
LA SIRENE



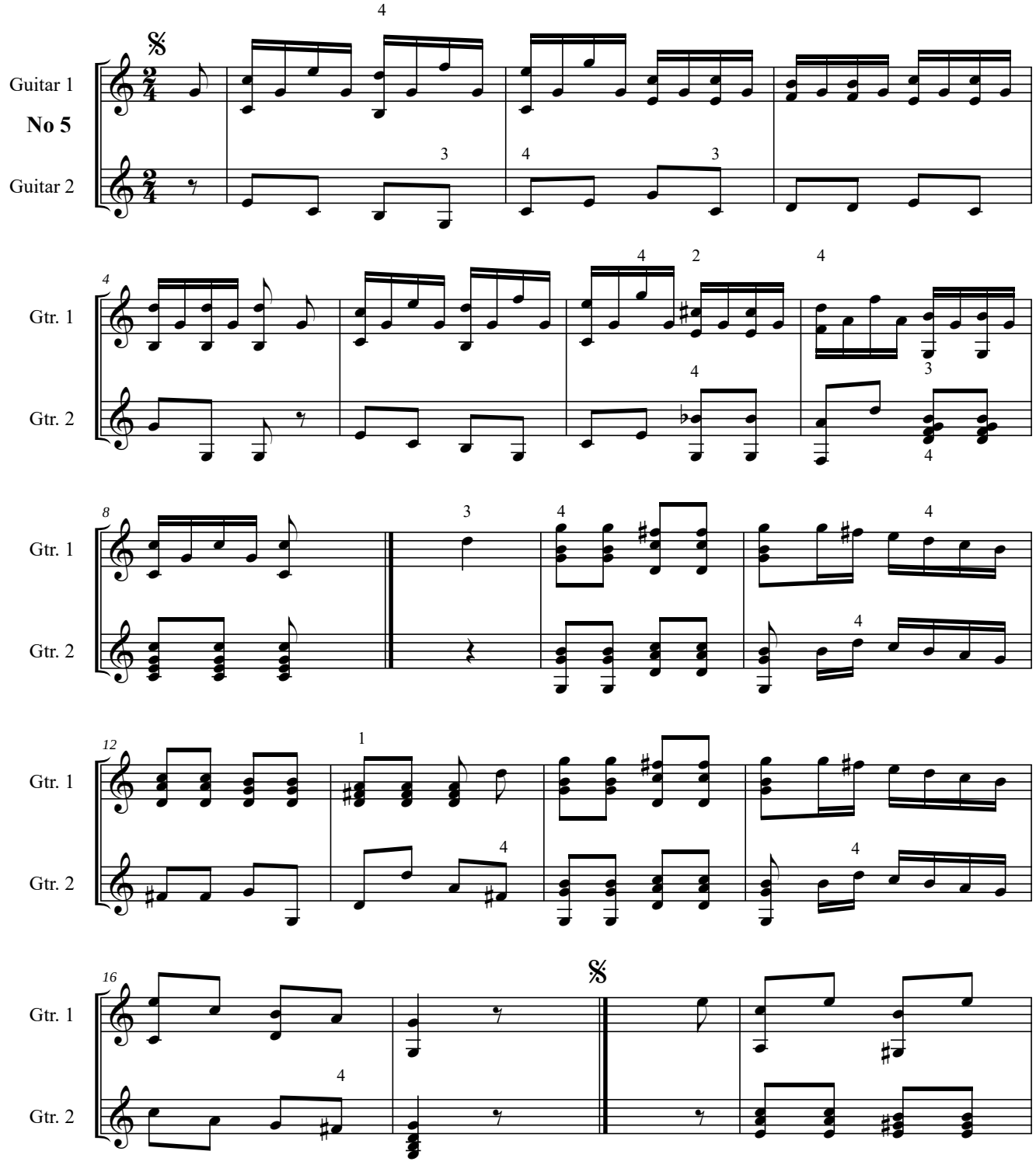

15
Gtr. 1
Gtr. 2
18
2
3
21
4
2
24
2

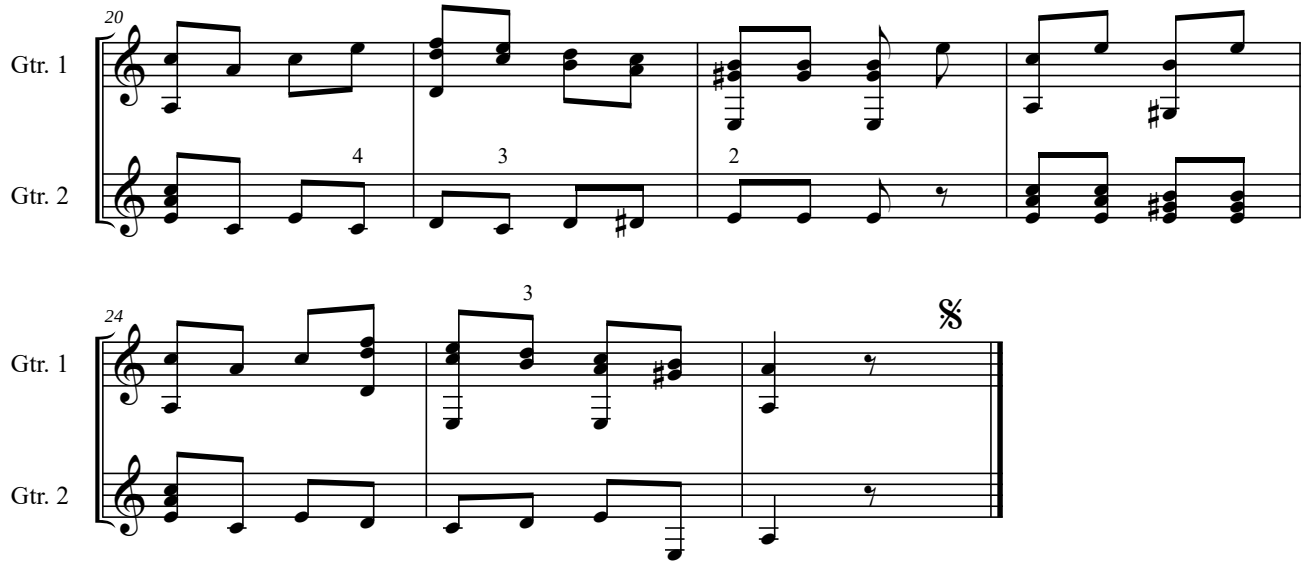
LA DULCINEE



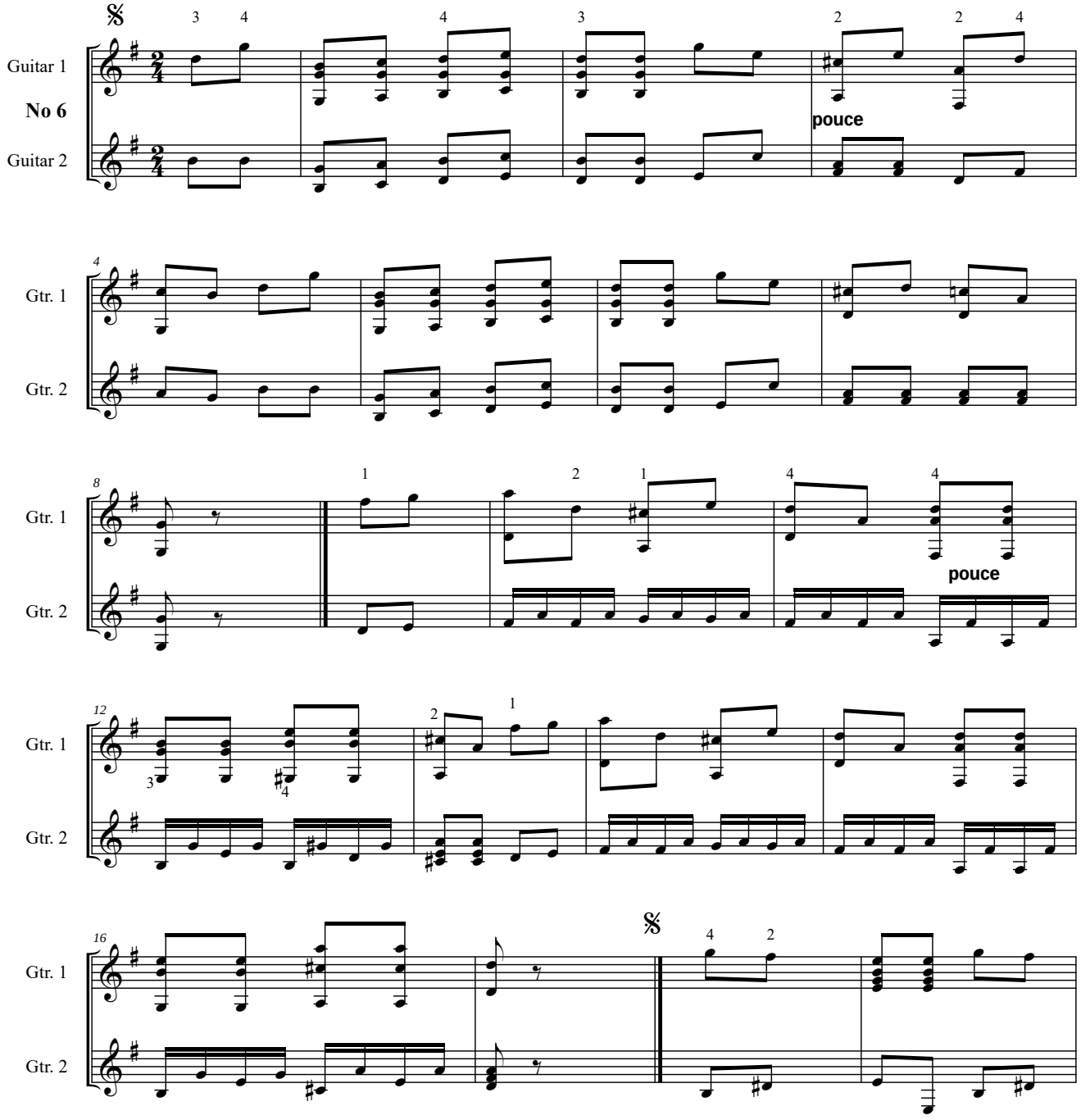

20
Gtr. 1
Gtr. 2
24
Gtr. 1
Gtr. 2
pouce
28
Gtr. 1
Gtr. 2
32
Gtr. 1
Gtr. 2

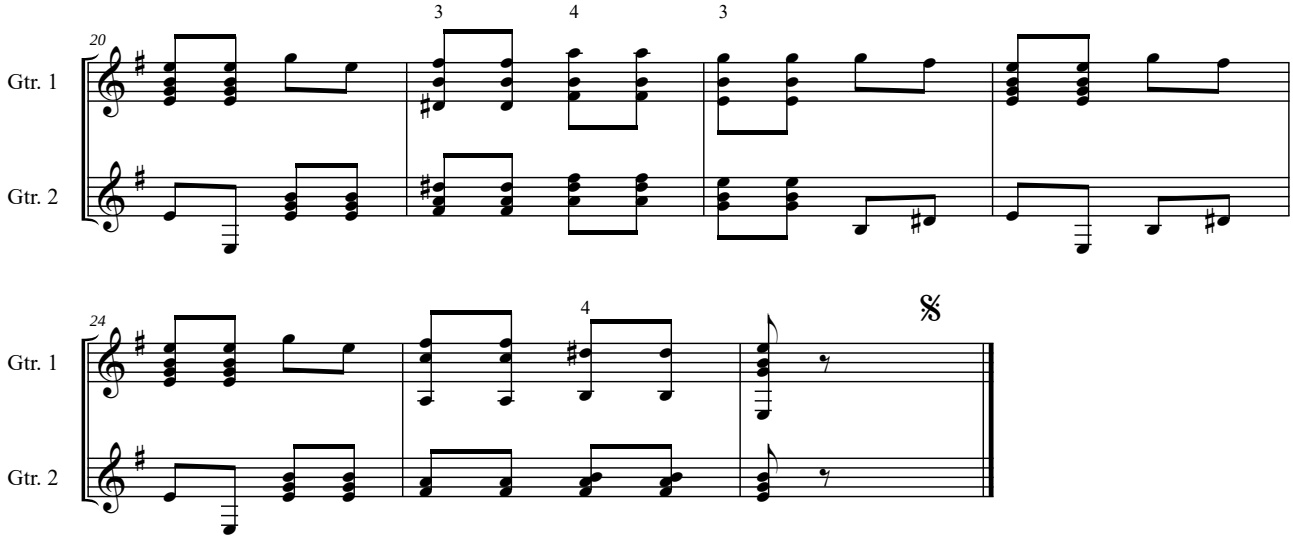
LA MERLIFLOR




20
Gtr. 1
Gtr. 2
4
3
2
24
Gtr. 1
Gtr. 2
3
𝄋

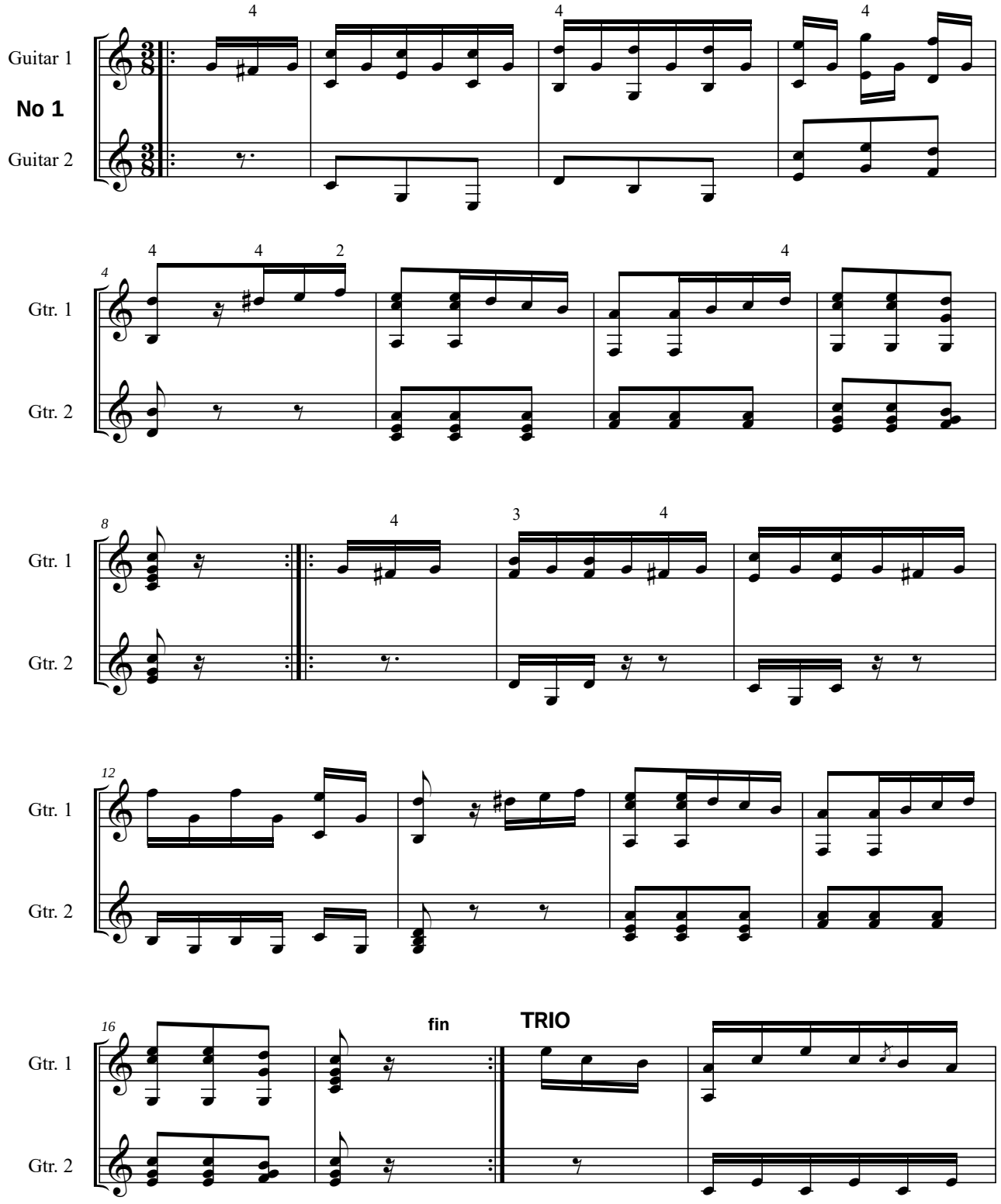
LA GAIETE

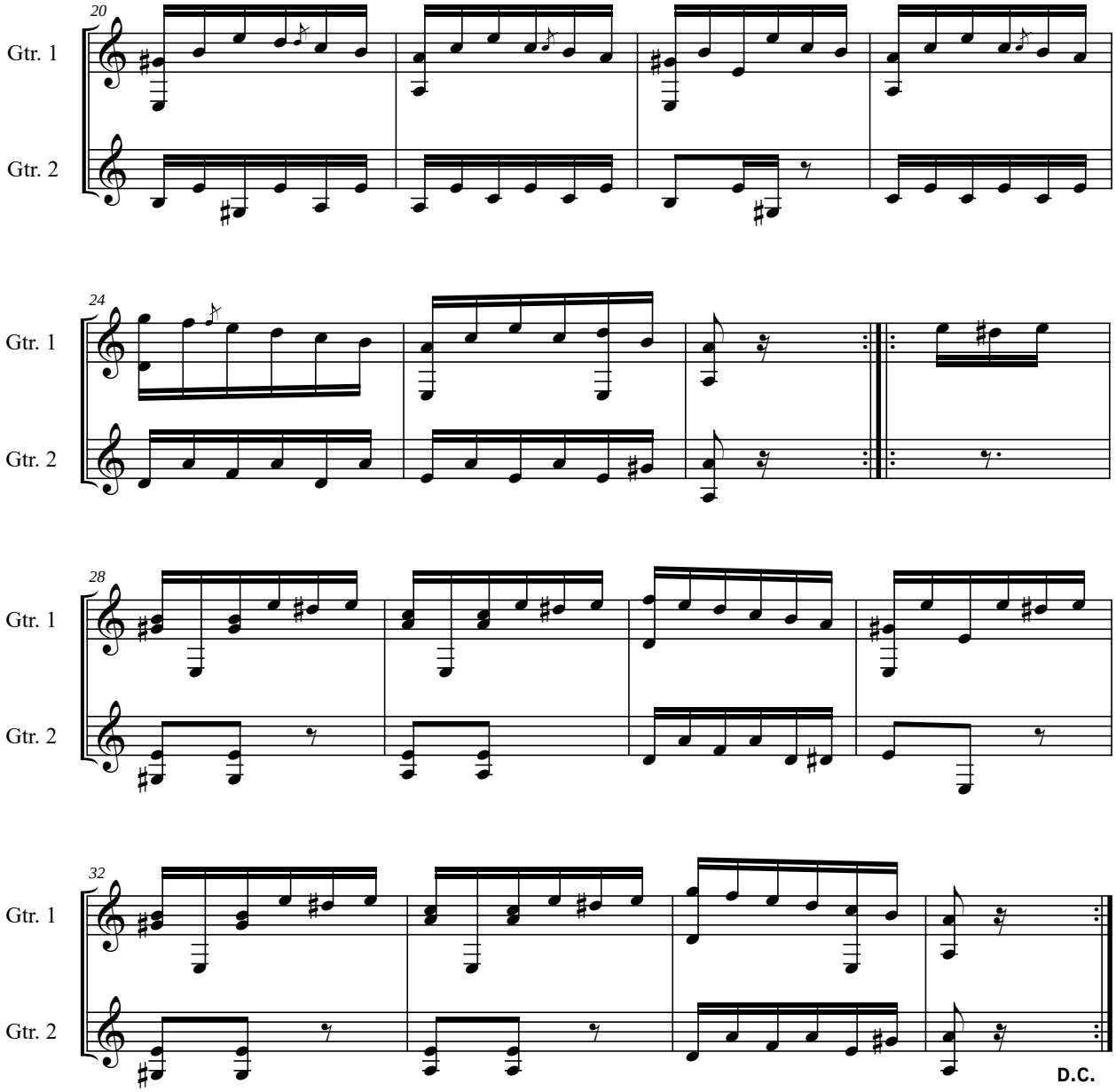



20
3
4
3
Gtr. 1
Gtr. 2

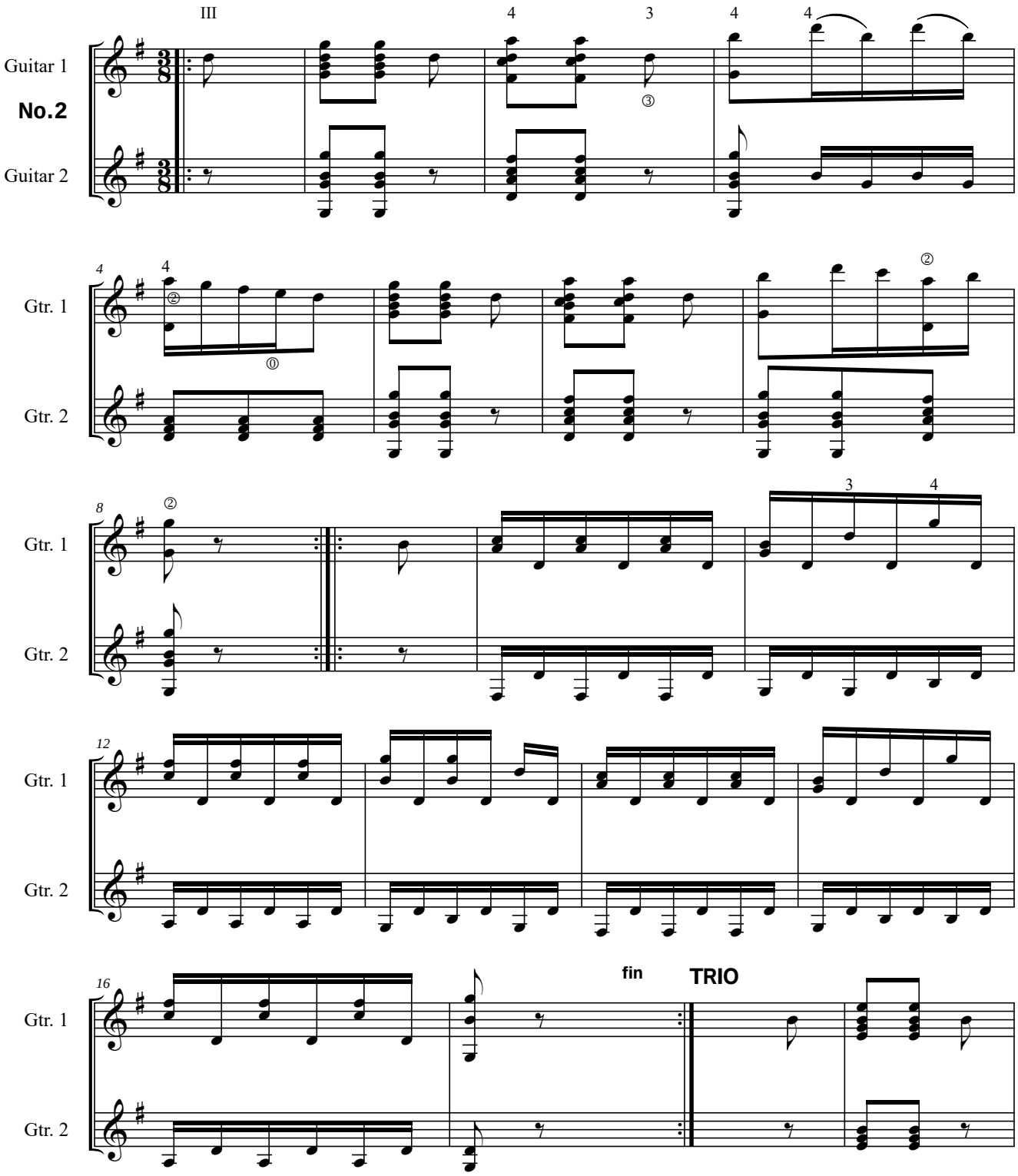
24
4
Gtr. 1
Gtr. 2

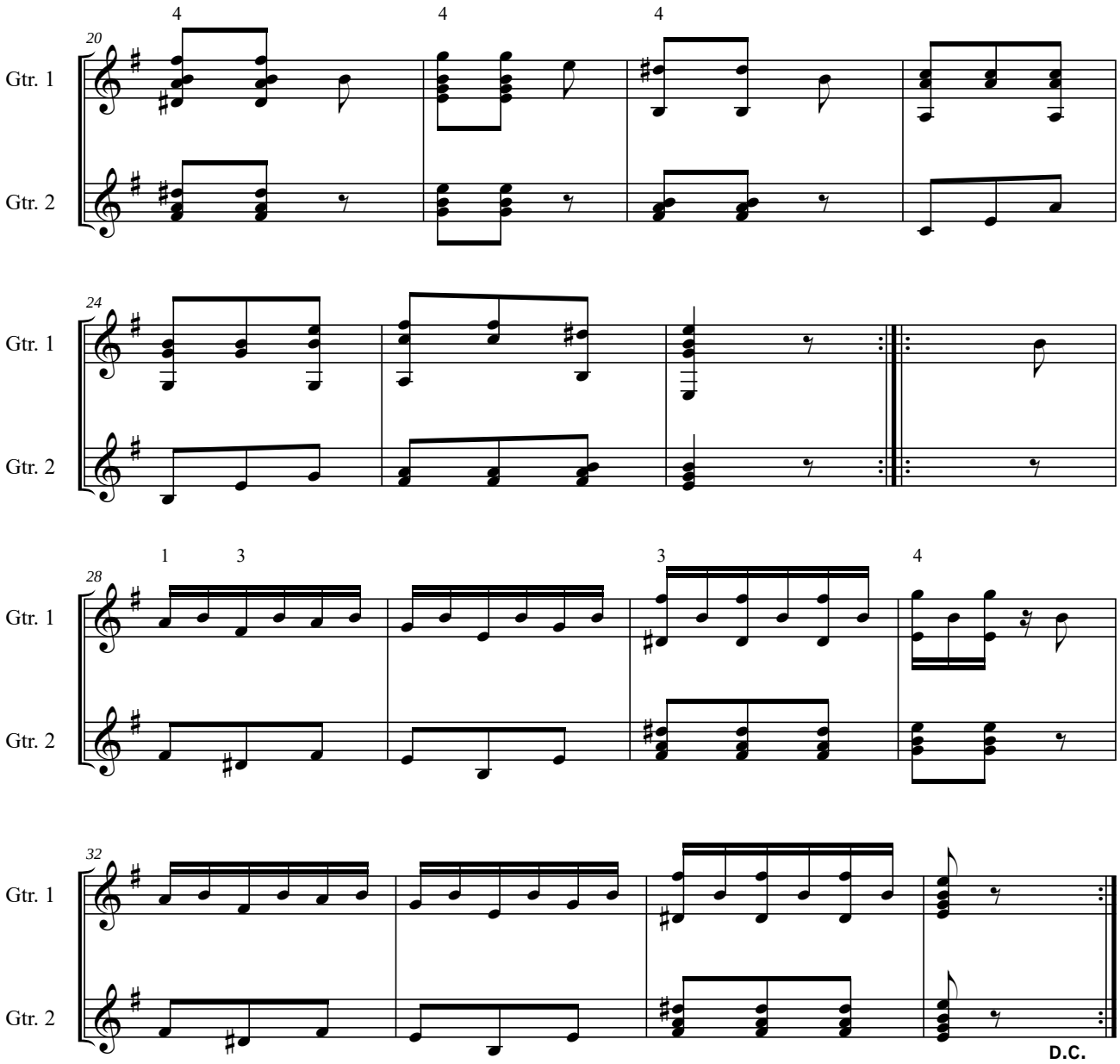
VALZE



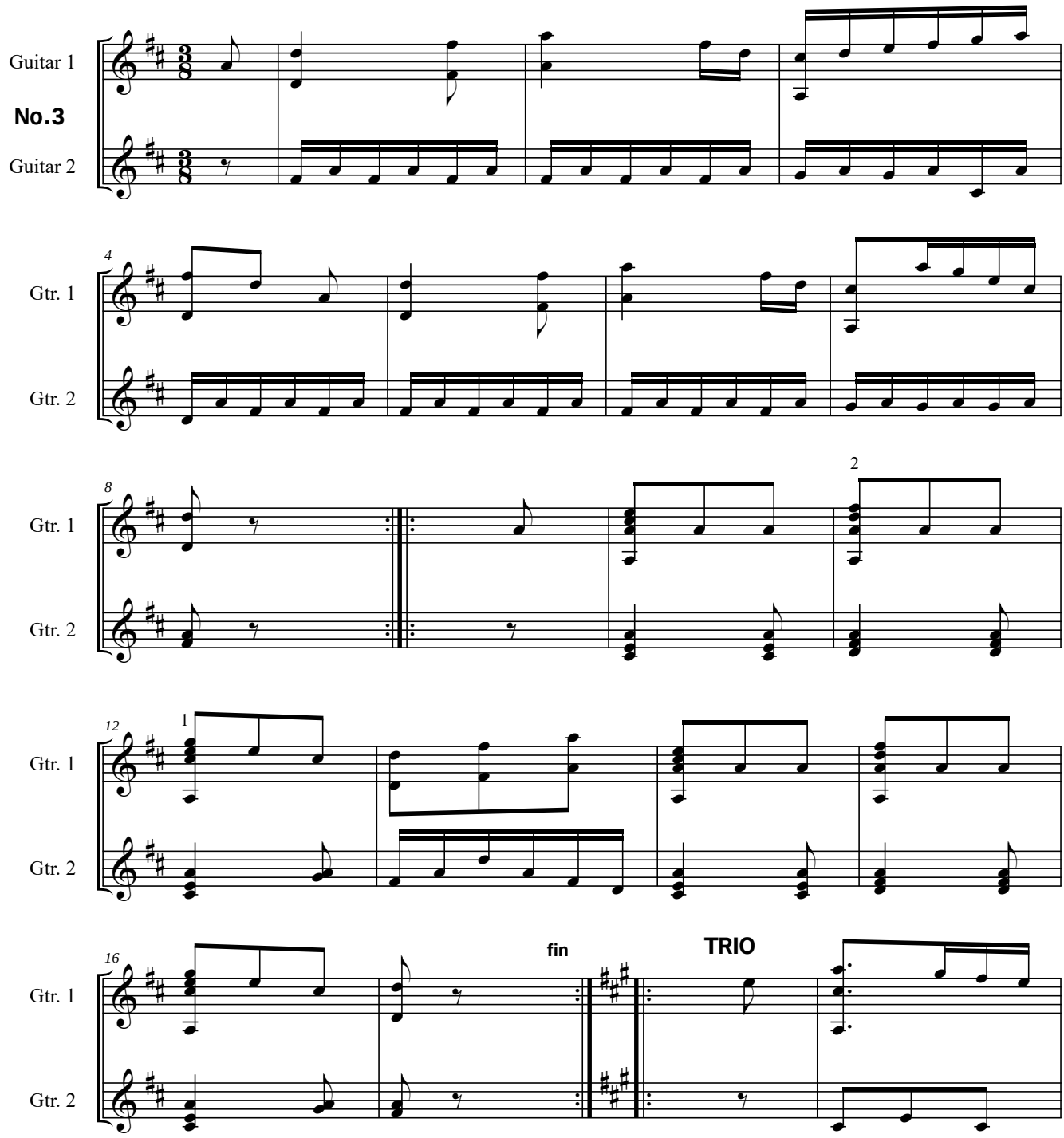

20
Gtr. 1
Gtr. 2
24
Gtr. 1
Gtr. 2
28
Gtr. 1
Gtr. 2
32
Gtr. 1
Gtr. 2
D.C.

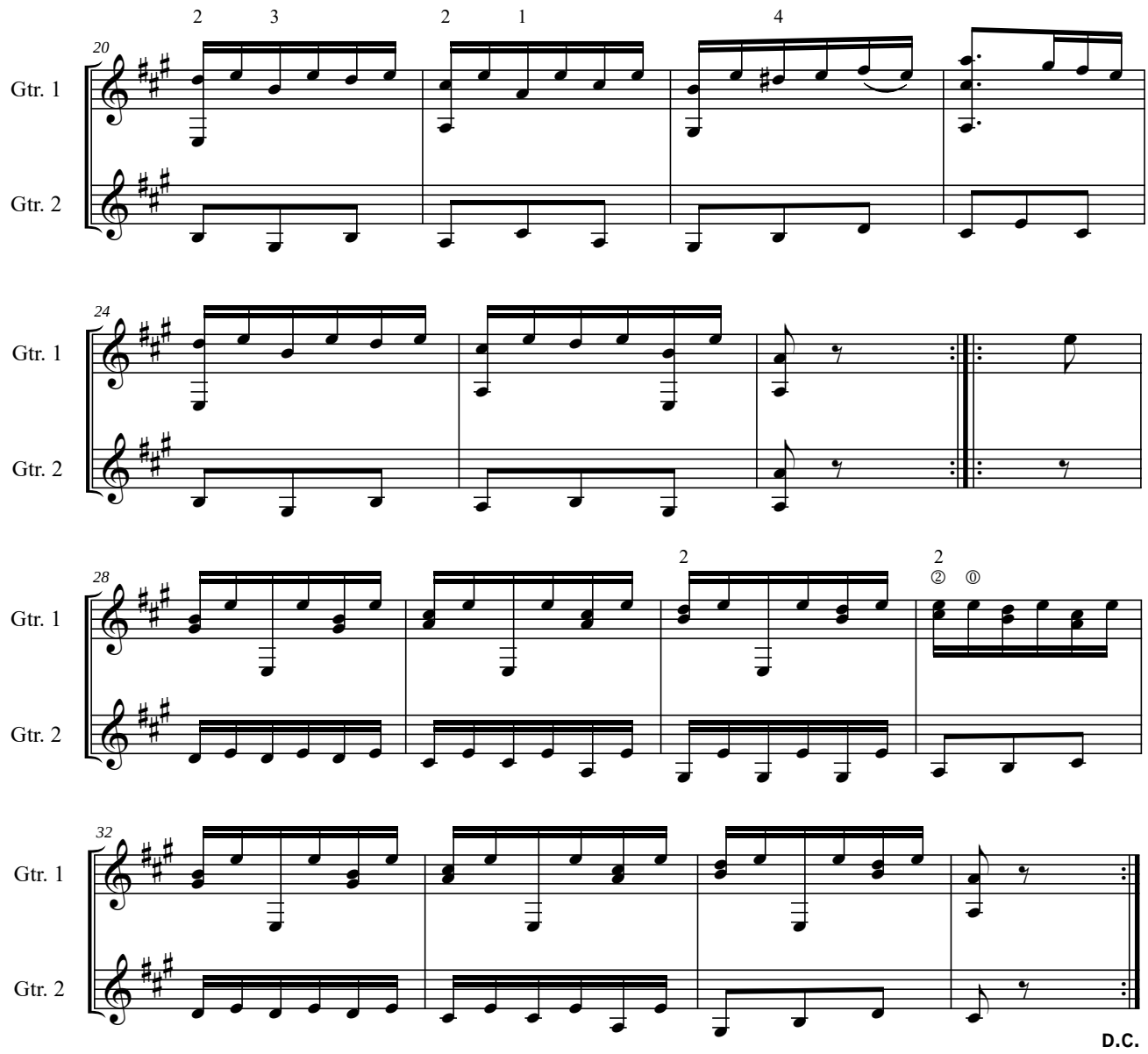
VALZE




20
Gtr. 1
Gtr. 2
4
4
4
24
Gtr. 1
Gtr. 2
28
Gtr. 1
Gtr. 2
1
3
3
4
32
Gtr. 1
Gtr. 2
D.C.

VALZE




20
Gtr. 1
Gtr. 2
24
Gtr. 1
Gtr. 2
28
Gtr. 1
Gtr. 2
32
Gtr. 1
Gtr. 2
D.C.

SIX CONTRE-DANSES avec les Figures

Et Trois Valzes Pour Guitere seule avec Accompagnement

d`une seconde Guitere ad-libitum.

Composees par Ferdinando Carulli opera 49

Paris 1811

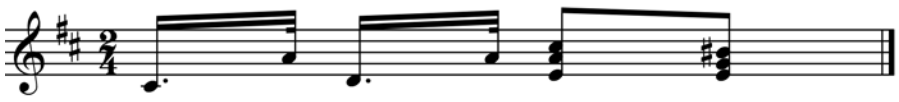
