

*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 hevdtes at flere av Carullis største komposisjoner kan ha gått tapt på grunn av dette. Carulli begynte da å publisere sine egne verker selv.

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

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

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

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

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

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

## Gitaren på Carullis tid

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

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

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

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

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

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

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

## 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-Dances 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-dances 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.

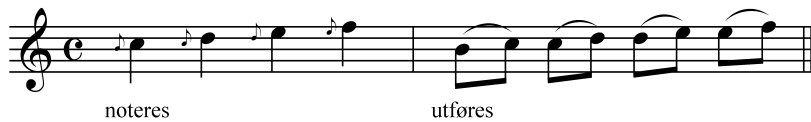
## Ornamenter

### 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 Complete annen del at Petites notes er små noter eller ornamenter til musikken. Disse utføres ved at de tar halvparten av den etterfølgende notens verdi. Disse noteres på to måter:

1. små noter notert som åttendedeler eller sekstendedeler
2. små noter med strek gjennom notert som åttendedel

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)



b)



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



+

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

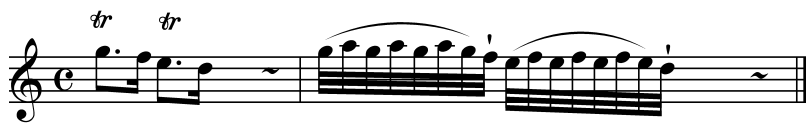
### Fra op.27



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



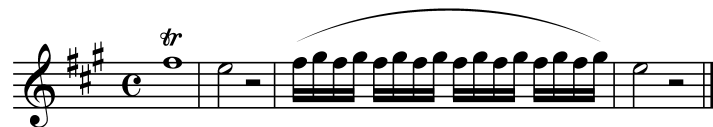
Carcassi skriver i op.59

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

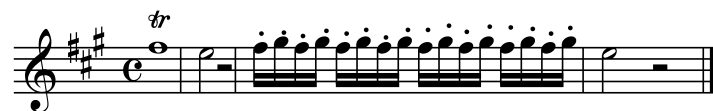
-at hele trillen spilles med bue



-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.



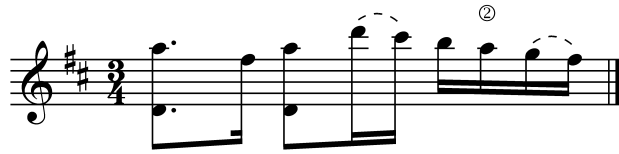
«eco»: med dette menes bue mellom to noter som spilles over to strenger.



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 THÈMES  
Variés

et un RONDEAU

Pour deux Guitares

PAR

Ferdinando Carulli

Op. 58. Prix 5<sup>l</sup>

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342

CARUL

11655

# DEUX THEMES VARIES et un RONDEAU

## Pour deux Guitares op. 38

Guitar 1

TEMA I

Guitar 2

4

4 2

2 4

2

Gtr. 1

Gtr. 2

9

2

3

IV

V

6

1 4

4

Gtr. 1

1.a V.ne

Gtr. 2

17

6

6

6

6

3 4 1 1 4 2 4

2 6 3

Gtr. 1

Gtr. 2

20

V

6

6

6

6

Gtr. 1

Gtr. 2

23

6

6

6

3 6

26

Gtr. 1

Gtr. 2

29

Gtr. 1

Gtr. 2

33

Gtr. 1

2.a. V.ne

Gtr. 2

36

Gtr. 1

Gtr. 2

39

Gtr. 1

Gtr. 2

42

Gtr. 1

Gtr. 2

45

Gtr. 1

3. a V.ne

Gtr. 2

48

Gtr. 1

Gtr. 2

51

Gtr. 1

Gtr. 2

54

Gtr. 1

Gtr. 2

57

Gtr. 1

Gtr. 2

60

Gtr. 1

Gtr. 2

62

Gtr. 1

4. V.ne

Gtr. 2

V

3 4 1

1 3 1

3 3

65

Gtr. 1

Gtr. 2

3 2

3 3 3 3

3 3 3 3

68

Gtr. 1

Gtr. 2

3 3

3 3 3 3

2 1 1

3 3 3 3

3

1

③

71 3 2 1 VII

Gtr. 1

Gtr. 2

74

Gtr. 1

Gtr. 2

78 V

Gtr. 1

5. V.ne

Gtr. 2

81

Gtr. 1

Gtr. 2

84

Gtr. 1

Gtr. 2



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

108

Gtr. 1

Gtr. 2

111

Gtr. 1

Gtr. 2

# TEMA II

**Larghetto** IX

**Guitar 1**

**TEMA II**

**Guitar 2**

*p*

**Gtr. 1**

**Gtr. 2**

**Gtr. 1**

**Gtr. 2**

**Gtr. 1**

**Gtr. 2**

**Gtr. 1**

**1.a V.ne**

**Gtr. 2**

*p*

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 IX 2 1 1 4 4

Gtr. 1

2.a V.ne

Gtr. 2

*p*

36 2 1

Gtr. 1

Gtr. 2

39 2 1

Gtr. 1

Gtr. 2

42 4 1

Gtr. 1

Gtr. 2

45

Gtr. 1

Gtr. 2

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

Gtr. 1

Gtr. 2

1 4 2 3 4 1 3 1 1 3

61

Gtr. 1

Gtr. 2

64

Gtr. 1

Gtr. 2

Minore

4 4 4 1 1 2 4

65

Gtr. 1

4. a V. ne

Gtr. 2

*p* *f*

68

Gtr. 1

Gtr. 2

*f* *f*

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

71

Gtr. 1

Gtr. 2

*p* *p*

4 2 4 4 1

74 4

Gtr. 1

Gtr. 2

77 4 3

Gtr. 1

Gtr. 2

80

Gtr. 1

Gtr. 2



# RONDEAU

**Presto**

IX

4 2 2 1      4 2      1

Guitar 1

Guitar 2

*p*

7

Gtr. 1

Gtr. 2

14

Gtr. 1

Gtr. 2

21

Gtr. 1

Gtr. 2

*p*

29

Gtr. 1

Gtr. 2

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

72 <sup>4</sup>

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

131

Gtr. 1

Gtr. 2

140

Gtr. 1

Gtr. 2

148

Gtr. 1

Gtr. 2

The image shows a musical score for two guitar parts, labeled Gtr. 1 and Gtr. 2. The score begins at measure 148, indicated by the number '148' above the first staff. Both staves are in the key of D major, as shown by the two sharps (F# and C#) in the key signature. Gtr. 1 is written in the treble clef and plays a melodic line of eighth notes, starting on G4 and moving up stepwise to D5. Gtr. 2 is also in the treble clef and plays a bass line of eighth notes, starting on D3 and moving up stepwise to D4. The two parts are in a rhythmic relationship that suggests a 16th-note feel. The score concludes with a final chord in both parts, marked by a double bar line.