Original: Bibliotheque Nationale Paris

Appendiks 1

Endring av originalnoter - trykkfeil

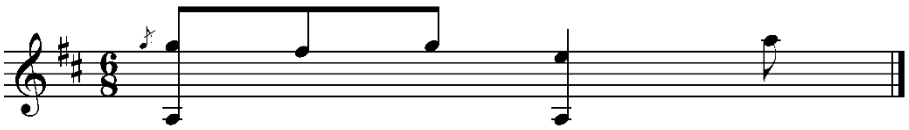
Op. 49, Nr. 2 «La Bouillotte»

1. Takt 16, Gitar 2



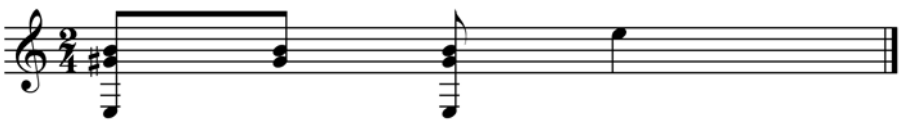
Op. 49, nr. 4 «La Dulcinee

1. Takt 11, Gitar 2

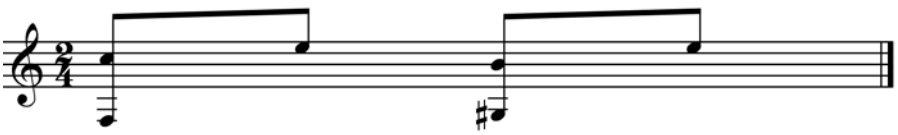


Op. 49, Nr. 5 «La Merliflor»

1. Takt 22, Gitar 1

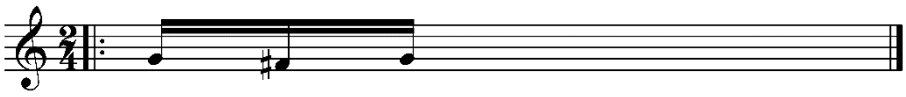


2. Takt 23, Gitar 1



Op. 49, Valze nr. 1

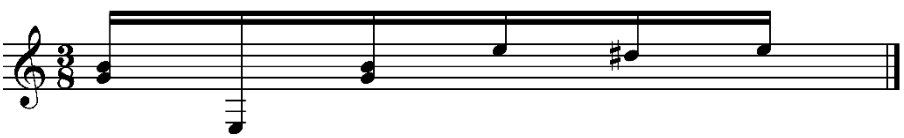
1. Begge stemmene notert i 2/4



2. Takt 2, Gitar 2

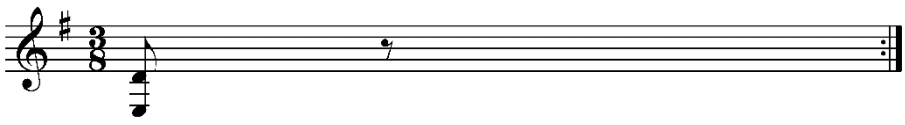
3. Takt 17, Gitar 2

4. Takt 32, Gitar 1



Op. 49, Valze nr. 2

1. Takt 17, Gitar 2

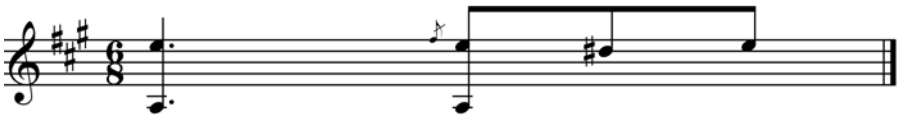


APPENDIKS 2

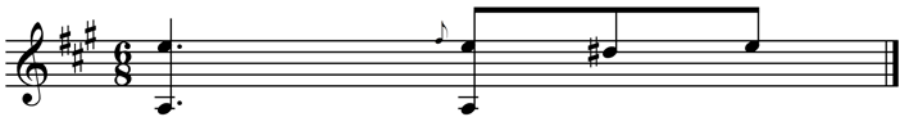
Ornamenter

Nr. 24: I første del noteres Appoggiaturas med strek gjennom (a). Senere noteres det uten strek (b).

a)



b)



Divertissement pour les Commençans

OU

CHOIX DE 24 ARIETTES CONNUES

ARRANGÉES

Pour deux Guitares ou Guitare seule

et divisées en quatre Pot-Pourris,

Par

FERDINANDO CARULLI.

Opéra 52 — Prix 6f.

À PARIS.

Chez CARLI Md de Musique, Cordier de Naples et Guerre Bohème.

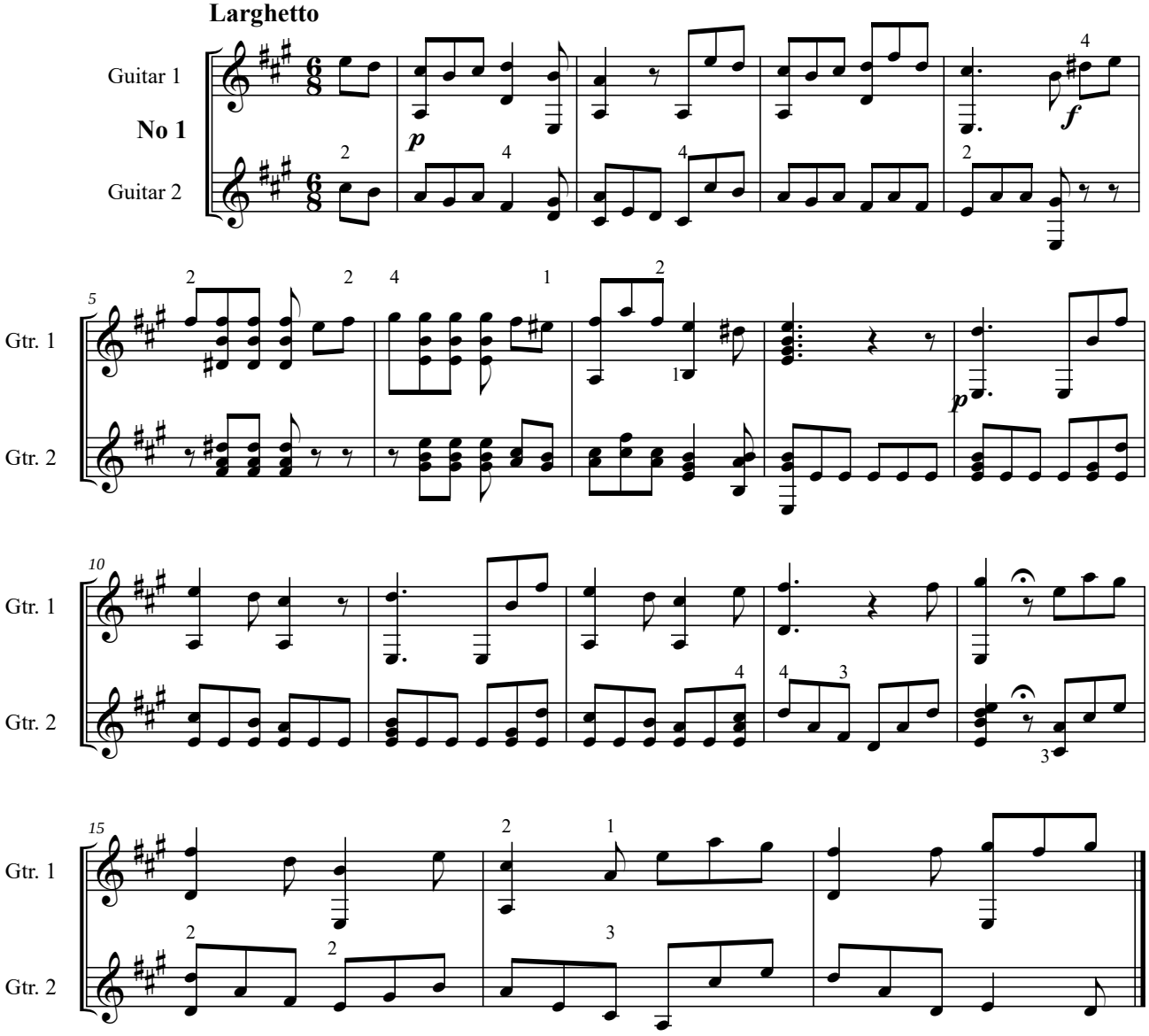
Place de Dorigny, Rue Italienne, vis-à-vis la Rue de Marivaux.

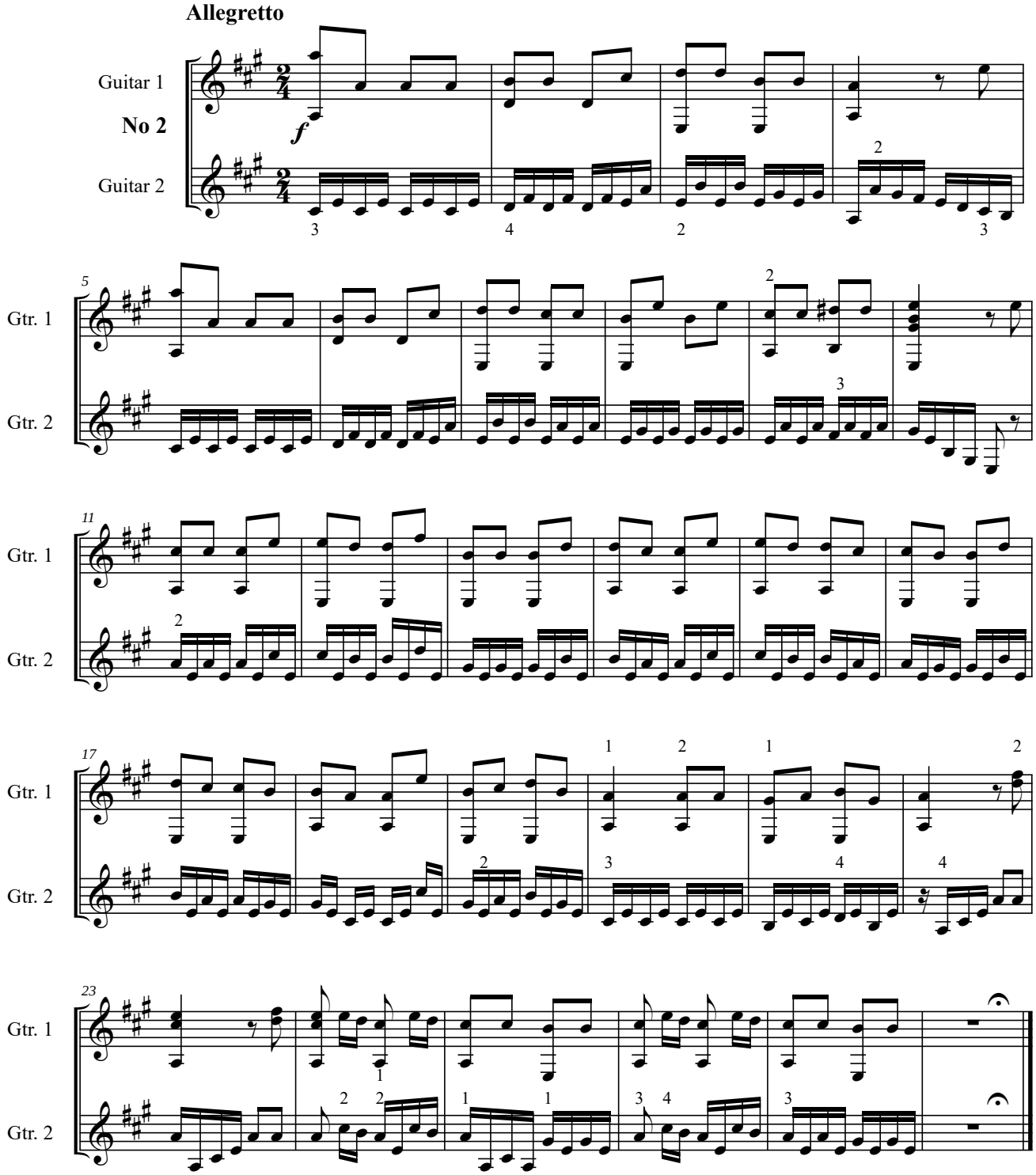
Déposé à l'Edit. — Déposé à la Bibliothèque Impériale.

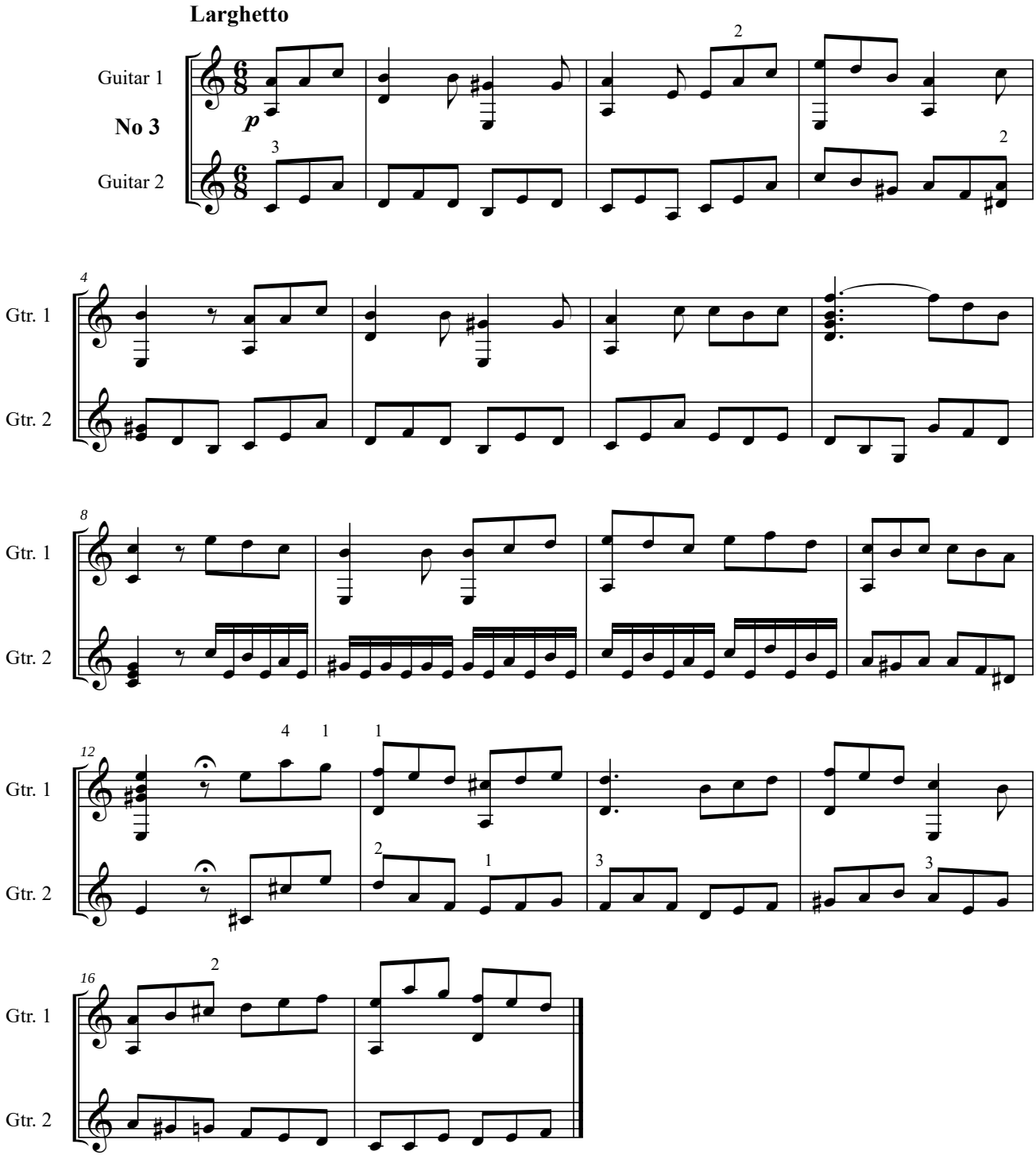
3362

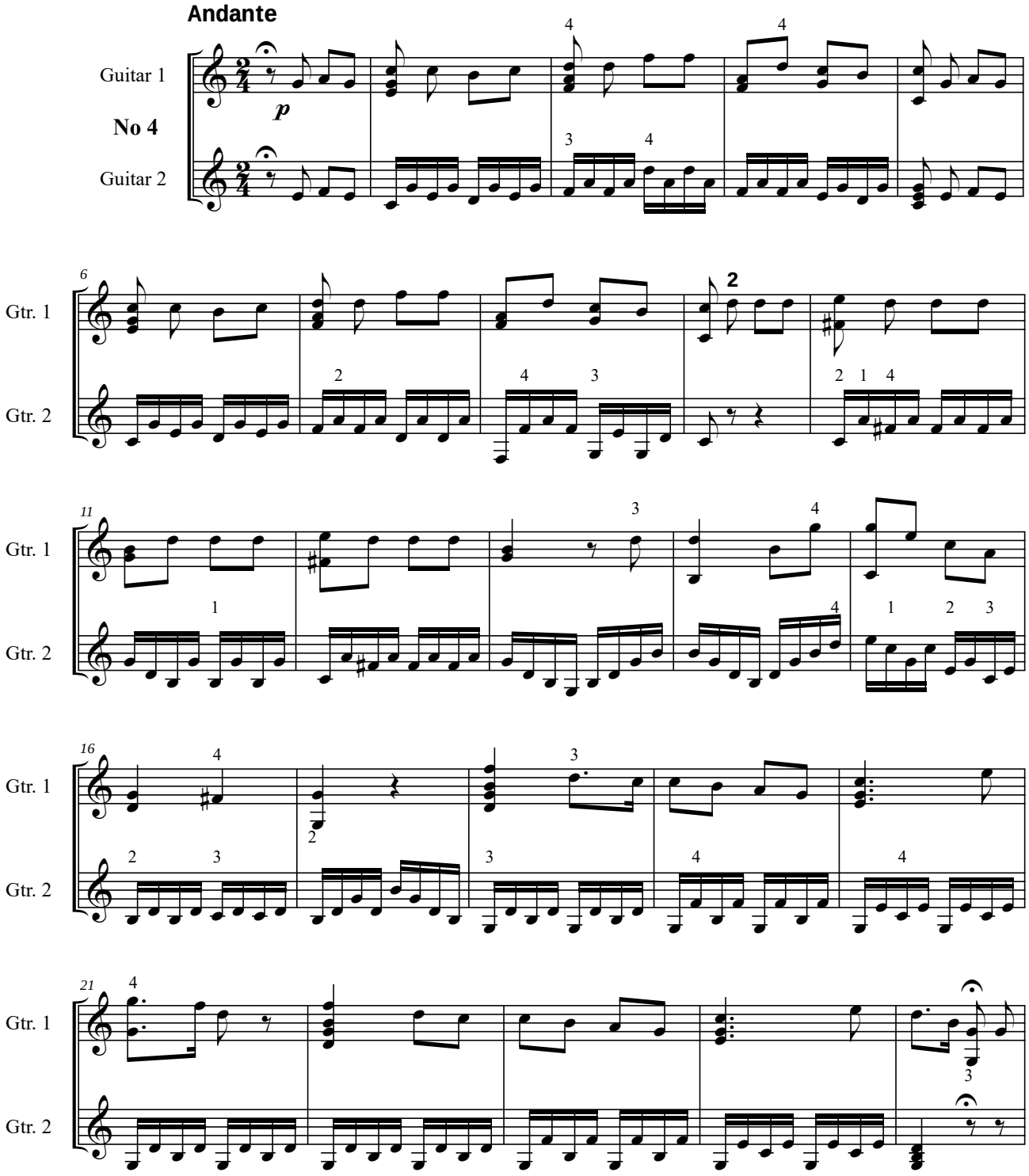
Carli & Comp.