Trois  
GRANDS DUOS

Pour deux Guitares,

Composés & Dédicés

à son Ami

Filippo Craggiotti,

PAR

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Moderato

Guitar 1

ff

p

Guitar 2

ff

p

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

3 4

Gtr. 1  
16 *f*

Gtr. 2 *f*

Gtr. 1  
19

Gtr. 2

Gtr. 1  
22

Gtr. 2

Gtr. 1  
25

Gtr. 2

Gtr. 1  
28

Gtr. 2



31

Gtr. 1

Gtr. 2

*pp*

34

Gtr. 1

Gtr. 2

*pp*

3 4

37

Gtr. 1

Gtr. 2

40

Gtr. 1

Gtr. 2

43

Gtr. 1

Gtr. 2

46

Gtr. 1

Gtr. 2

49

Gtr. 1

Gtr. 2

*f*

52

Gtr. 1

Gtr. 2

*p*

55

Gtr. 1

Gtr. 2

*p*

cres.

58

Gtr. 1

Gtr. 2

61

Gtr. 1

Gtr. 2

*f*

64

Gtr. 1

Gtr. 2

67

Gtr. 1

Gtr. 2

70

Gtr. 1

Gtr. 2

73

Gtr. 1

Gtr. 2

*p*

76

Gtr. 1

Gtr. 2

Measures 76-78: Gtr. 1 plays a sequence of chords with eighth notes, marked with a piano (*p*) dynamic. Gtr. 2 plays a triplet eighth-note pattern. Both parts feature several triplet markings.

79

Gtr. 1

Gtr. 2

Measures 79-81: Gtr. 1 continues with triplet eighth-note patterns. Gtr. 2 plays a steady eighth-note accompaniment, marked with a crescendo (*cres.*) dynamic. Triplet markings are present in both parts.

82

Gtr. 1

Gtr. 2

Measures 82-84: Gtr. 1 features a series of chords with eighth notes, marked with a forte (*f*) dynamic. Gtr. 2 plays a steady eighth-note accompaniment, also marked with a forte (*f*) dynamic. Triplet markings are present in both parts.

85

Gtr. 1

Gtr. 2

Measures 85-87: Gtr. 1 plays a series of chords with eighth notes. Gtr. 2 plays a steady eighth-note accompaniment. Triplet markings are present in both parts.

88

Gtr. 1

Gtr. 2

Measures 88-90: Gtr. 1 plays a series of chords with eighth notes, marked with a forte (*f*) dynamic. Gtr. 2 plays a steady eighth-note accompaniment. Triplet markings are present in both parts.

91

Gtr. 1

Gtr. 2

94

Gtr. 1

Gtr. 2

97

Gtr. 1

Gtr. 2

*p*

100

Gtr. 1

Gtr. 2

103

Gtr. 1

Gtr. 2

*f*

106

Gtr. 1

*f* *p*

Gtr. 2

*p*

109

Gtr. 1

Gtr. 2

112

Gtr. 1

Gtr. 2

*mf*

115

Gtr. 1

Gtr. 2

118

Gtr. 1

Gtr. 2

121 1 4 III 1 3 2 4 3

Gtr. 1

Gtr. 2

*ff* ④

124 3 4 3 3 3 3 3 3 1

Gtr. 1

Gtr. 2

*pp*

127

Gtr. 1

Gtr. 2

*pp*

130 3 3 ④ 3

Gtr. 1

Gtr. 2

132 4

Gtr. 1

Gtr. 2

④

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

148

Gtr. 1

Gtr. 2

II

II

4

152

Gtr. 1

Gtr. 2

*f*





173

Gtr. 1

Gtr. 2

*f*

*p*

4 3 4

3 3 3 3

177

Gtr. 1

Gtr. 2

4 3 3 3 3

3 3 3 3

180

Gtr. 1

Gtr. 2

*cres.*

II

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

184

Gtr. 1

Gtr. 2

*f*

*f*

188

Gtr. 1

Gtr. 2

4 4 3 4 3 2 3

3 3 3 3 3 3 3



210

Gtr. 1

Gtr. 2

214

Gtr. 1

Gtr. 2

218

Gtr. 1

Gtr. 2

*p*

222

Gtr. 1

Gtr. 2

226

Gtr. 1

Gtr. 2

*f*

Largo

Guitar 1  
Romance  
Guitar 2

2 3 1 1 3

*p*

*p*

Detailed description: This system contains the first five measures of the piece. The key signature is one sharp (F#) and the time signature is 6/8. The title 'Romance' is centered between the two staves. The first staff, labeled 'Guitar 1', contains a melodic line with fingerings 2, 3, 1, 1, 3 above the notes. The second staff, labeled 'Guitar 2', contains a rhythmic accompaniment of chords. Both staves have a dynamic marking of *p* (piano).

Gtr. 1  
Gtr. 2

5 4

Detailed description: This system contains measures 5 through 9. The first staff (Gtr. 1) continues the melodic line, with a measure rest in measure 8. The second staff (Gtr. 2) continues the accompaniment. A measure rest in measure 9 is marked with a '4' above it.

Gtr. 1  
Gtr. 2

10 3 4 3 2 1 3 III

Detailed description: This system contains measures 10 through 14. The first staff (Gtr. 1) has a measure rest in measure 10 and a melodic line with fingerings 3, 4, 3, 2, 1 above the notes. The second staff (Gtr. 2) has a measure rest in measure 10 and a rhythmic accompaniment. A measure rest in measure 14 is marked with a '3' above it and a 'III' below it.

Gtr. 1  
Gtr. 2

15 4 3 2 4 1 1 f p f

*f* *p* *f*

*f* *p* *f*

Detailed description: This system contains measures 15 through 18. The first staff (Gtr. 1) has a measure rest in measure 15 and a melodic line with fingerings 4, 3, 2, 4, 1, 1 above the notes. Dynamic markings *f*, *p*, and *f* are placed below the staff. The second staff (Gtr. 2) has a measure rest in measure 15 and a rhythmic accompaniment with dynamic markings *f*, *p*, and *f* below it.

Gtr. 1  
Gtr. 2

19 3 3 1 p

*p*

Detailed description: This system contains measures 19 through 23. The first staff (Gtr. 1) has a measure rest in measure 19 and a melodic line with fingerings 3, 3, 1 above the notes. Dynamic markings *p* and *p* are placed below the staff. The second staff (Gtr. 2) has a measure rest in measure 19 and a rhythmic accompaniment with a dynamic marking *p* below it.

24

Gtr. 1

Gtr. 2

*f*

4

3

4

28

Gtr. 1

Gtr. 2

*p*

3

2

1 2

1 2

32

Gtr. 1

Gtr. 2

*p*

38

Gtr. 1

Gtr. 2

43

Gtr. 1

Gtr. 2

*pp*

3

48

Gtr. 1

Gtr. 2

**ALLEGRETTO  
non troppo**

Guitar 1

Guitar 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

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*

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

*p*

4 1

55

Gtr. 1

Gtr. 2

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

58

Gtr. 1

Gtr. 2

2 1 1 2 1 4

61

Gtr. 1

Gtr. 2

4 1 1

64

Gtr. 1

Gtr. 2

3 4

67

Gtr. 1

Gtr. 2

1 3 4 3 3 4 1 4 1 3

70

Gtr. 1

Gtr. 2

1 2 4

73

Gtr. 1

Gtr. 2

76

Gtr. 1

Gtr. 2

79

Gtr. 1

Gtr. 2

82

Gtr. 1

Gtr. 2

85

Gtr. 1

LARGO

Gtr. 2

*p*

87

Gtr. 1

Gtr. 2

89

Gtr. 1

Gtr. 2

91

Gtr. 1

Gtr. 2

93

Gtr. 1

Gtr. 2

*pp*

95

Gtr. 1

Gtr. 2

*f*

97

Gtr. 1

Gtr. 2

99

Gtr. 1

Gtr. 2

101

Gtr. 1

Gtr. 2

*p*

103

Gtr. 1

Gtr. 2

105

Gtr. 1

Gtr. 2

107

Gtr. 1

Gtr. 2

109

Gtr. 1

Gtr. 2

111

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*

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*

168

Gtr. 1

Gtr. 2

*p*

171

Gtr. 1

Gtr. 2

*p*

174

Gtr. 1

Gtr. 2

*ff*

177

Gtr. 1

Gtr. 2

*p*

180

Gtr. 1

Gtr. 2

*pp*

3

183

Gtr. 1

Gtr. 2

3 2 4 4 1 3 3

186

Gtr. 1

Gtr. 2

189

Gtr. 1

Gtr. 2

192

Gtr. 1

Gtr. 2

*ff*

*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

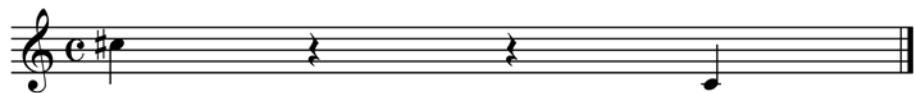
1. Takt 4 og 6, Gitar 1



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



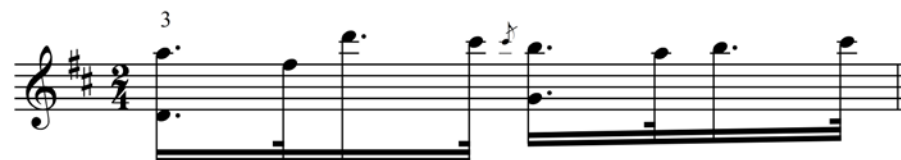
Op.46, Sats 2

1. Takt 1, Gitar 1



Op. 46, Sats 3

1. Takt 1, Gitar 1



Op. 46, Sats 4

1. Takt 86, Gitar 1

The musical notation is on a single staff with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The piece starts with a piano (*p*) dynamic. The first measure contains a quarter note G4, followed by an eighth rest, and then an eighth note G4. The second measure contains a quarter note G4, followed by an eighth rest, and then an eighth note G4. The third measure contains a quarter note G4, followed by an eighth rest, and then an eighth note G4. The fourth measure contains a quarter note G4, followed by an eighth rest, and then an eighth note G4. The fifth measure contains a quarter note G4, followed by an eighth rest, and then an eighth note G4. The sixth measure contains a quarter note G4, followed by an eighth rest, and then an eighth note G4. The seventh measure contains a quarter note G4, followed by an eighth rest, and then an eighth note G4. The eighth measure contains a quarter note G4, followed by an eighth rest, and then an eighth note G4. The piece ends with a double bar line.

Trois Duos



Pour

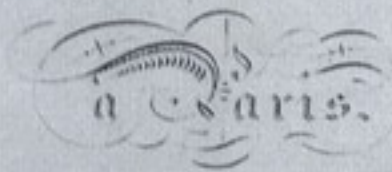
deux Guitares ou Lyras

Composés

Par

FERDINAND CARULLI

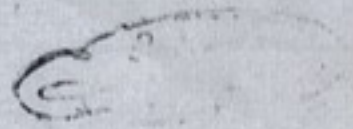
Op. 48 — Prix 5<sup>fr</sup>



chez CARILLON Comp<sup>te</sup> Marchands de Musique, Libraires Italiens et Cordons de Naples,  
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Propriété des Éditeurs.

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Vm 9 3342





# TROIS DUOS POUR DEUX GUITARES OU LYRES OP.48

Andante molto sostenuto

Guitar 1  
DUETTO I  
Guitar 2

*f*

Gtr. 1  
Gtr. 2

*p*

Gtr. 1  
Gtr. 2

*f*

Gtr. 1  
Gtr. 2

*f*  
*p*  
VII  
*p*

14

Gtr. 1

Gtr. 2

Musical notation for guitar parts 1 and 2, measures 14-16. The key signature is one sharp (F#). Gtr. 1 has a melodic line with a circled 2. Gtr. 2 has a bass line with a circled 1.