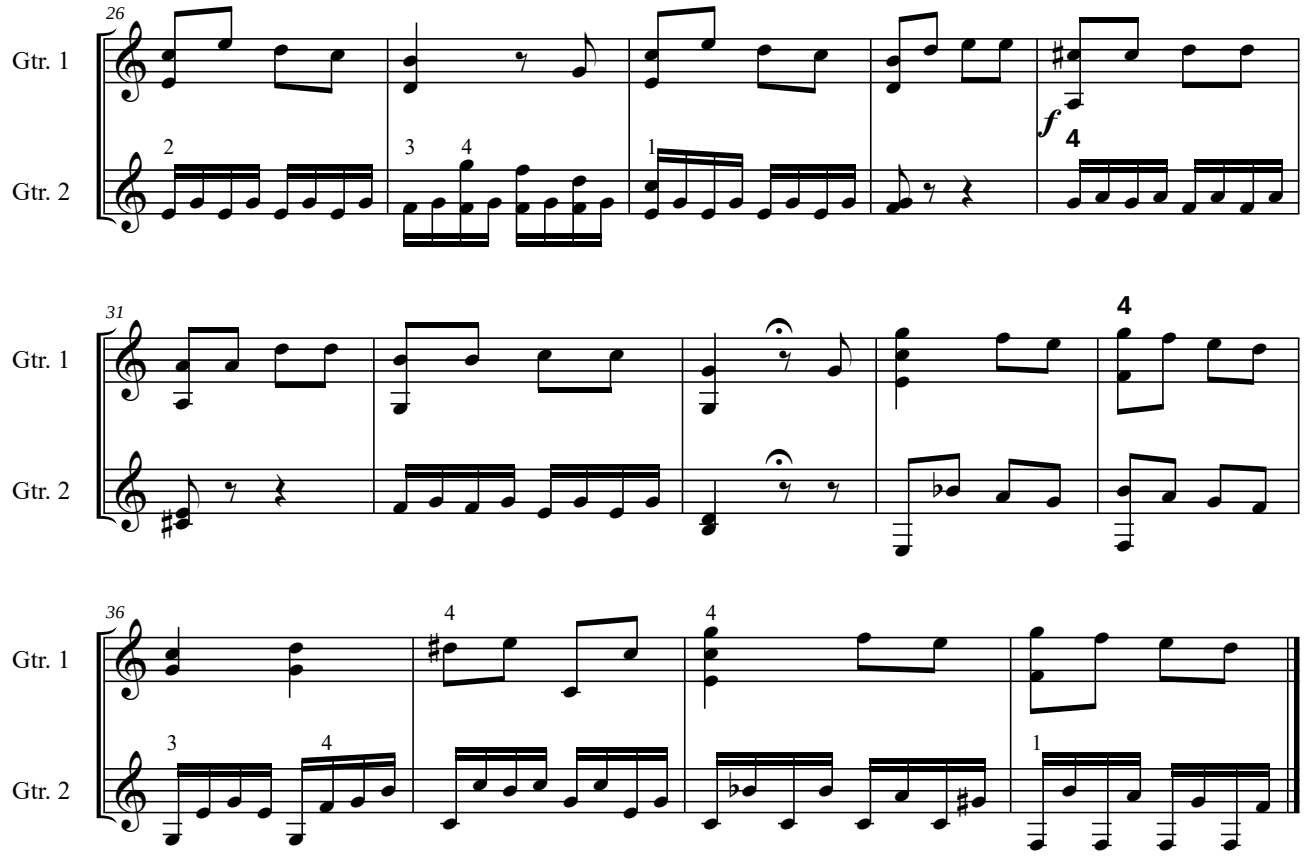
Premier Pot-Pourri

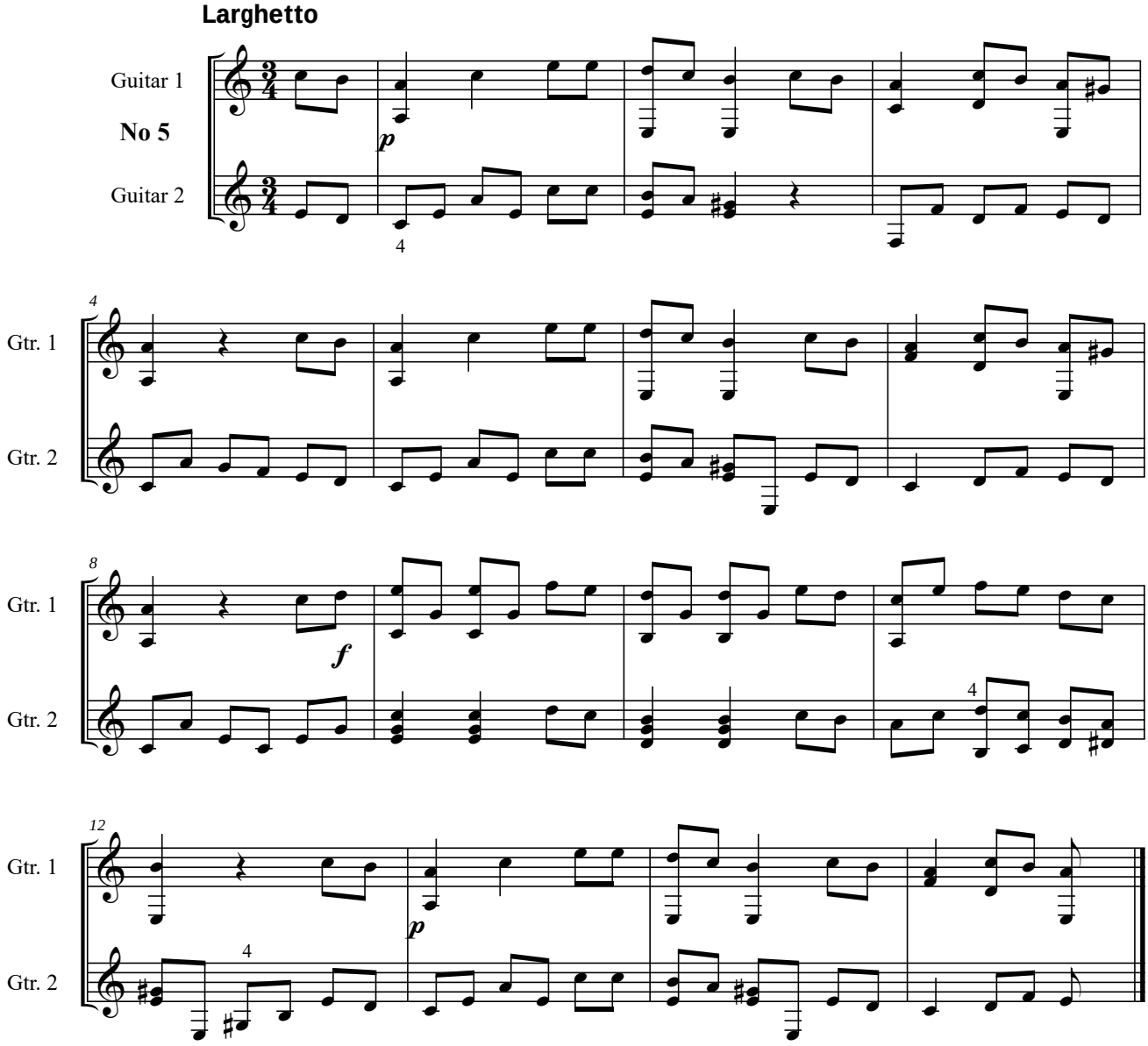


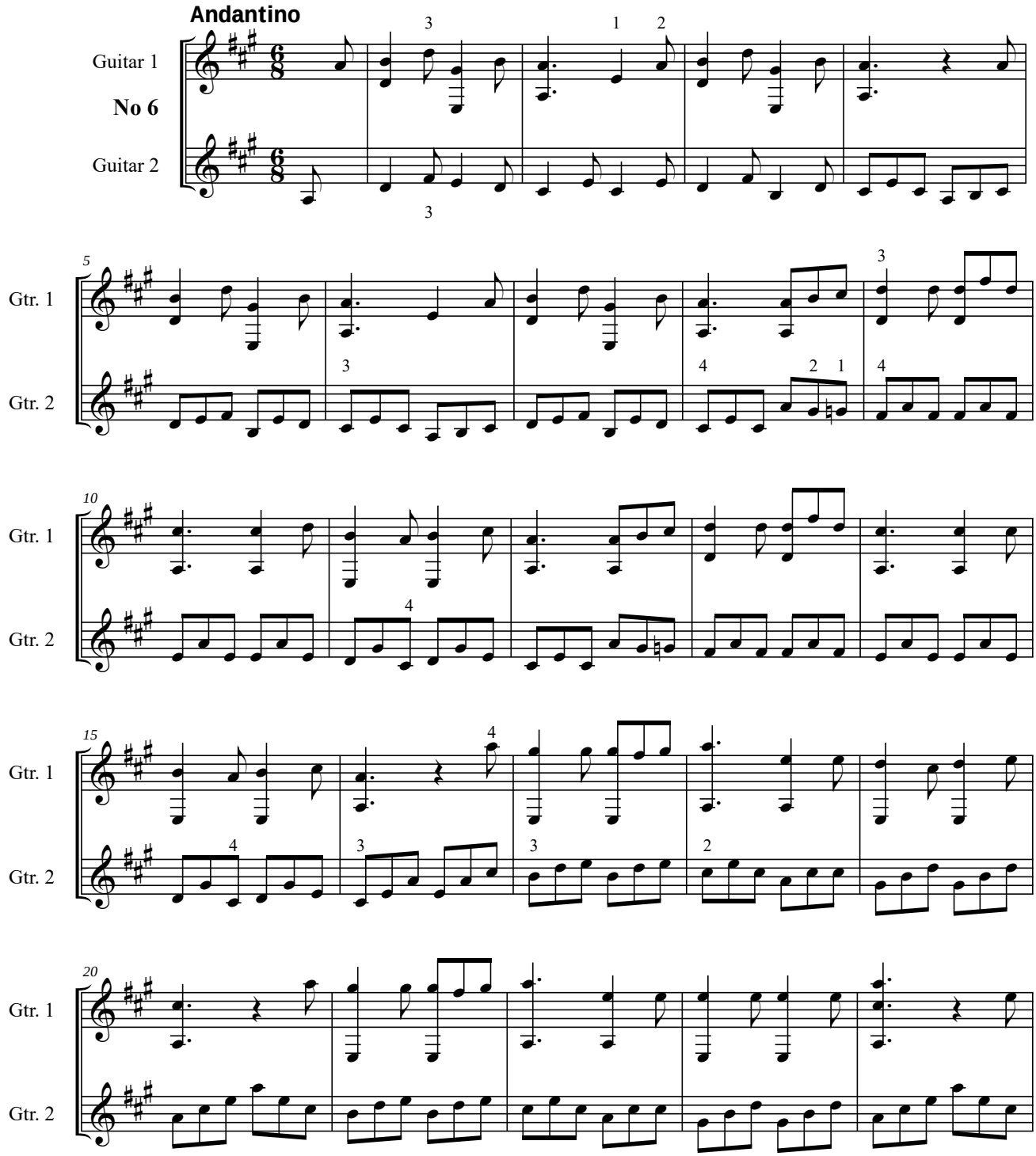

Allegretto
Guitar 1
No 2
Guitar 2
Gtr. 1
Gtr. 2
5
11
17
23

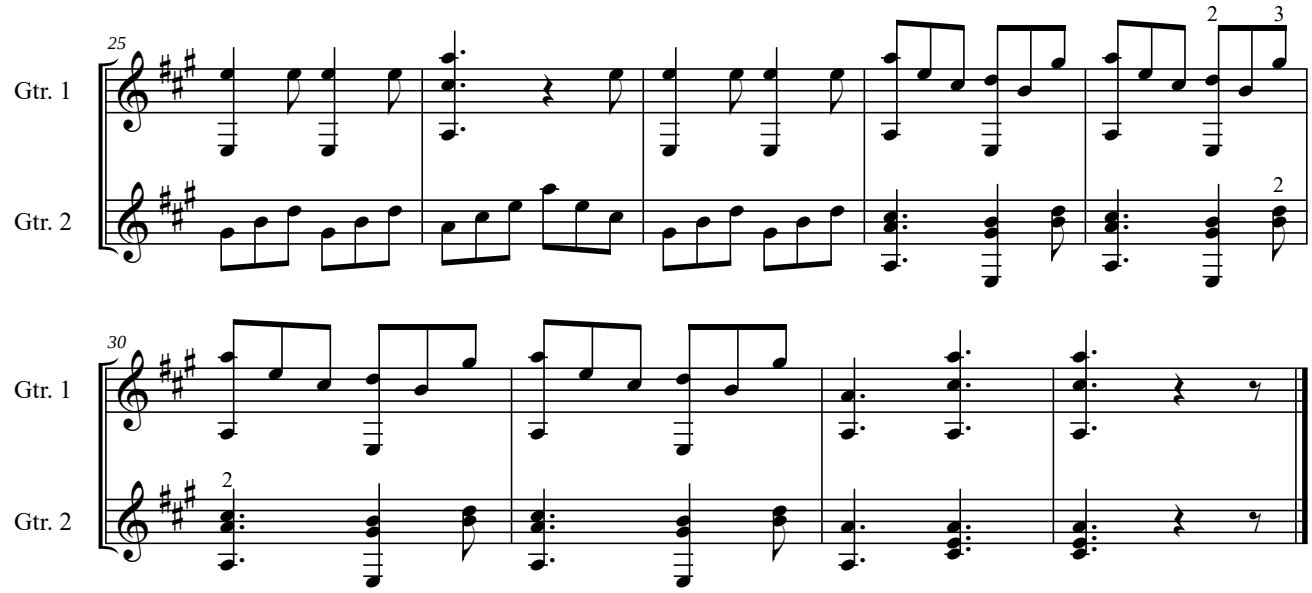

Larghetto
Guitar 1
No 3
Guitar 2
p
Gtr. 1
Gtr. 2
4
8
12
16


Andante
Guitar 1
No 4
Guitar 2
p
Gtr. 1
Gtr. 2
6
11
16
21

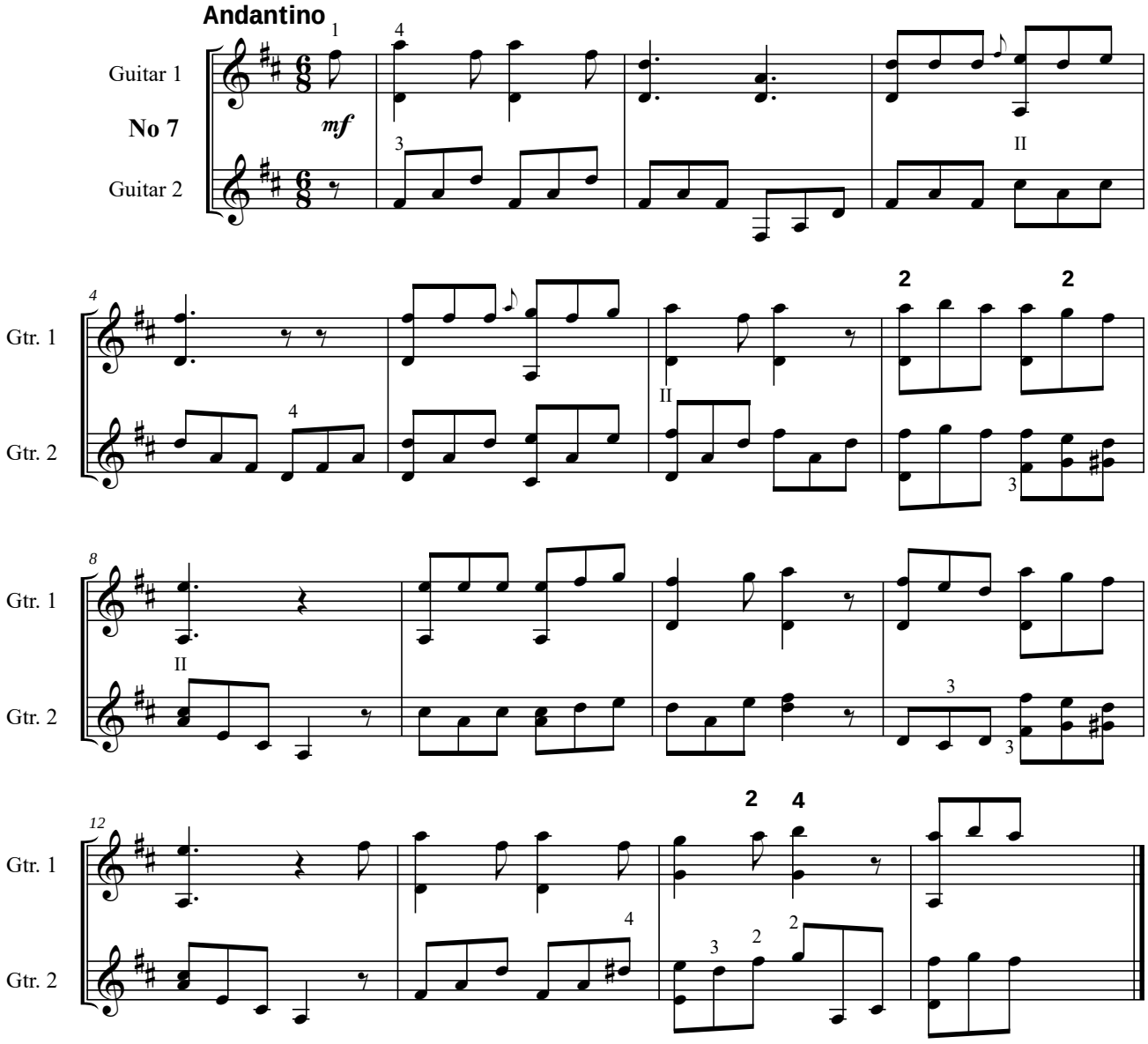

26
Gtr. 1
Gtr. 2
f
4
31
Gtr. 1
Gtr. 2
4
36
Gtr. 1
Gtr. 2

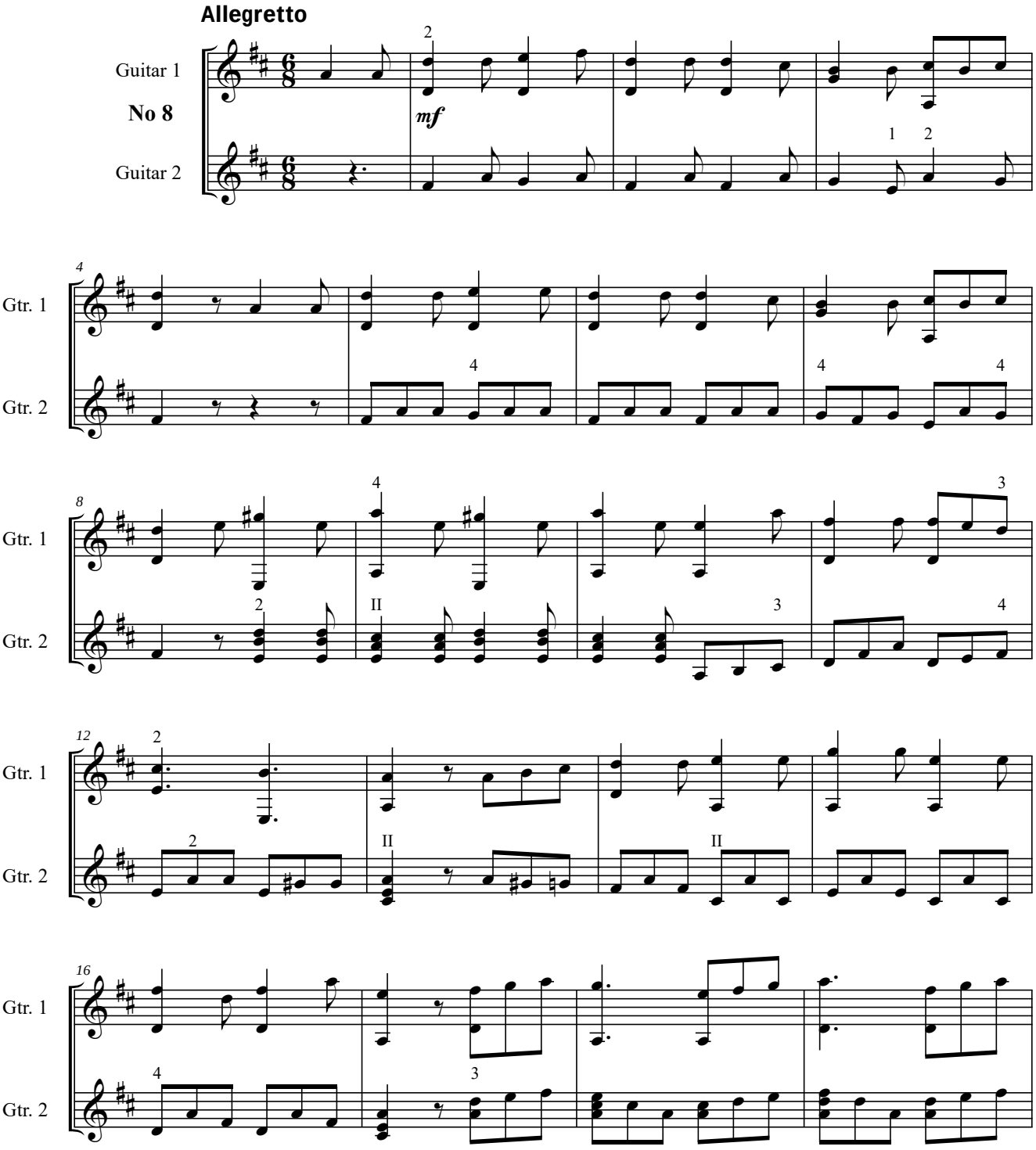

Larghetto
Guitar 1
No 5
Guitar 2
p
4
4
Gtr. 1
Gtr. 2
8
f
4
12
p
4

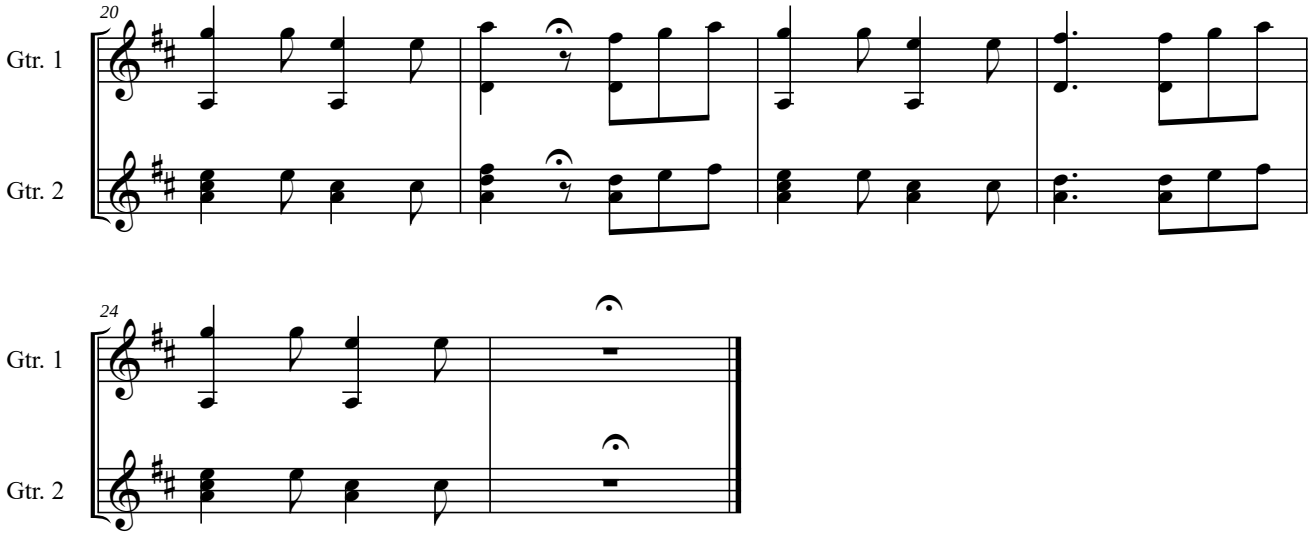

Andantino
Guitar 1
No 6
Guitar 2
Gtr. 1