17

Gtr. 1

Gtr. 2

Musical notation for guitar parts 1 and 2, measures 17-19. The key signature is one sharp (F#). Gtr. 1 has a melodic line with a circled 4 and a circled 5. Gtr. 2 has a bass line with a circled 1.

20

Gtr. 1

Gtr. 2

Musical notation for guitar parts 1 and 2, measures 20-23. The key signature is one sharp (F#). Gtr. 1 has a melodic line with a circled 3 and a circled 3. Gtr. 2 has a bass line with a circled 2 and circled 1s.

24

Gtr. 1

Gtr. 2

Musical notation for guitar parts 1 and 2, measures 24-25. The key signature is one sharp (F#). Gtr. 1 has a melodic line with a circled 2. Gtr. 2 has a bass line with a circled 2.

# POLONAISE

Guitar 1

Guitar 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

26

Gtr. 1

Gtr. 2

32

Gtr. 1

Gtr. 2

III

Fin

f

39

Gtr. 1

Gtr. 2

4

1

4

45

Gtr. 1

Gtr. 2

2 1 3

51

Gtr. 1

Gtr. 2

1 2 1 1

2 3 1 2

4

57

Gtr. 1

Gtr. 2

63

Gtr. 1

Gtr. 2

1 4

2 1 1 III 3 1

69

Gtr. 1

Gtr. 2

*p*

*p*

75

Gtr. 1

Gtr. 2

2 1 4 1 1 2 3 4

80

Gtr. 1

Gtr. 2

D.C. Mineur

*p*

Mineur 2 3 1 2 4

D.C. *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

119

Gtr. 1

Gtr. 2

125

Gtr. 1

Gtr. 2

131

Gtr. 1

Gtr. 2

Jusqua la Fin. D.C.

Largo

Guitar 1

DUETTO II

Guitar 2

Gtr. 1

Gtr. 2

4 1 2

*f* *p* *f*

2 4 3

6

*p* *pp* *f*

1 1 3 2

*p* *pp* *f*

11

*p* *pp* *f*



Guitar 1

THEMA

Guitar 2

Larghetto

4 3 1 3 3 3

*p*

Gtr. 1

Gtr. 2

5 1

II

4

Gtr. 1

Gtr. 2

10

4 2 2

4 3 1 1 2 4

Gtr. 1

Gtr. 2

15

Gtr. 1

1.e Var

Gtr. 2

18

*mf*

*mf*

4 2 3 3 1 2 3 4

22 3 2 2

Gtr. 1

Gtr. 2

26

Gtr. 1

Gtr. 2

31 2 2

Gtr. 1

Gtr. 2

36 2 2

Gtr. 1

2.e Var.

Gtr. 2

*f*

*mf*

40 2 2

Gtr. 1

Gtr. 2

44

Gtr. 1

Gtr. 2

1 2 1 1

48

Gtr. 1

Gtr. 2

52

Gtr. 1

Gtr. 2

Mineur  
Larghetto

*p*

56

Gtr. 1

Gtr. 2

60

Gtr. 1

Gtr. 2

I

II

*f*

1 4 1 2 3 4

64

Gtr. 1

Gtr. 2

68

Gtr. 1

Gtr. 2

*p* *f*

3 4 3

72

Gtr. 1

Gtr. 2

*p* *p* *f*

4 3 2

76

Gtr. 1

Gtr. 2

*p* *p*

1 3 2 1 2

80

Gtr. 1

Gtr. 2

*pp* *p*

Allegretto non troppo

84

Gtr. 1

Gtr. 2

*p*

88

Gtr. 1

Gtr. 2

*f*

II

*f*

4

3

92

Gtr. 1

Gtr. 2

*p*

*p*

4

1

1

96

Gtr. 1

Gtr. 2

*f*

*f*

1

2

100

Gtr. 1

Gtr. 2

2

104

Gtr. 1

Gtr. 2

108

Gtr. 1

Gtr. 2

*p*

112

Gtr. 1

Gtr. 2

116

Gtr. 1

Gtr. 2

*f*

IX

120

Gtr. 1

Gtr. 2

124 I

Gtr. 1

Gtr. 2

① ③

128

Gtr. 1

Gtr. 2

4 1 3 3

*p*

132

Gtr. 1

Gtr. 2

3 1

*f* *p*

136

Gtr. 1

Gtr. 2

*f* *p*

140

Gtr. 1

Gtr. 2

3

*p*

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

*f*

*f*

2

160

Gtr. 1

Gtr. 2

*p*

*p*

1

4



164

Gtr. 1

Gtr. 2

Musical notation for guitar system 1, measures 164-167. Gtr. 1 has a melodic line with fingerings 1, 1, 4, 3, 3, 4. Gtr. 2 has a rhythmic accompaniment of eighth notes.

168

Gtr. 1

Gtr. 2

Musical notation for guitar system 2, measures 168-171. Gtr. 1 has a melodic line with fingerings 1, 3. Gtr. 2 has a rhythmic accompaniment of eighth notes.

172

Gtr. 1

Gtr. 2

Musical notation for guitar system 3, measures 172-175. Gtr. 1 has a melodic line with fingerings 4, 1, 3, 4, 4. Gtr. 2 has a rhythmic accompaniment of eighth notes.

176

Gtr. 1

Gtr. 2

*f*

Musical notation for guitar system 4, measures 176-179. Gtr. 1 has a melodic line. Gtr. 2 has a rhythmic accompaniment of eighth notes. A forte (*f*) dynamic marking is present.

180

Gtr. 1

Gtr. 2

II

Musical notation for guitar system 5, measures 180-183. Gtr. 1 has a melodic line. Gtr. 2 has a rhythmic accompaniment of eighth notes. A second ending (II) is marked.

184

Gtr. 1

Gtr. 2

4

188

Gtr. 1

Gtr. 2

192

Gtr. 1

Gtr. 2

196

Gtr. 1

Gtr. 2

*p*

200

Gtr. 1

Gtr. 2

204

Gtr. 1

Gtr. 2

*f*

*f*

3 1 2 1 4

208

Gtr. 1

Gtr. 2

212

Gtr. 1

Gtr. 2

216

Gtr. 1

Gtr. 2

220

Gtr. 1

Gtr. 2

*p*

*p*

4 1

224

Gtr. 1

Gtr. 2

*f*

*f*

Detailed description: This system contains measures 224 through 228. The key signature is one sharp (F#). The first guitar part (Gtr. 1) features a melodic line with eighth and sixteenth notes, including slurs and accents. The second guitar part (Gtr. 2) provides a rhythmic accompaniment with chords and single notes. A dynamic marking of *f* (forte) is present in both parts starting at measure 226.

229

Gtr. 1

Gtr. 2

2

Detailed description: This system contains measures 229 through 233. The key signature remains one sharp. The first guitar part (Gtr. 1) has a more complex melodic line with many sixteenth notes and slurs. A second measure rest '2' is indicated above the first measure of this system. The second guitar part (Gtr. 2) continues with a steady accompaniment of chords.

234

Gtr. 1

Gtr. 2

Detailed description: This system contains measures 234 through 238. The first guitar part (Gtr. 1) features a melodic line with some chords and rests. The second guitar part (Gtr. 2) continues with a rhythmic accompaniment. The system concludes with a double bar line.

Andante

Guitar 1

DUETTO III

Guitar 2

*mf*

*mf*

4

2

Gtr. 1

Gtr. 2

5

4

2

Gtr. 1

Gtr. 2

9

4

Gtr. 1

Gtr. 2

13

*f*

Gtr. 1

Gtr. 2

17

*f*

1 4

22 *Fin.*  
Gtr. 1 *mf*  
Gtr. 2 *mf*

27  
Gtr. 1  
Gtr. 2

31  
Gtr. 1 *f*  
Gtr. 2 *f*

35  
Gtr. 1  
Gtr. 2

39  
Gtr. 1  
Gtr. 2

43

Gtr. 1

Gtr. 2

47

Gtr. 1

Gtr. 2

3 1 2 1 2 3 1

51

Gtr. 1

Gtr. 2

3 2 1

# Allegretto Grazioso

This musical score is for two guitars, labeled "Guitar 1" and "Guitar 2". The piece is in 6/8 time, indicated by the "6/8" symbol at the top. The key signature consists of three sharps (F#, C#, G#). The score is divided into five systems, each with two staves. The first system starts with a dynamic marking of *p* (piano) and includes a circled "S" symbol. The second system begins with a measure number "4" and features a triplet of eighth notes in the second guitar part. The third system starts at measure "8" and includes a circled "S" symbol. The fourth system begins at measure "12" and features a triplet of eighth notes in the first guitar part. The fifth system starts at measure "16" and includes a dynamic marking of *f* (forte) and a circled "S" symbol. The notation includes various rhythmic values, accidentals, and articulation marks such as slurs and accents.



20 Fin.

Gtr. 1

Gtr. 2 V.S.

24

Gtr. 1

Gtr. 2

*mf* *p*

28

Gtr. 1

Gtr. 2

32

Gtr. 1

Gtr. 2

36

Gtr. 1

Gtr. 2

40

Gtr. 1

Gtr. 2

*f*

2 4

44

Gtr. 1

Gtr. 2

48

Gtr. 1

Gtr. 2

1 1 1

52

Gtr. 1

Gtr. 2

1 1 4 4 3 3 3

*p*

56

Gtr. 1

Gtr. 2

2

60

Gtr. 1

Gtr. 2

64

Gtr. 1

Gtr. 2

D.C.

*f*

*f*

68

Gtr. 1

Gtr. 2

72

Gtr. 1

Gtr. 2

II

76

Gtr. 1

Gtr. 2

4 4

80

Gtr. 1

Gtr. 2

4 2 3

84

Gtr. 1

Gtr. 2

5c. Touches.

88

Gtr. 1

Gtr. 2

1 4

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

115

Gtr. 1

Gtr. 2

119

Gtr. 1

Gtr. 2

Detailed description: This system contains measures 119 through 122. The key signature has three sharps (F#, C#, G#). Gtr. 1 (treble clef) plays a melodic line: measure 119 (B4, C5, D5, E5), measure 120 (D5, C5, B4, A4), measure 121 (G4, F4, E4, D4), and measure 122 (C4, B3, A3, G3). Slurs and accents are used throughout. Gtr. 2 (treble clef) plays a rhythmic accompaniment of eighth notes: measure 119 (B4, C5, D5, E5), measure 120 (D5, C5, B4, A4), measure 121 (G4, F4, E4, D4), and measure 122 (C4, B3, A3, G3).

123

Gtr. 1

Gtr. 2

Detailed description: This system contains measures 123 through 126. The key signature has three sharps. Gtr. 1 (treble clef) continues the melodic line: measure 123 (B4, C5, D5, E5), measure 124 (D5, C5, B4, A4), measure 125 (G4, F4, E4, D4), and measure 126 (C4, B3, A3, G3). Gtr. 2 (treble clef) continues the rhythmic accompaniment of eighth notes: measure 123 (B4, C5, D5, E5), measure 124 (D5, C5, B4, A4), measure 125 (G4, F4, E4, D4), and measure 126 (C4, B3, A3, G3).

127

Gtr. 1

Gtr. 2

D.C.

Detailed description: This system contains measures 127 through 129. The key signature has three sharps. Gtr. 1 (treble clef) plays a melodic line: measure 127 (B4, C5, D5, E5), measure 128 (D5, C5, B4, A4), measure 129 (G4, F4, E4, D4). The system ends with a double bar line and a repeat sign. Gtr. 2 (treble clef) is silent throughout this system. The instruction "D.C." is written below the system.

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

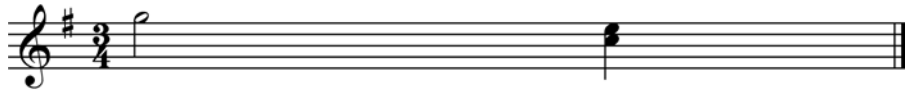


Sats 2

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 4<sup>8</sup>

A PARIS

A la Lyre Moderne, chez M<sup>rs</sup> BENOIT et MEISSONNIER, M<sup>rs</sup> de Musique et d'Instruments,  
Rue de Richelieu, N<sup>o</sup> 20.