Gtr. 2
5
10
15
20

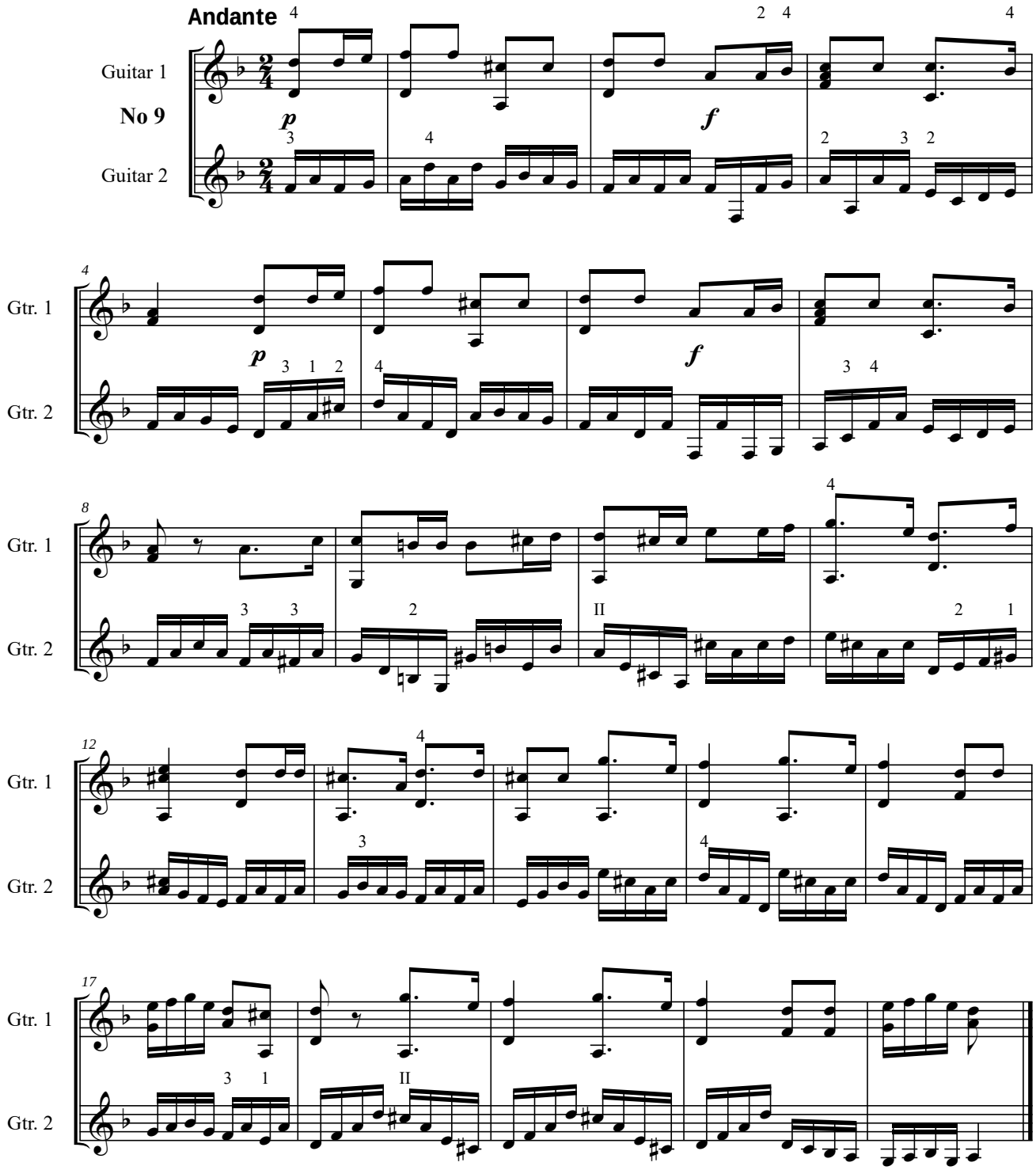

25
Gtr. 1
Gtr. 2
2
3
2
30
Gtr. 1
Gtr. 2
2

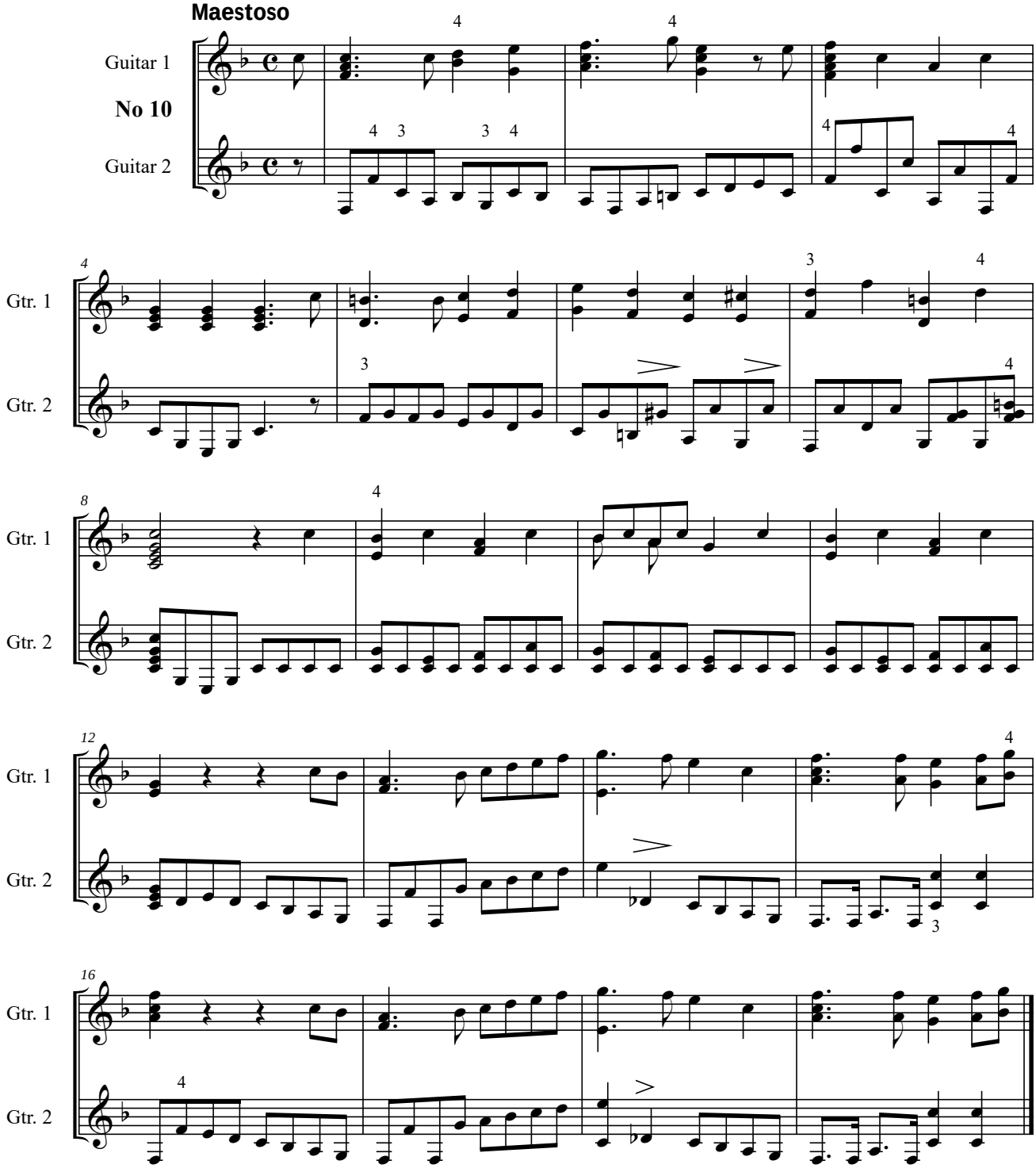
Second Pot-Pourri

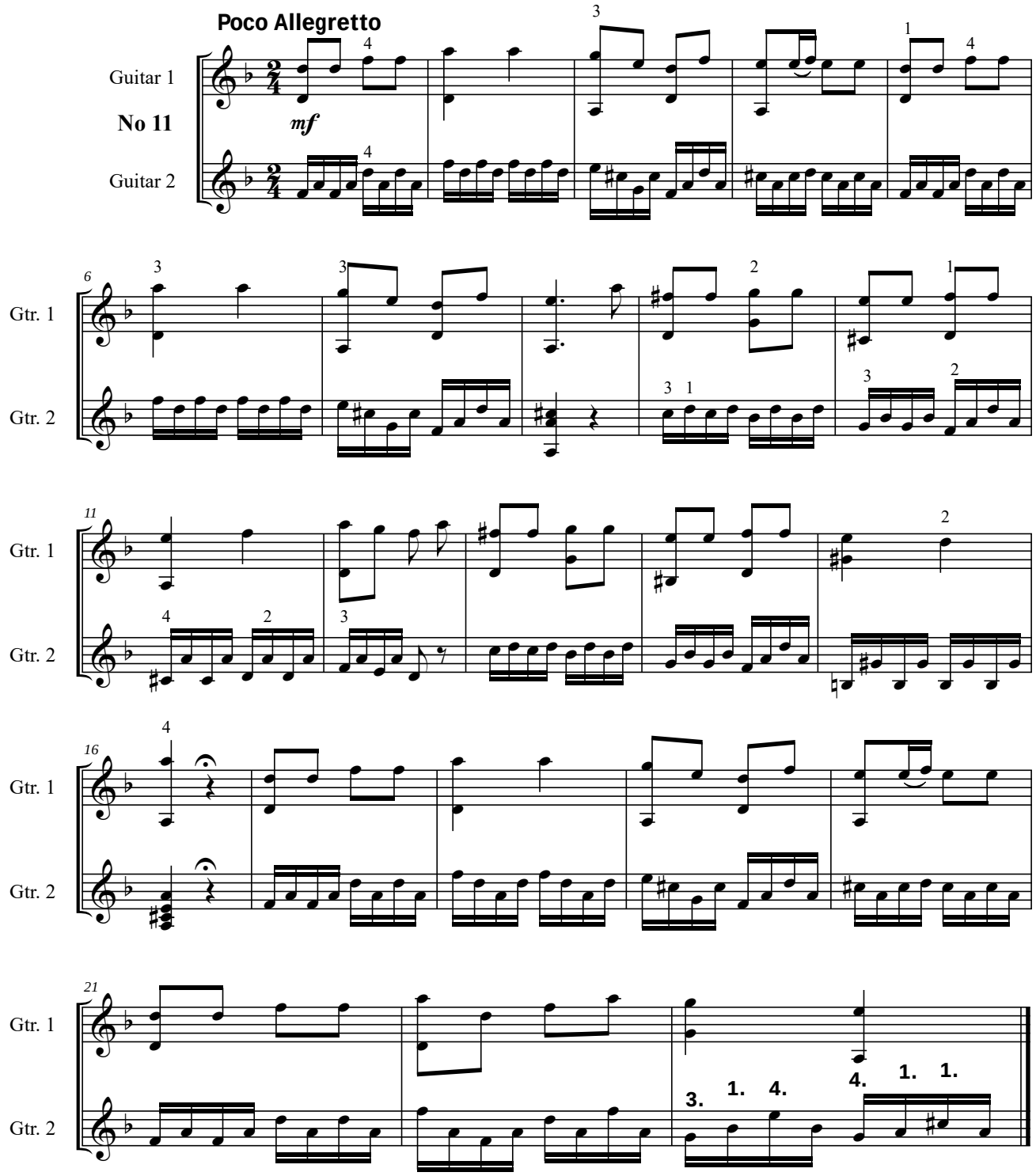


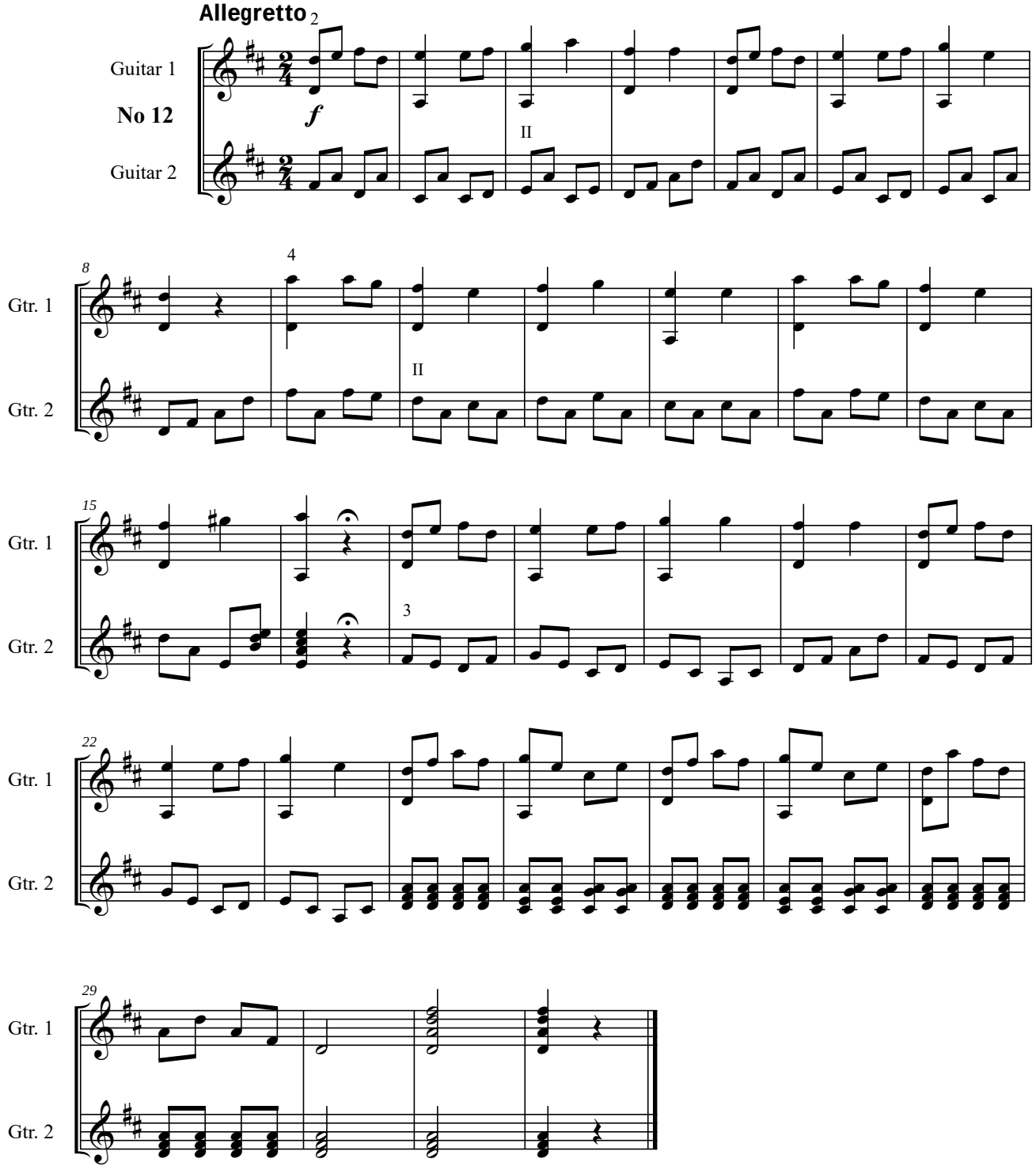

Allegretto
Guitar 1
No 8
Guitar 2
mf
Gtr. 1
Gtr. 2


20
Gtr. 1
Gtr. 2
24
Gtr. 1
Gtr. 2

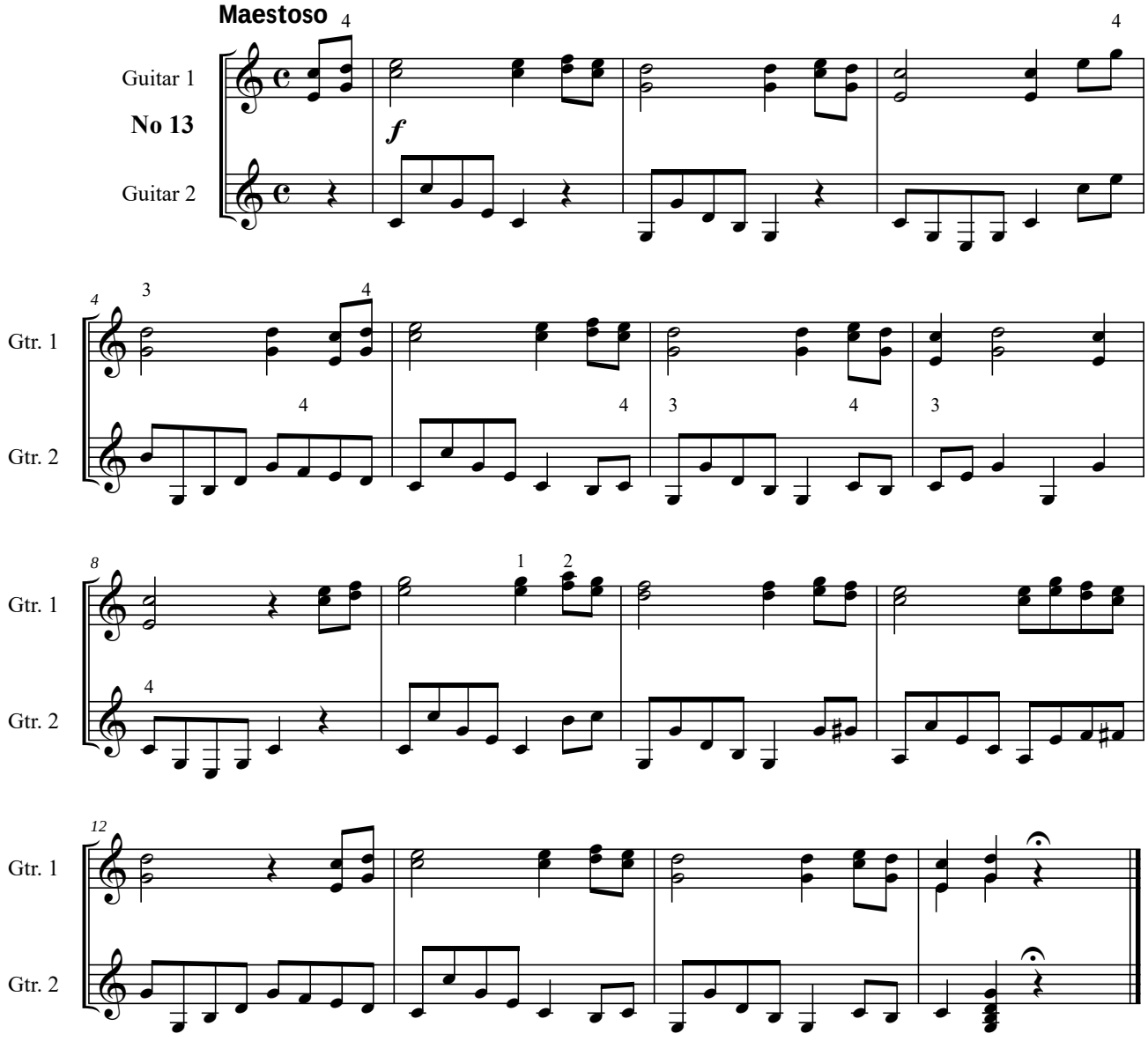

Andante
Guitar 1
No 9
Guitar 2
Gtr. 1
Gtr. 2
p
f

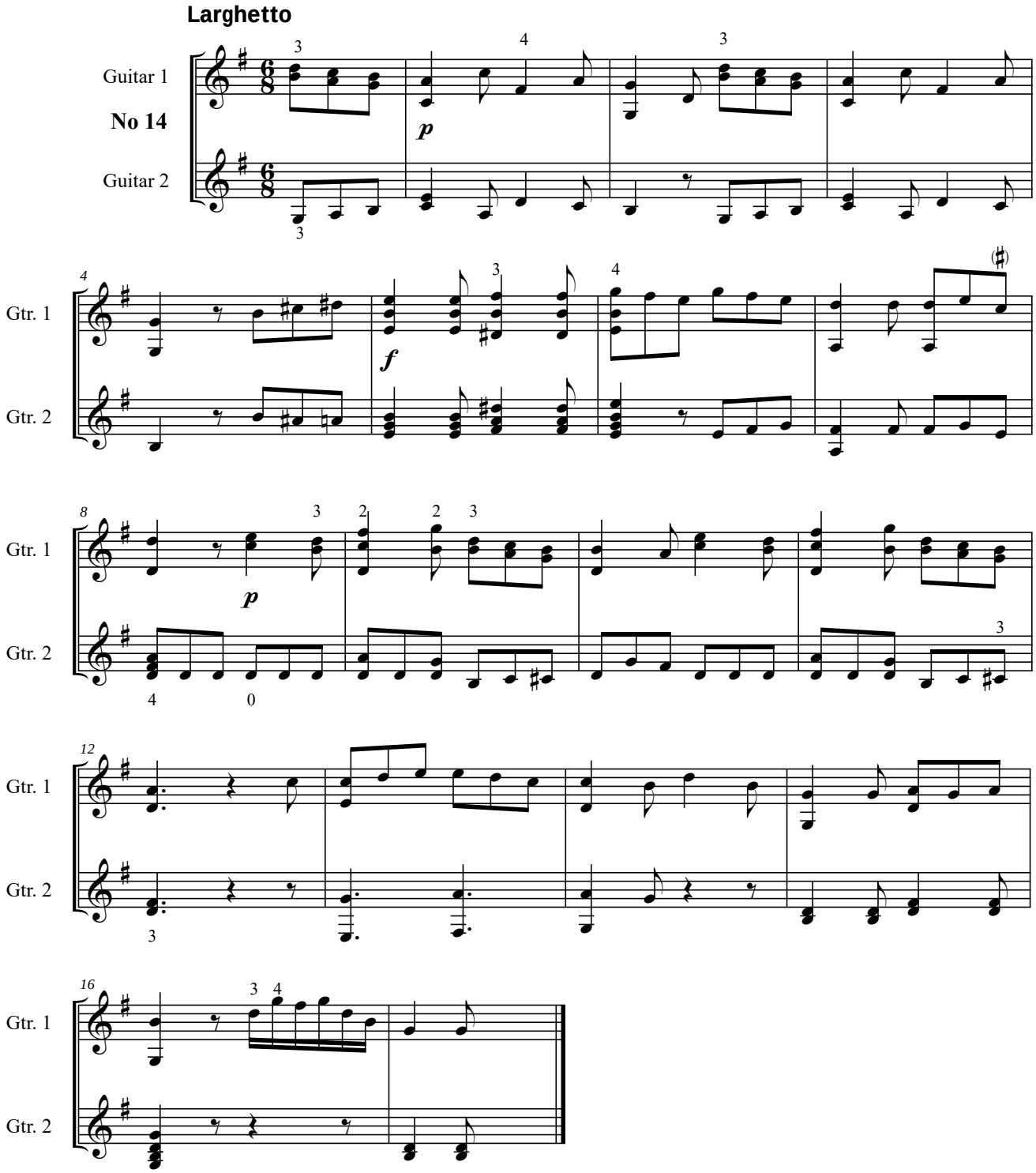

Maestoso
Guitar 1
No 10
Guitar 2
Gtr. 1
Gtr. 2
4
8
12
16

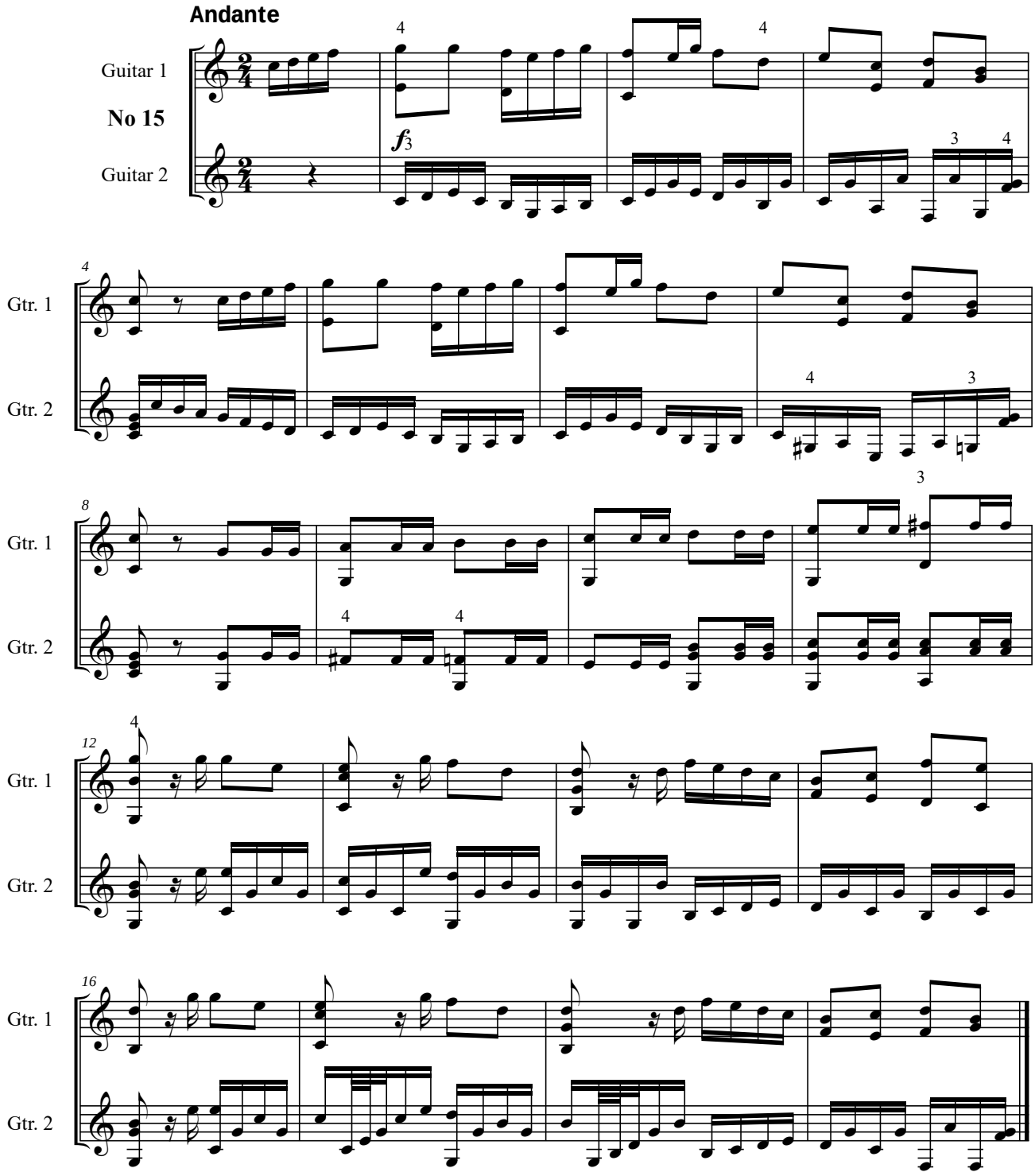

Poco Allegretto
Guitar 1
No 11
Guitar 2
mf
Gtr. 1
Gtr. 2
6
11
16
21
3.
1.
4.
4.
1.
1.