*Benoit*

V<sup>12</sup>  
V<sup>m</sup> e 4765

# LA DOM QUICHOTTE

Guitar 1

No 1

Guitar 2

1 2 4 2 3

4 II

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

20

Gtr. 1

Gtr. 2

Detailed description: This system contains measures 20 through 23. Gtr. 1 (top staff) starts with a treble clef and a key signature of one sharp (F#). Measure 20 has notes G4, A4, B4, C5. Measure 21 has notes G4, A4, B4, C5, D5. Measure 22 has notes G4, A4, B4, C5, D5, E5. Measure 23 has notes G4, A4, B4, C5, D5, E5. Gtr. 2 (bottom staff) starts with a treble clef. Measure 20 has notes G3, A3, B3, C4. Measure 21 has notes G3, A3, B3, C4, D4. Measure 22 has notes G3, A3, B3, C4, D4, E4. Measure 23 has notes G3, A3, B3, C4, D4, E4. A '2' above the staff in measure 23 indicates a second ending.

24

Gtr. 1

Gtr. 2

3

Detailed description: This system contains measures 24 through 27. Gtr. 1 (top staff) starts with a treble clef and a key signature of one sharp (F#). Measure 24 has notes G4, A4, B4, C5. Measure 25 has notes G4, A4, B4, C5, D5. Measure 26 has notes G4, A4, B4, C5, D5, E5. Measure 27 has notes G4, A4, B4, C5, D5, E5. Gtr. 2 (bottom staff) starts with a treble clef. Measure 24 has notes G3, A3, B3, C4. Measure 25 has notes G3, A3, B3, C4, D4. Measure 26 has notes G3, A3, B3, C4, D4, E4. Measure 27 has notes G3, A3, B3, C4, D4, E4. A '3' above the staff in measure 25 indicates a triplet. A double bar line with a repeat sign (⌘) is at the end of measure 27.

# LA BOUILLOTTE

Guitar 1

No 2

Guitar 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

15 3 1 1

Gtr. 1

Gtr. 2

18 3 3 3 3 II 3

Gtr. 1

Gtr. 2

21 4

Gtr. 1

Gtr. 2

24 3

Gtr. 1

Gtr. 2

# LA SIRENE

Guitar 1  
No 3  
Guitar 2

3 4 4 3 4

3 2 4 3 4

6 2 4

9 2

12 2 1



15 §

Gtr. 1

Gtr. 2

18

Gtr. 1

Gtr. 2

21

Gtr. 1

Gtr. 2

24 §

Gtr. 1

Gtr. 2

LA DULCINEE

Guitar 1

No 4

Guitar 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

20

Gtr. 1

Gtr. 2

1 II 2

1 4 1 2 2

24

Gtr. 1

Gtr. 2

3 2 3 II

2 *pouce*

28

Gtr. 1

Gtr. 2

2

2

32

Gtr. 1

Gtr. 2

2 3 3 3

2 3 3

⌘

# LA MERLIFLOR

Guitar 1  
No 5

Guitar 2

Gtr. 1

Gtr. 2

8

12

16

The musical score is arranged in five systems, each with two staves. The first system is labeled 'Guitar 1 No 5' and 'Guitar 2'. The first system has a 7/4 time signature and a repeat sign at the beginning. The second system is labeled 'Gtr. 1' and 'Gtr. 2' and has a 4/4 time signature. The third system is also labeled 'Gtr. 1' and 'Gtr. 2'. The fourth system is labeled 'Gtr. 1' and 'Gtr. 2'. The fifth system is labeled 'Gtr. 1' and 'Gtr. 2' and ends with a double bar line and a repeat sign. Fingering numbers (1-4) are placed above notes throughout the score. A '7' is placed above a note in the second system, and an '8' is placed above the first note of the third system. A '12' is placed above the first note of the fourth system, and a '16' is placed above the first note of the fifth system.

20

Gtr. 1

Gtr. 2

24

Gtr. 1

Gtr. 2

LA GAIETE

Guitar 1

No 6

Guitar 2

3 4 4 3 2 2 4

pouce

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

1 2 1 4 4

pouce

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

4 2

20

Gtr. 1

Gtr. 2

3 4 3

24

Gtr. 1

Gtr. 2

4

# VALZE

Guitar 1  
No 1  
Guitar 2

4 4 4

Gtr. 1  
Gtr. 2

4 4 2 4

Gtr. 1  
Gtr. 2

8 4 3 4

Gtr. 1  
Gtr. 2

12

Gtr. 1  
Gtr. 2

16 fin TRIO

16 fin TRIO



20

Gtr. 1

Gtr. 2

24

Gtr. 1

Gtr. 2

28

Gtr. 1

Gtr. 2

32

Gtr. 1

Gtr. 2

D.C.

# VALZE

Guitar 1  
No. 2

Guitar 2

III 4 3 4 4

Gtr. 1

Gtr. 2

4 4 2 1 2 2

Gtr. 1

Gtr. 2

2 3 4 3 4

Gtr. 1

Gtr. 2

12

Gtr. 1

Gtr. 2

fin TRIO

16

20 4 4 4

Gtr. 1

Gtr. 2

24

Gtr. 1

Gtr. 2

28 1 3 3 4

Gtr. 1

Gtr. 2

32

Gtr. 1

Gtr. 2

D.C.

VALZE

Guitar 1  
No. 3  
Guitar 2

Gtr. 1  
Gtr. 2

Gtr. 1  
Gtr. 2

Gtr. 1  
Gtr. 2

Gtr. 1  
Gtr. 2

fin TRIO

20

2 3 2 1 4

Gtr. 1

Gtr. 2

24

Gtr. 1

Gtr. 2

28

2 2

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

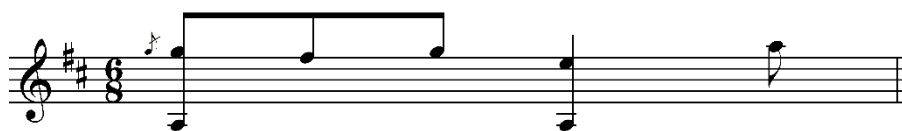
Op. 49, Nr. 2 «La Bouillotte»

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

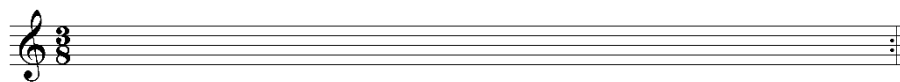
1. Begge stemmene notert i 2/4



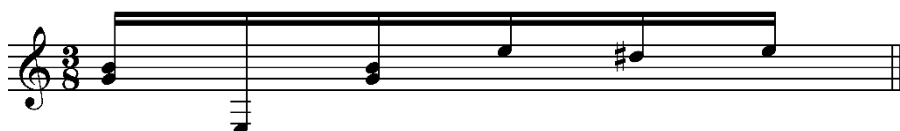
2. Takt 2, Gitar 2



3. Takt 17, Gitar 2

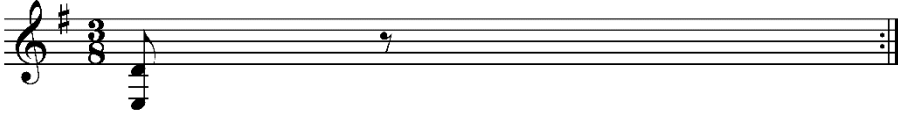


4. Takt 32, Gitar 1



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)



1780  
Divertissement pour les Commencans

ou

CHOIX DE 24 ARIETTES CONNUES

ARRANGÉES

Par deux Guitares ou Guitare seule  
et divisées en quatre Pot-Pourris,

Sur

**FERDINANDO CARULLI.**

Opéra 52 ——— Par C. F.

À PARIS

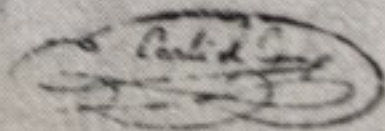
Chez CARLI, V. de Rouen, Palais de Justice et de la Cour de Commerce.

Plus au Grand des Mathes vis à vis de la Marais.

Paris le 11 Mars

Depuis 2 de Bibliothèque Nationale

3362



# Premier Pot-Pourri

Larghetto

Guitar 1  
No 1

Guitar 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

**Allegretto**

Guitar 1  
No 2  
Guitar 2

3 4 2 3

Gtr. 1  
Gtr. 2

5 2 3

Gtr. 1  
Gtr. 2

11 2

Gtr. 1  
Gtr. 2

17 1 2 1 2  
2 3 4 4

Gtr. 1  
Gtr. 2

23 1 2 1 3 4 3

Larghetto

Guitar 1  
No 3  
Guitar 2

Gtr. 1  
Gtr. 2

Gtr. 1  
Gtr. 2

Gtr. 1  
Gtr. 2

Gtr. 1  
Gtr. 2

Andante

Guitar 1  
No 4  
Guitar 2

*p*

Gtr. 1  
Gtr. 2

Gtr. 1  
Gtr. 2

Gtr. 1  
Gtr. 2

Gtr. 1  
Gtr. 2

26

Gtr. 1

Gtr. 2

This system contains measures 26 through 30. Gtr. 1 (top staff) features a melodic line with eighth and quarter notes, including a sharp sign in the fifth measure. Gtr. 2 (bottom staff) provides a rhythmic accompaniment with eighth-note patterns. Fingering numbers 2, 3, 4, and 1 are indicated above the notes in measures 26-29. A dynamic marking of *f* and a fingering of 4 are present in measure 30.

31

Gtr. 1

Gtr. 2

This system contains measures 31 through 35. Gtr. 1 (top staff) continues the melodic line with quarter and eighth notes. Gtr. 2 (bottom staff) features a steady eighth-note accompaniment. A sharp sign is present in the first measure of this system. Fingering numbers 4 and 7 are indicated above notes in measures 31 and 33 respectively.

36

Gtr. 1

Gtr. 2

This system contains measures 36 through 40. Gtr. 1 (top staff) has a melodic line with quarter notes and a sharp sign in the second measure. Gtr. 2 (bottom staff) continues with eighth-note accompaniment. Fingering numbers 3, 4, and 1 are indicated above notes in measures 36, 37, and 39 respectively.

Larghetto

Guitar 1  
No 5  
Guitar 2

4

Gtr. 1  
Gtr. 2

Gtr. 1  
Gtr. 2

4

Gtr. 1  
Gtr. 2

4



Andantino

Guitar 1  
No 6

Guitar 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

25

Gtr. 1

Gtr. 2

Detailed description: This system contains measures 25 through 29. The key signature is two sharps (F# and C#). Gtr. 1 (top staff) starts with a treble clef and a key signature of two sharps. It features a sequence of chords and melodic lines. In measure 29, there is a triplet of eighth notes with fingerings 2 and 3 indicated above. Gtr. 2 (bottom staff) starts with a bass clef and a key signature of two sharps. It features a sequence of chords and melodic lines. In measure 29, there is a double bar line followed by a chord with a fingering of 2 indicated above.

30

Gtr. 1

Gtr. 2

Detailed description: This system contains measures 30 through 34. The key signature is two sharps (F# and C#). Gtr. 1 (top staff) starts with a treble clef and a key signature of two sharps. It features a sequence of chords and melodic lines. In measure 34, there is a double bar line followed by a chord with a fingering of 7 indicated above. Gtr. 2 (bottom staff) starts with a bass clef and a key signature of two sharps. It features a sequence of chords and melodic lines. In measure 30, there is a double bar line followed by a chord with a fingering of 2 indicated above. In measure 34, there is a double bar line followed by a chord with a fingering of 7 indicated above.

# Second Pot-Pourri

Andantino

Guitar 1

No 7

Guitar 2

*mf*

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Allegretto

Guitar 1  
No 8  
Guitar 2

2  
*mf*  
1 2

Gtr. 1  
Gtr. 2

4  
4  
4

Gtr. 1  
Gtr. 2

8  
4  
3  
2  
II  
3  
4

Gtr. 1  
Gtr. 2

12  
2  
II  
II  
2  
II

Gtr. 1  
Gtr. 2

16  
4  
3  
4  
3

20

Gtr. 1

Gtr. 2

Detailed description: This system contains measures 20 through 23. The key signature is one sharp (F#). The first staff (Gtr. 1) features a melodic line with eighth and quarter notes, including a half note with a fermata in measure 22. The second staff (Gtr. 2) provides a rhythmic accompaniment with chords and single notes, mirroring the melodic phrasing.

24

Gtr. 1

Gtr. 2

Detailed description: This system contains measures 24 and 25. The key signature remains one sharp (F#). In measure 24, Gtr. 1 plays a melodic line and Gtr. 2 plays a chordal accompaniment. In measure 25, both parts are silent, indicated by whole rests with fermatas.