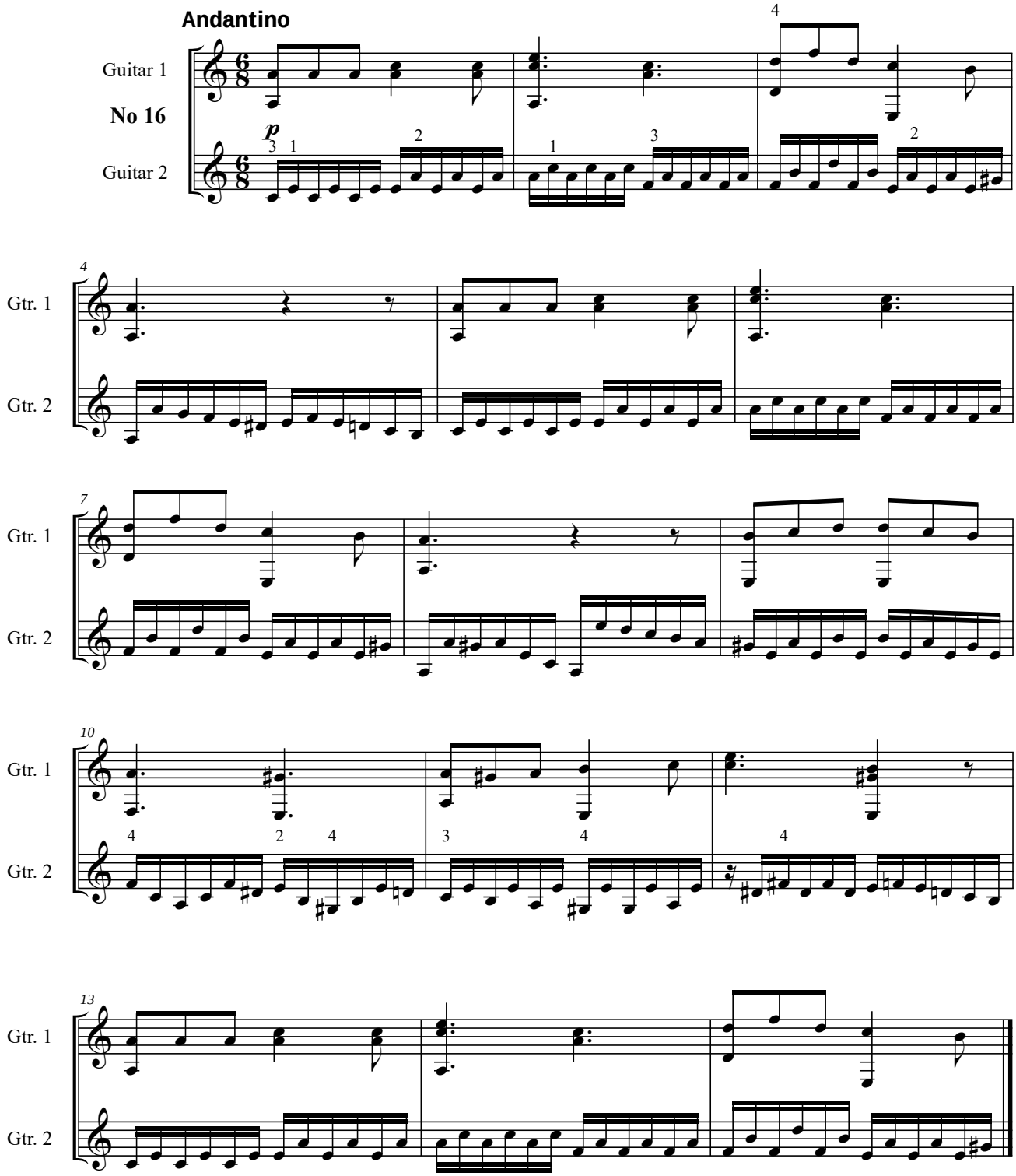

Allegretto
2
Guitar 1
No 12
Guitar 2
f
II
8
4
Gtr. 1
Gtr. 2
II
15
3
22
29

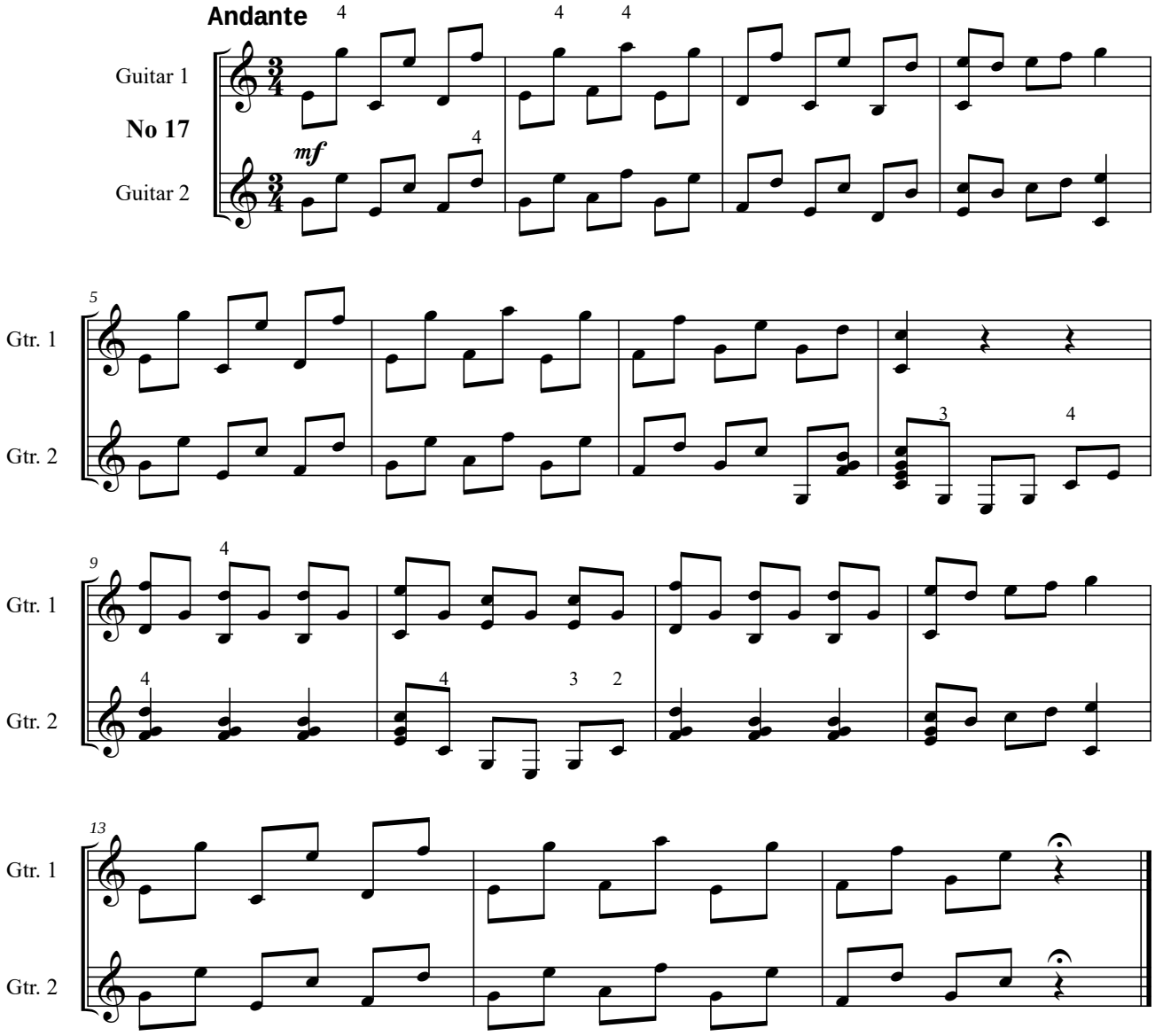
Troisieme Pot-Pourri

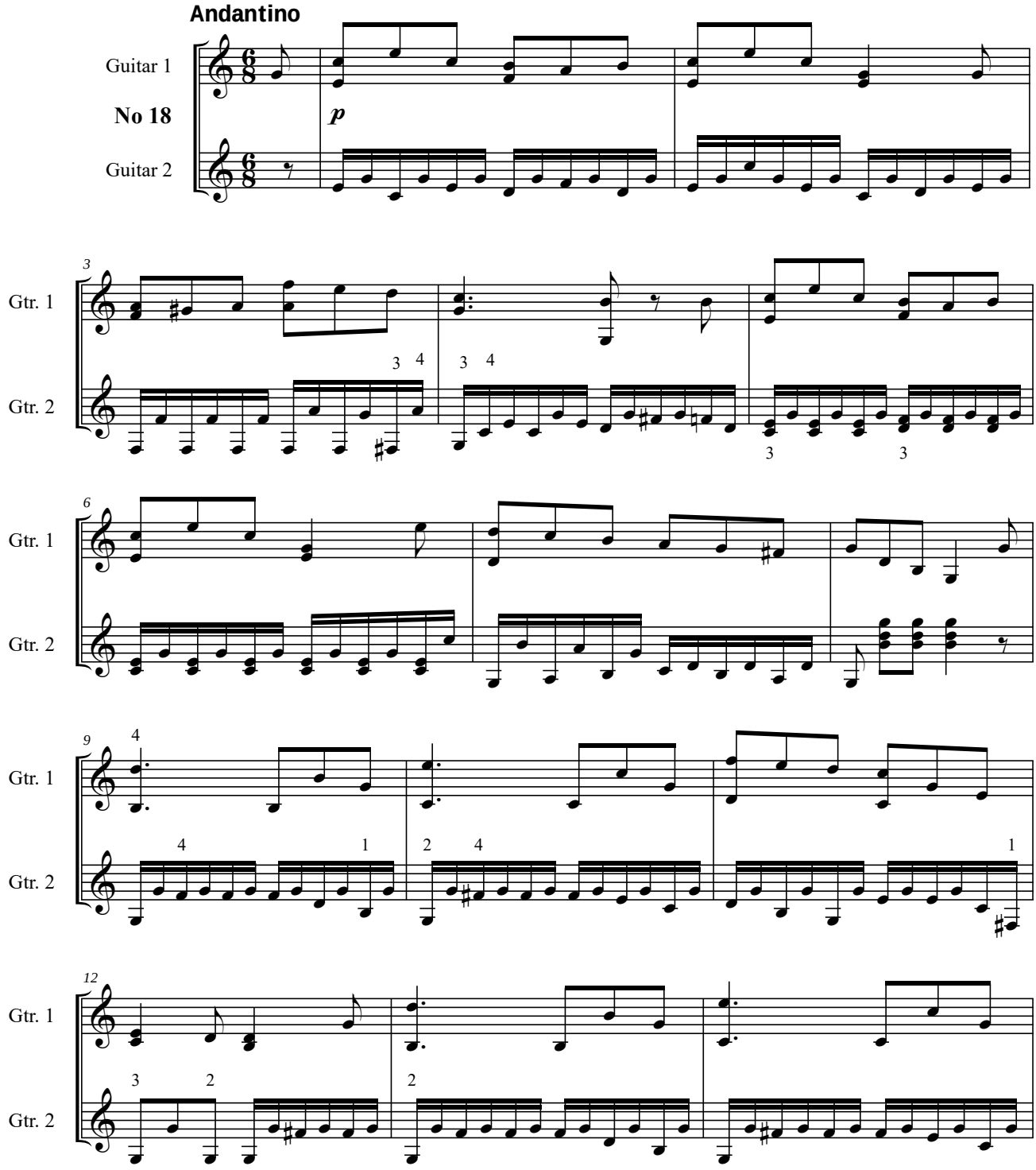


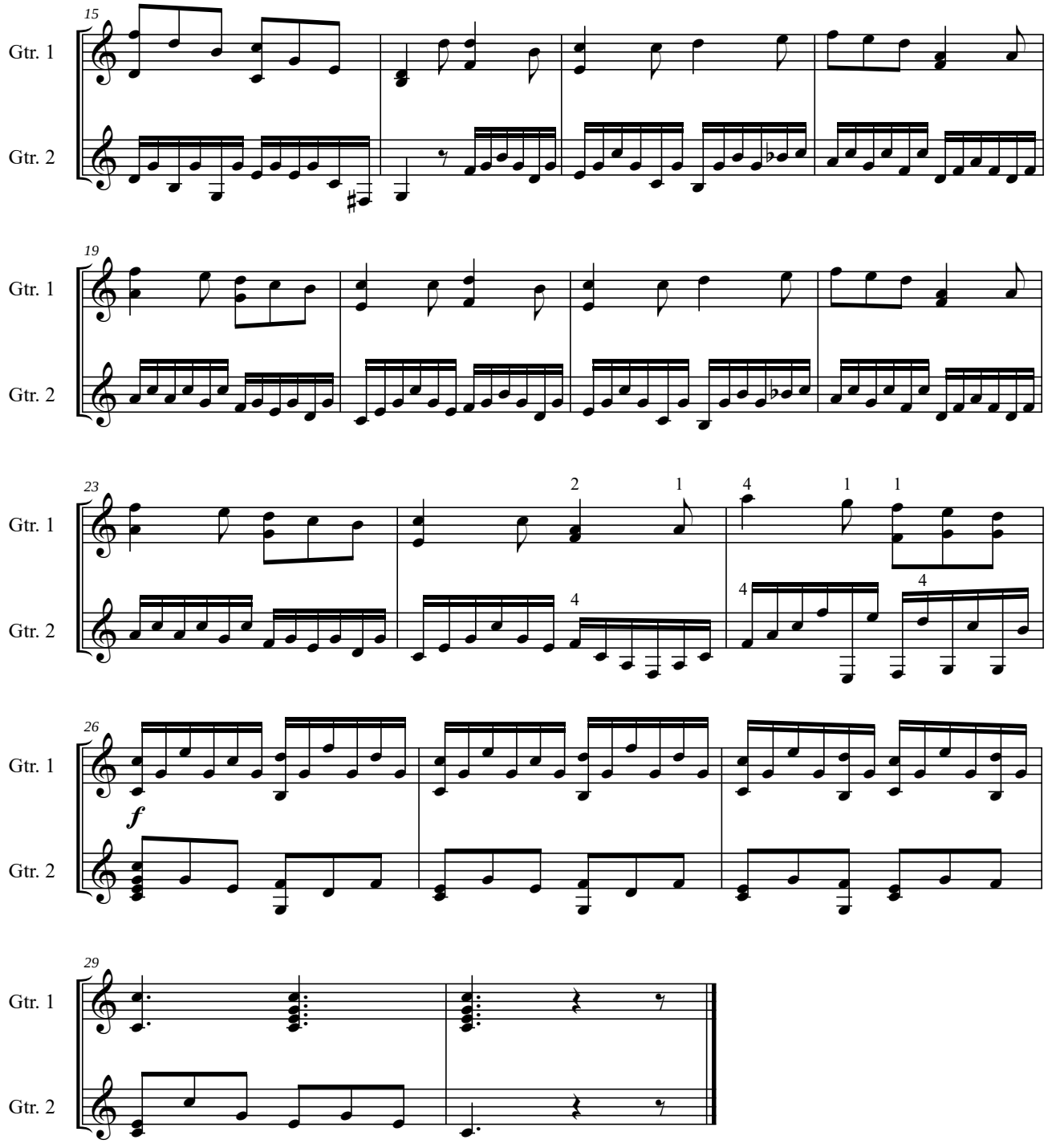

Larghetto
Guitar 1
No 14
Guitar 2
Gtr. 1
Gtr. 2
p
f
p


Andante
Guitar 1
No 15
Guitar 2
Gtr. 1
Gtr. 2

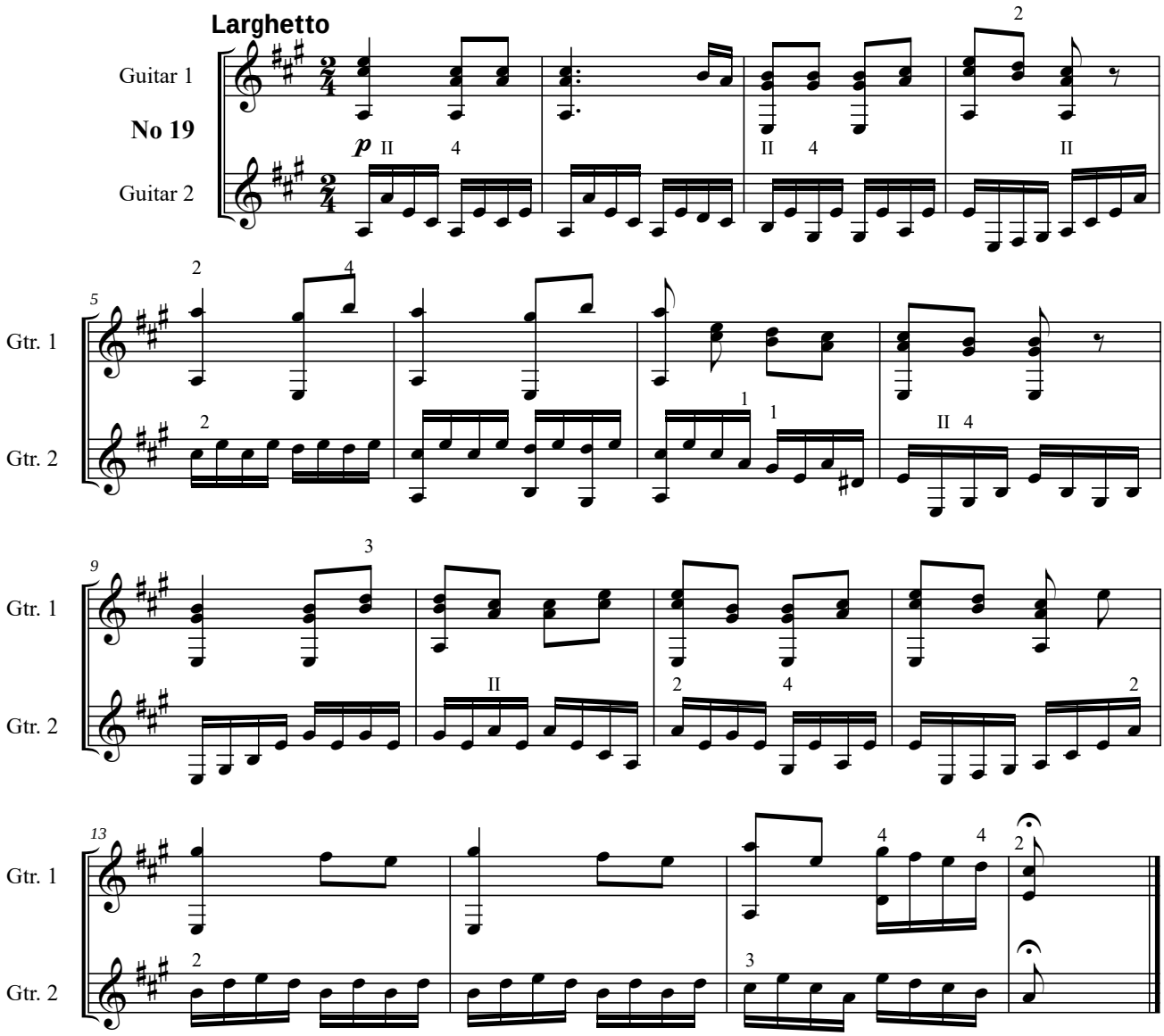

Andantino
Guitar 1
No 16
Guitar 2
p
Gtr. 1
Gtr. 2
4
7
10
13

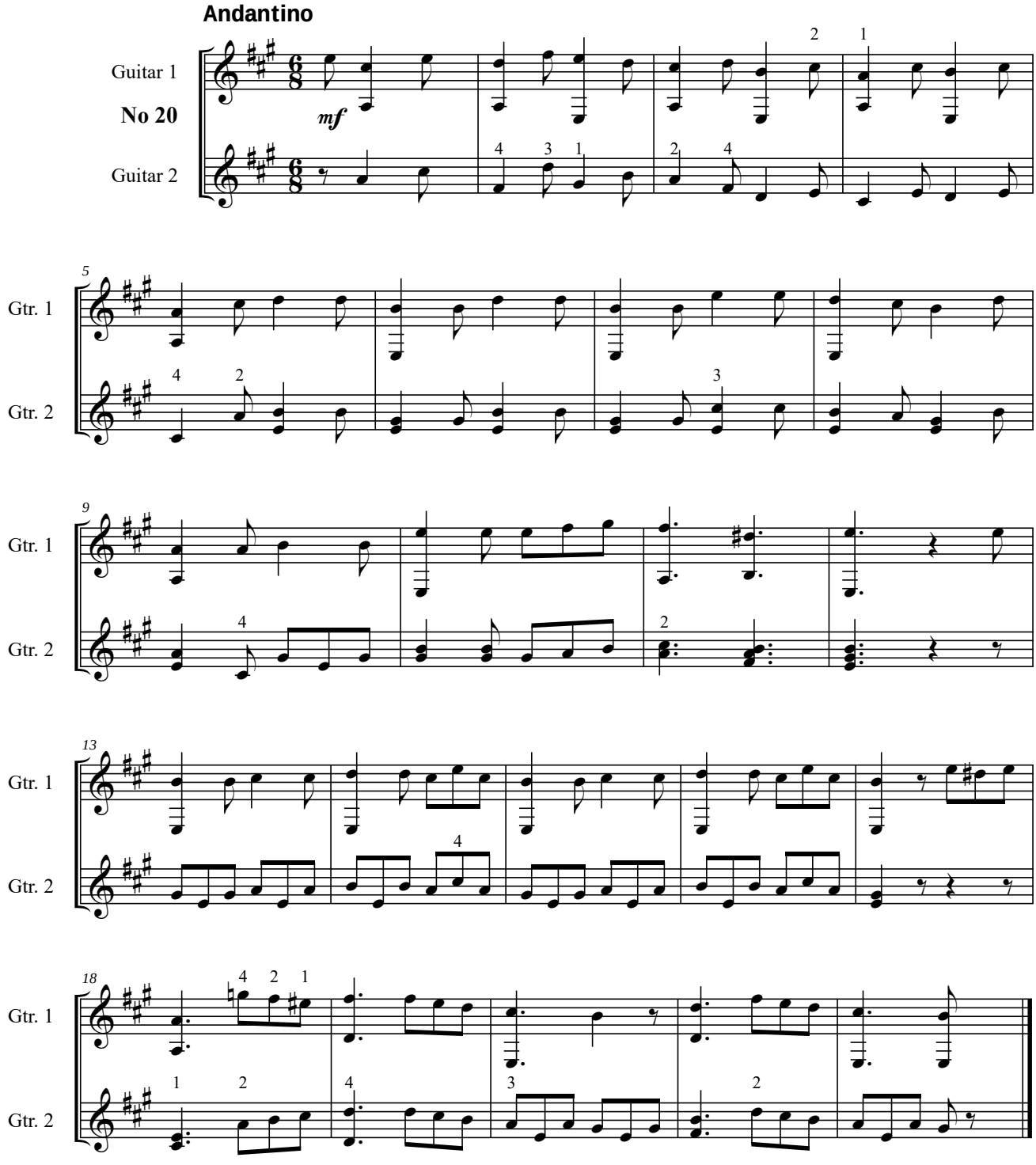

Andante
Guitar 1
No 17
Guitar 2
mf
Gtr. 1
Gtr. 2
5
Gtr. 1
Gtr. 2
9
Gtr. 1
Gtr. 2
13
Gtr. 1
Gtr. 2

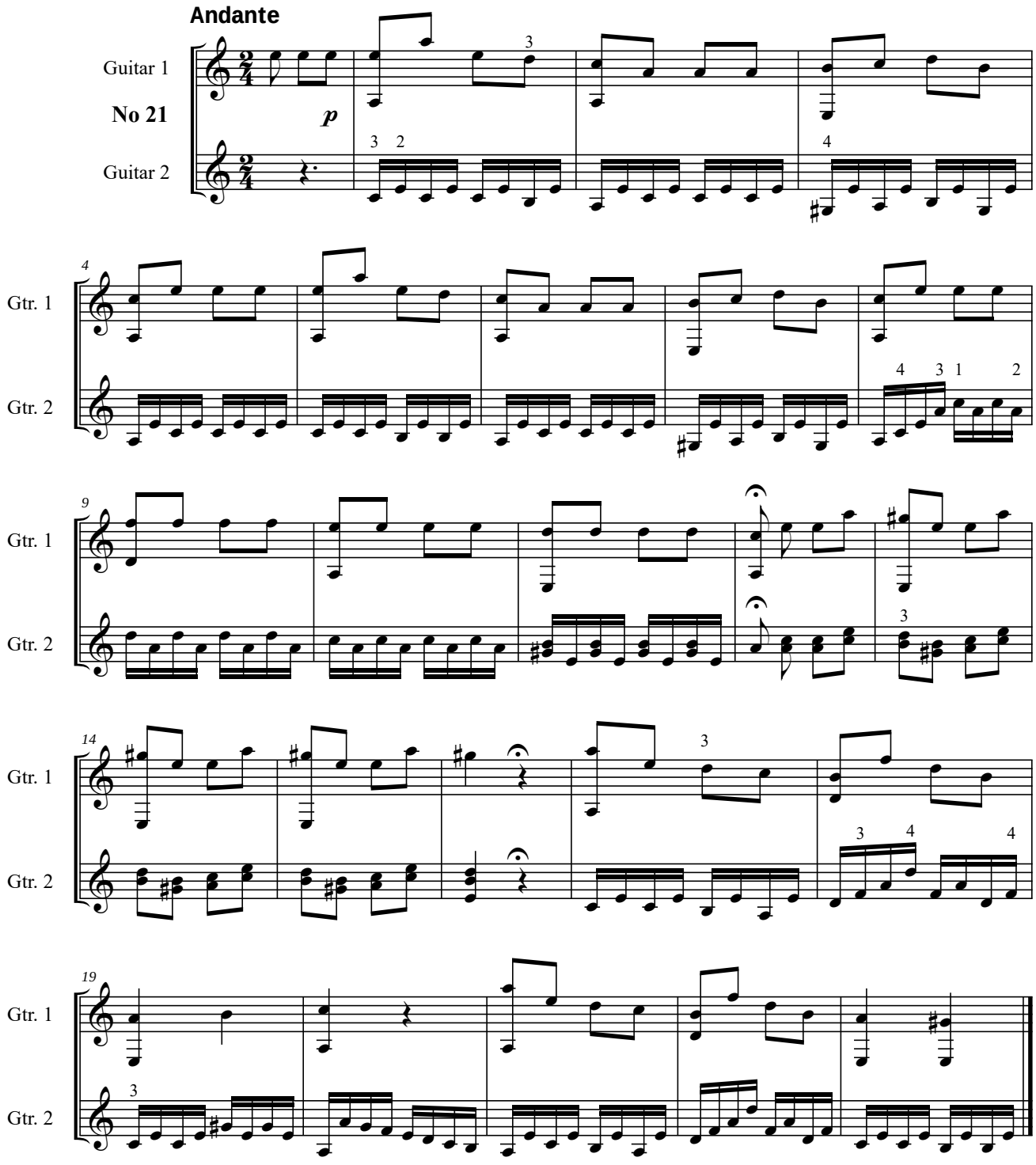

Andantino
Guitar 1
No 18
Guitar 2
p
3
Gtr. 1
Gtr. 2
6
Gtr. 1
Gtr. 2
9
Gtr. 1
Gtr. 2
12
Gtr. 1
Gtr. 2

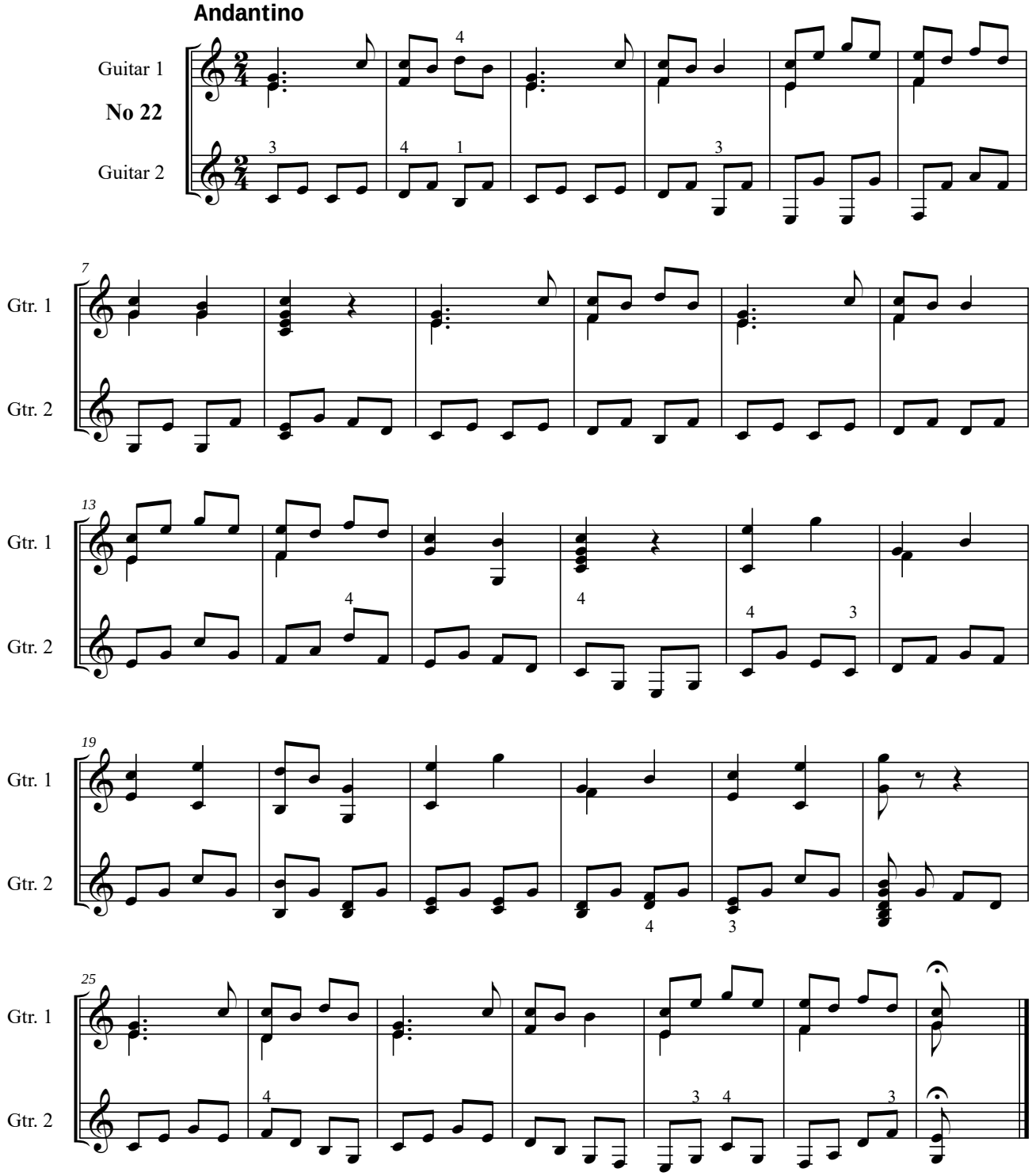

15
Gtr. 1
Gtr. 2
19
Gtr. 1
Gtr. 2
23
Gtr. 1
Gtr. 2
26
Gtr. 1
Gtr. 2
29
Gtr. 1
Gtr. 2

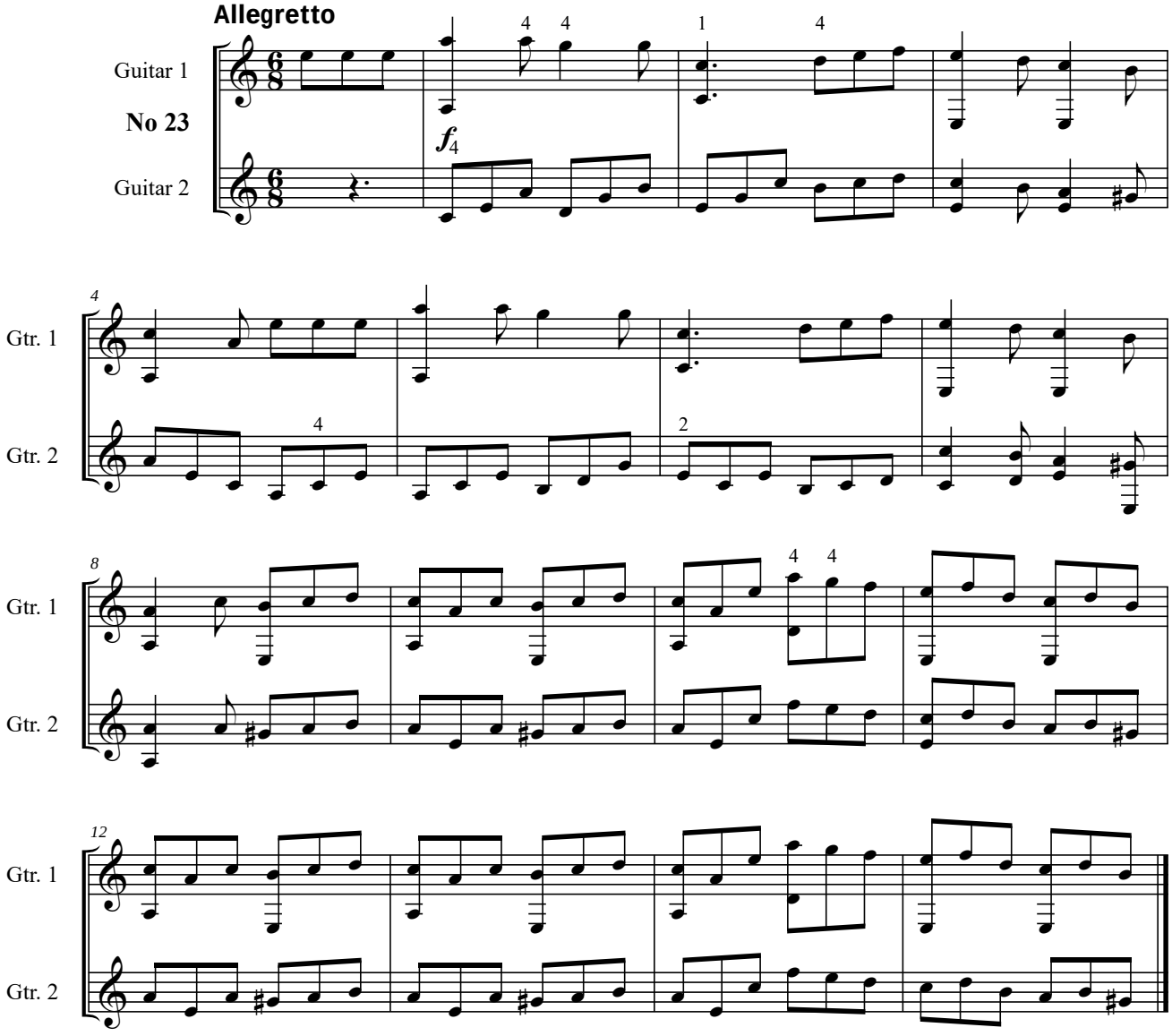
Quatrieme Pot-Pourri

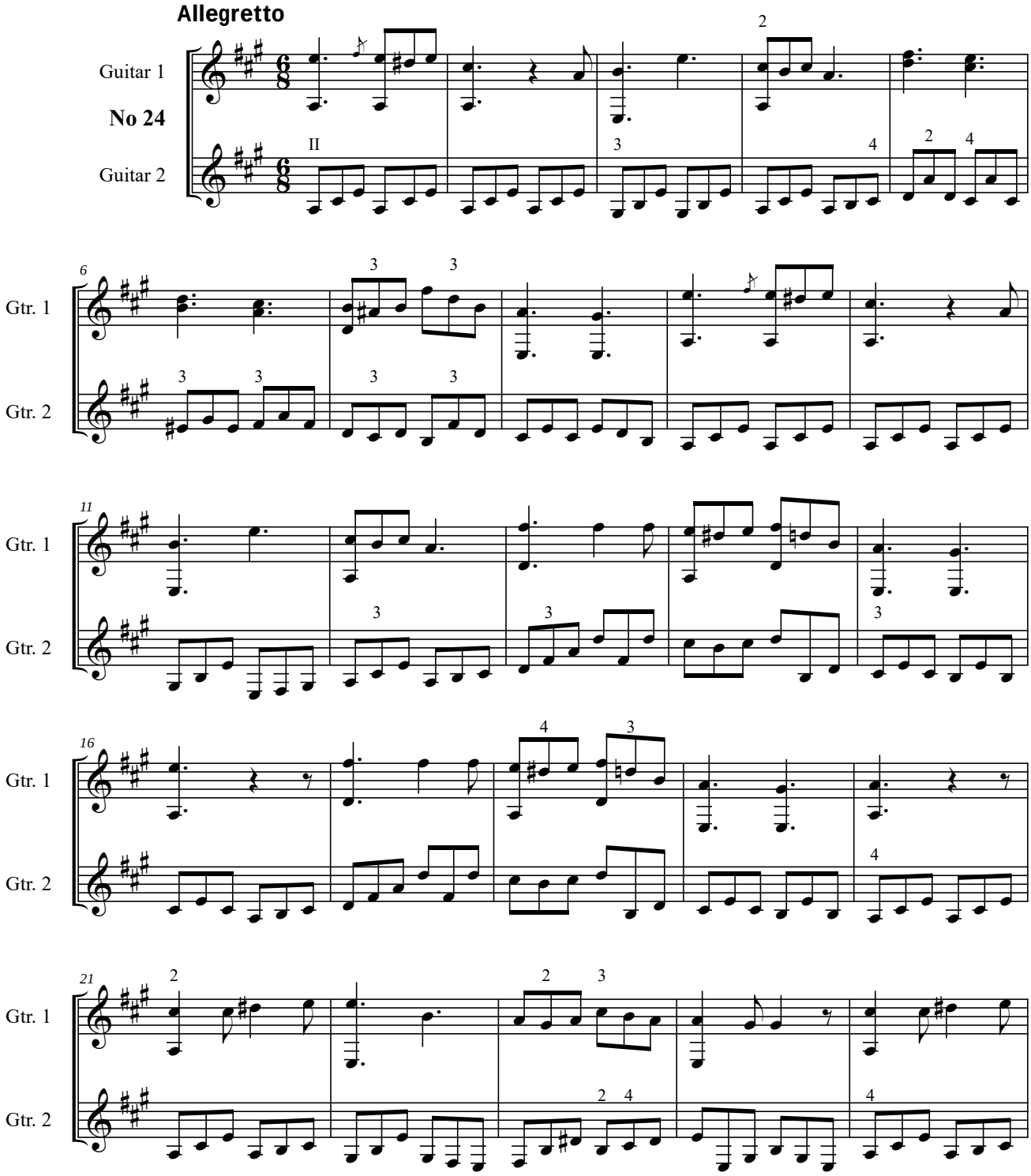


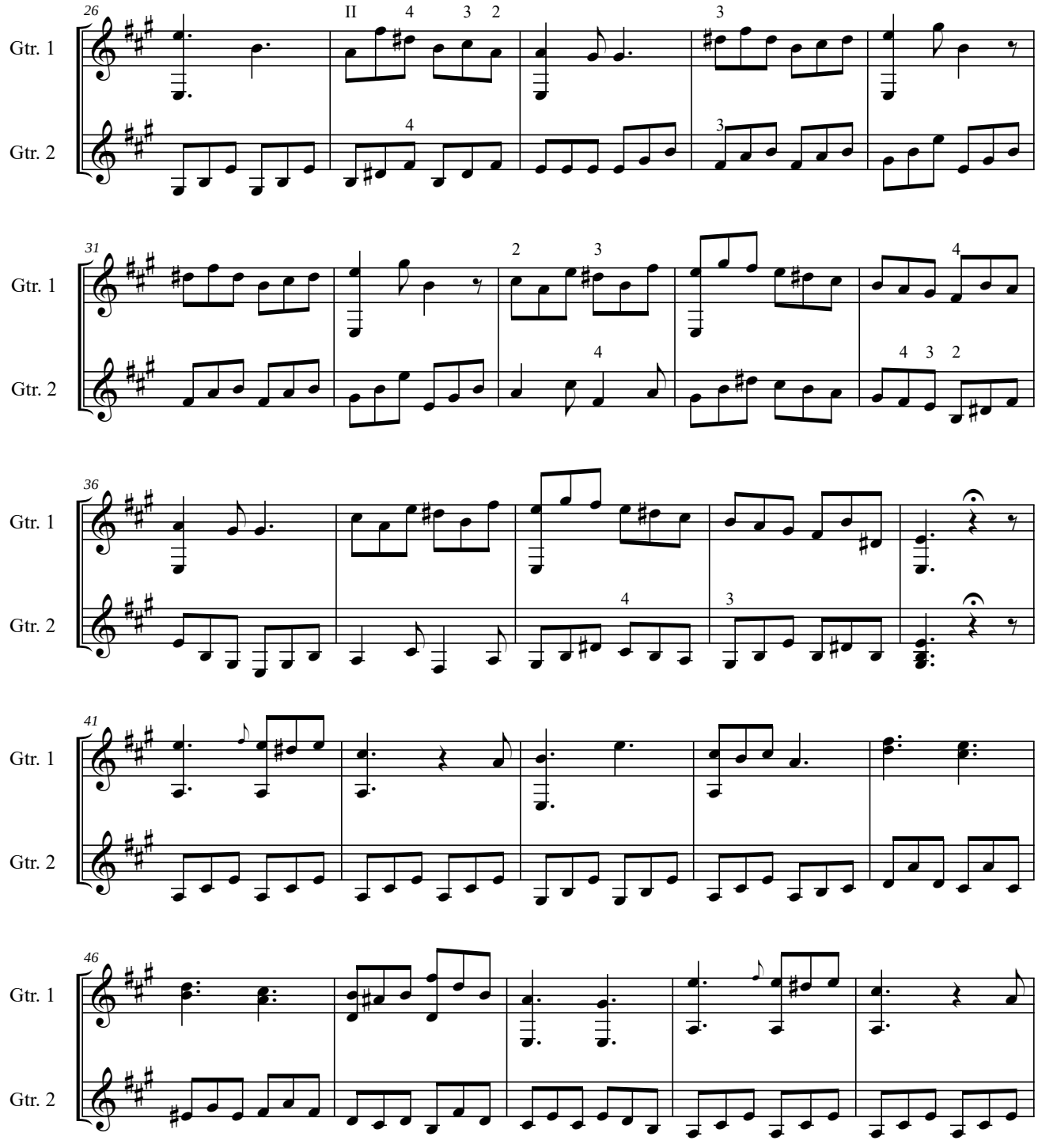

Andantino
Guitar 1
No 20
Guitar 2
mf
Gtr. 1
Gtr. 2
5
9
13
18

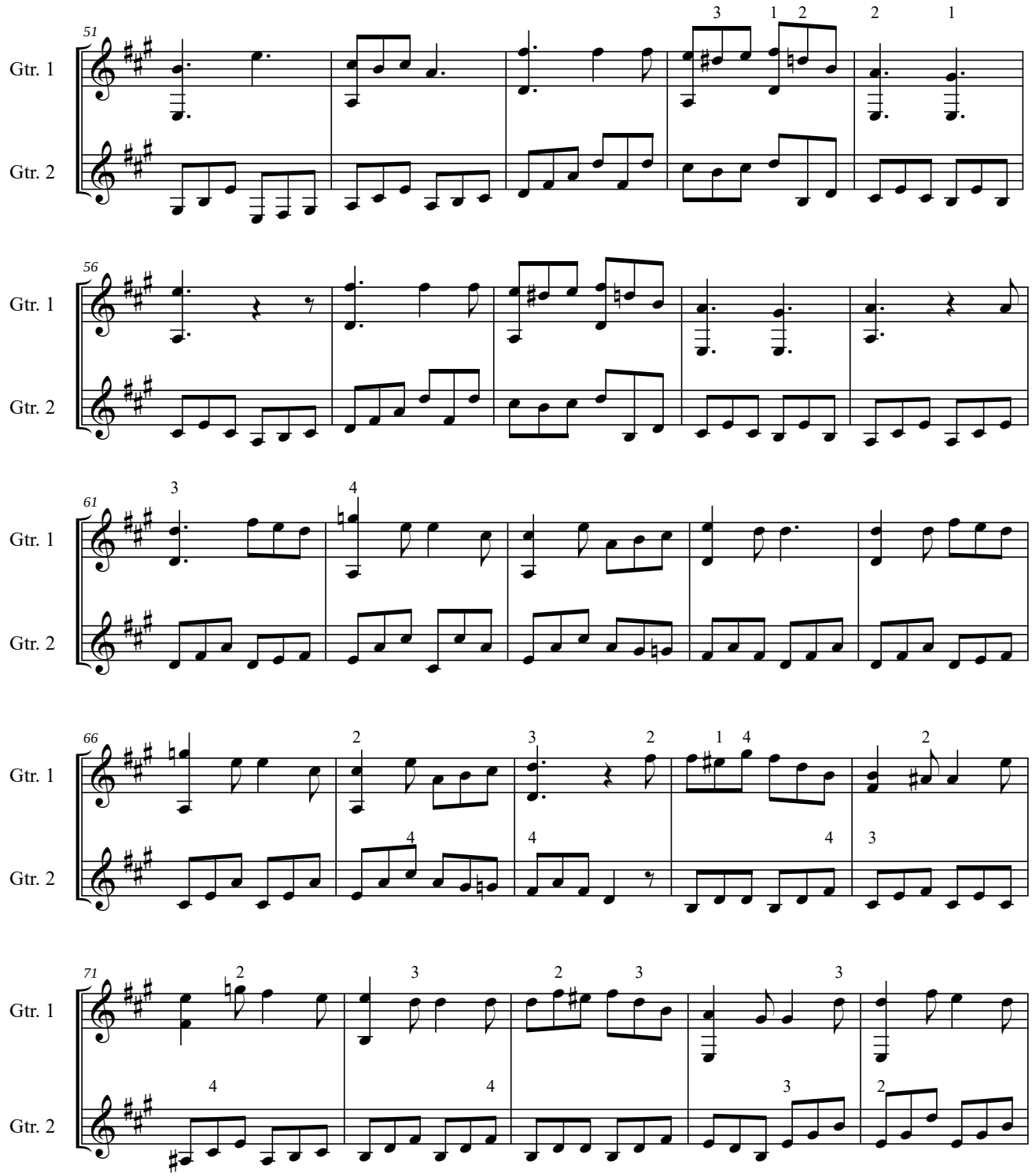

Andante
Guitar 1
No 21
Guitar 2
p
Gtr. 1
Gtr. 2

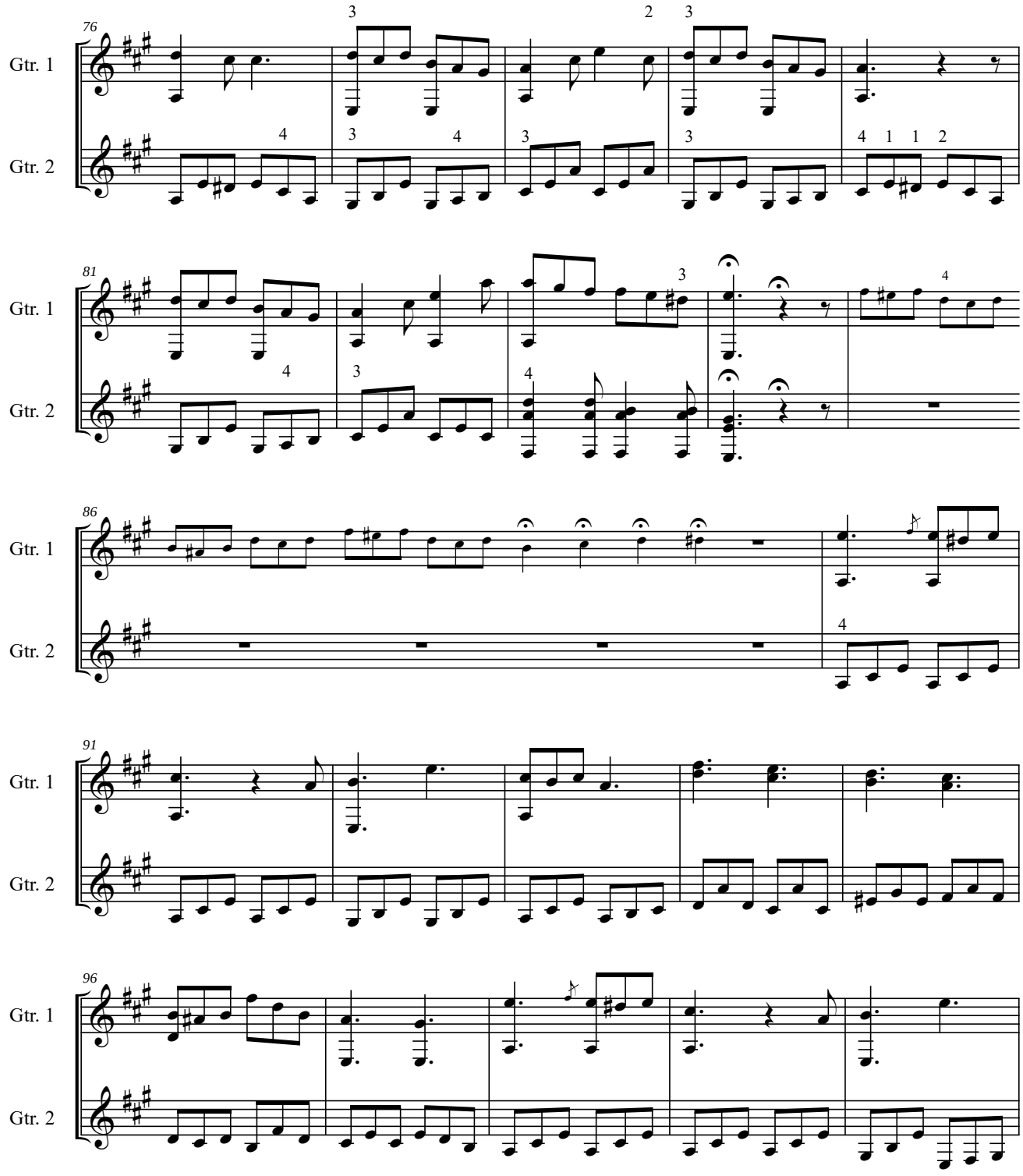

Andantino
Guitar 1
No 22
Guitar 2
Gtr. 1
Gtr. 2

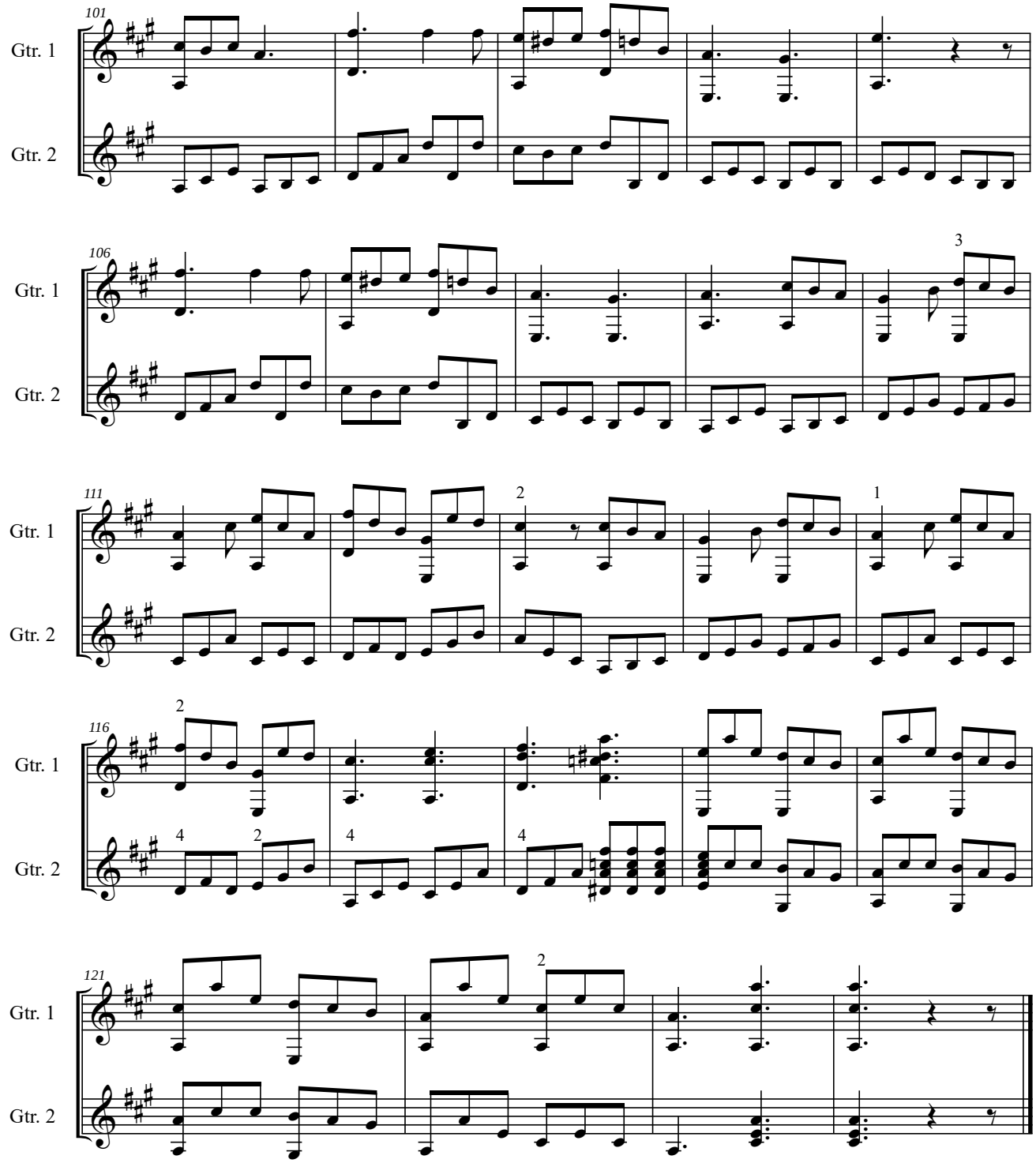

Allegretto
Guitar 1
No 23
Guitar 2
Gtr. 1
Gtr. 2
Gtr. 1
Gtr. 2
Gtr. 1
Gtr. 2


Allegretto
Guitar 1
No 24
Guitar 2
Gtr. 1
Gtr. 2
6
11
16
21


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


51
Gtr. 1
Gtr. 2
56
Gtr. 1
Gtr. 2
61
Gtr. 1
Gtr. 2
66
Gtr. 1
Gtr. 2
71
Gtr. 1
Gtr. 2


76
Gtr. 1
Gtr. 2
81
Gtr. 1
Gtr. 2
86
Gtr. 1
Gtr. 2
91
Gtr. 1
Gtr. 2
96
Gtr. 1
Gtr. 2


101
Gtr. 1
Gtr. 2
106
Gtr. 1
Gtr. 2
3
111
Gtr. 1
Gtr. 2
2
1
116
Gtr. 1
Gtr. 2
2
4
2
4
4
121
Gtr. 1
Gtr. 2
2

Divertissement pour les Commencans ou Choix De 24Ariettes Connues

Arrangees Pour deux Guitares ou Guitare seule

et divisees en quatre Pot-Pourris

par Ferdinando Carulli Opera 52

Paris 1812

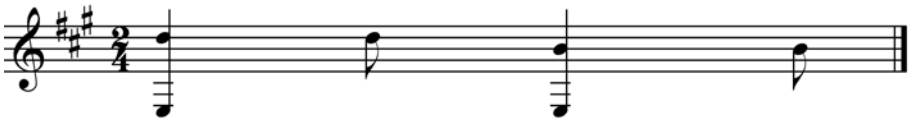
Original: Bibliotheque Nationale Paris

Appendiks 1

Endring av originalnoter – trykkfeil

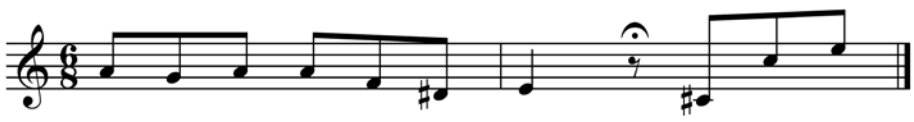
Op. 52, Nr. 2

Takt 3, Gitar 1



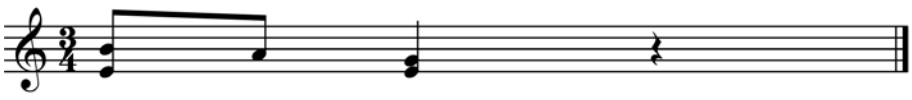
Op 52, Nr. 3

Takt 11-12, Gitar 2



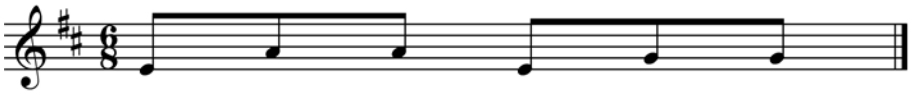
Op. 52, Nr. 5

Takt 2, Gitar 2



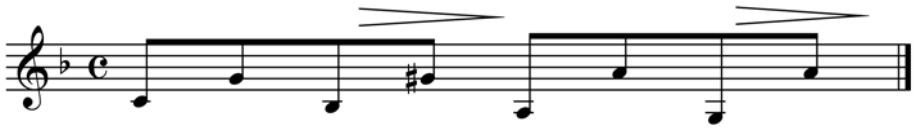
Op. 52, Nr. 8

Takt 12, Gitar 2



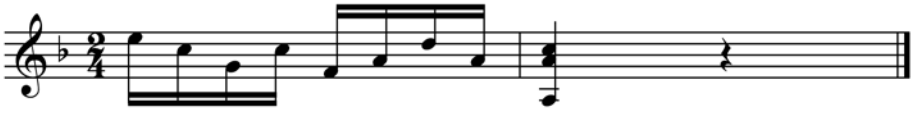
Op. 52, Nr. 10

Takt 6, Gitar 2



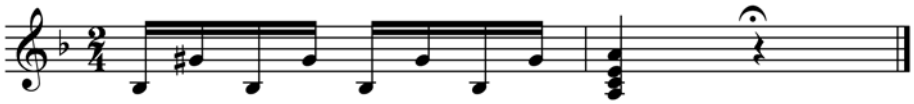
Op. 52, nr. 11

Takt 7-8, Gitar 2



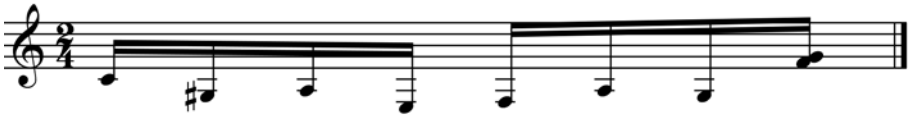
Op. 52, Nr. 11

Takt 15-16, Gitar 2



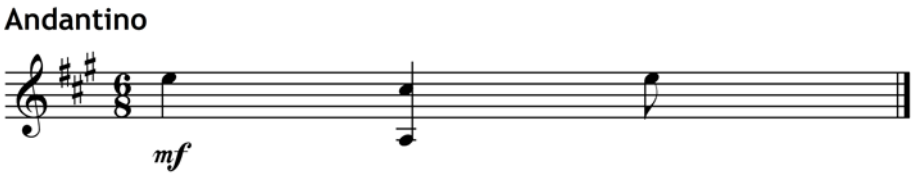
Op. 52, Nr. 15

Takt 7, Gitar 2

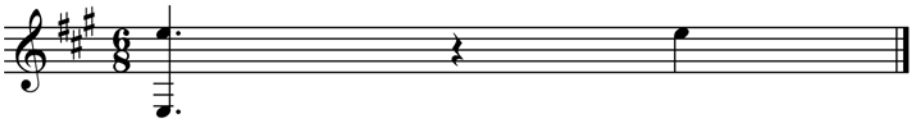


Op. 52, Nr. 20

Takt 1, Gitar 1

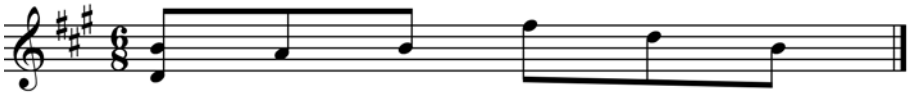


Takt 12, Gitar 1



Op. 52, Nr. 24

Takt 96, Gitar 1

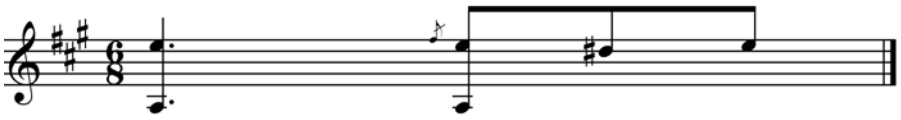
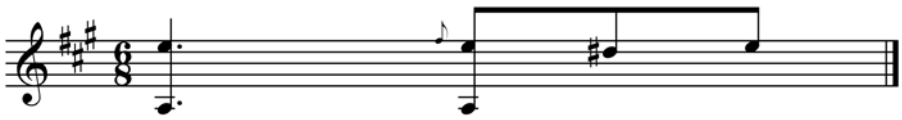


APPENDIKS 2

Ornamenter

Nr. 24: I første del noteres Appoggiaturas (stave) med strek gjennom (a). Senere noteres det uten strek (b).

a)



b)