Andante

Guitar 1

No 9

Guitar 2

*p* *f*

Gtr. 1

Gtr. 2

*p* *f*

Gtr. 1

Gtr. 2

*p* *f*

Gtr. 1

Gtr. 2

*p* *f*

Gtr. 1

Gtr. 2

*p* *f*

Maestoso

Guitar 1  
No 10

Guitar 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Poco Allegretto

Guitar 1

No 11

*mf*

Guitar 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Musical notation for measures 1-5. The score is in 2/4 time with a key signature of one flat (B-flat). Measure 1 starts with a treble clef and a dynamic marking of *mf*. Fingerings are indicated: 4 for the first note in measure 1, 3 for the first note in measure 2, and 1 and 4 for the first and fourth notes in measure 3.

Musical notation for measures 6-10. Measure 6 begins with a treble clef and a measure rest. Fingerings are 3 for the first note in measure 6, 3 for the first note in measure 7, 2 for the first note in measure 8, and 1 for the first note in measure 9. The bass line continues with a rhythmic pattern.

Musical notation for measures 11-15. Measure 11 starts with a treble clef. Fingerings are 4 for the first note in measure 11, 2 for the first note in measure 12, 3 for the first note in measure 13, and 2 for the first note in measure 14. The bass line features a consistent eighth-note pattern.

Musical notation for measures 16-20. Measure 16 begins with a treble clef and a measure rest. A fingering of 4 is shown for the first note in measure 16. The bass line continues with its rhythmic accompaniment.

Musical notation for measures 21-25. Measure 21 starts with a treble clef. Fingerings are 3, 1, 4 for the first three notes in measure 23, and 4, 1, 1 for the first three notes in measure 24. The piece concludes with a double bar line in measure 25.



Allegretto<sub>2</sub>

Guitar 1  
No 12  
Guitar 2

Gtr. 1  
Gtr. 2

Gtr. 1  
Gtr. 2

Gtr. 1  
Gtr. 2

Gtr. 1  
Gtr. 2

# Troisieme Pot-Pourri

Maestoso 4

Guitar 1  
No 13

Guitar 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Larghetto

Guitar 1  
No 14  
Guitar 2

3 4 3

*p*

3

Detailed description: This system contains the first three measures of the piece. The key signature has one sharp (F#) and the time signature is 6/8. Measure 1: Guitar 1 has a triplet of eighth notes (D4, E4, F#4) and a quarter note (G4). Guitar 2 has a triplet of eighth notes (D3, E3, F#3) and a quarter note (G3). Measure 2: Guitar 1 has a quarter note (D4), an eighth note (E4), and a quarter note (F#4). Guitar 2 has a quarter note (D3), an eighth note (E3), and a quarter note (F#3). Measure 3: Guitar 1 has a quarter note (D4), an eighth note (E4), and a quarter note (F#4). Guitar 2 has a quarter note (D3), an eighth note (E3), and a quarter note (F#3).

Gtr. 1  
Gtr. 2

4 3 4

*f*

Detailed description: This system contains measures 4, 5, and 6. Measure 4: Guitar 1 has a quarter rest, followed by eighth notes (F#4, G4, A4). Guitar 2 has a quarter rest, followed by eighth notes (F#3, G3, A3). Measure 5: Guitar 1 has a quarter note (D4), an eighth note (E4), and a quarter note (F#4). Guitar 2 has a quarter note (D3), an eighth note (E3), and a quarter note (F#3). Measure 6: Guitar 1 has a quarter note (D4), an eighth note (E4), and a quarter note (F#4). Guitar 2 has a quarter note (D3), an eighth note (E3), and a quarter note (F#3).

Gtr. 1  
Gtr. 2

8 3 2 2 3

*p*

4 0 3

Detailed description: This system contains measures 7, 8, and 9. Measure 7: Guitar 1 has a quarter rest, followed by eighth notes (F#4, G4, A4). Guitar 2 has a quarter rest, followed by eighth notes (F#3, G3, A3). Measure 8: Guitar 1 has a quarter note (D4), an eighth note (E4), and a quarter note (F#4). Guitar 2 has a quarter note (D3), an eighth note (E3), and a quarter note (F#3). Measure 9: Guitar 1 has a quarter note (D4), an eighth note (E4), and a quarter note (F#4). Guitar 2 has a quarter note (D3), an eighth note (E3), and a quarter note (F#3).

Gtr. 1  
Gtr. 2

12 3

Detailed description: This system contains measures 10, 11, and 12. Measure 10: Guitar 1 has a quarter note (D4), an eighth note (E4), and a quarter note (F#4). Guitar 2 has a quarter note (D3), an eighth note (E3), and a quarter note (F#3). Measure 11: Guitar 1 has a quarter note (D4), an eighth note (E4), and a quarter note (F#4). Guitar 2 has a quarter note (D3), an eighth note (E3), and a quarter note (F#3). Measure 12: Guitar 1 has a quarter note (D4), an eighth note (E4), and a quarter note (F#4). Guitar 2 has a quarter note (D3), an eighth note (E3), and a quarter note (F#3).

Gtr. 1  
Gtr. 2

16 3 4

Detailed description: This system contains measures 13, 14, and 15. Measure 13: Guitar 1 has a quarter rest, followed by eighth notes (F#4, G4, A4). Guitar 2 has a quarter rest, followed by eighth notes (F#3, G3, A3). Measure 14: Guitar 1 has a quarter note (D4), an eighth note (E4), and a quarter note (F#4). Guitar 2 has a quarter note (D3), an eighth note (E3), and a quarter note (F#3). Measure 15: Guitar 1 has a quarter note (D4), an eighth note (E4), and a quarter note (F#4). Guitar 2 has a quarter note (D3), an eighth note (E3), and a quarter note (F#3).

Andante

Guitar 1  
No 15

Guitar 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Andantino

Guitar 1  
No 16

*p*

3 1 2 1 3 2

Gtr. 1

4

Gtr. 1

7

Gtr. 1

10

4 2 4 3 4 4

Gtr. 1

13

Andante

Guitar 1

No 17

Guitar 2

*mf*

4 4 4

Gtr. 1

Gtr. 2

5 4 3 4

Gtr. 1

Gtr. 2

4 4 3 2

Gtr. 1

Gtr. 2

13 4 4 4

Andantino

Guitar 1

No 18

Guitar 2

*p*

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

15

Gtr. 1

Gtr. 2

19

Gtr. 1

Gtr. 2

23

Gtr. 1

Gtr. 2

2 1 4 1 1

4 4

26

Gtr. 1

Gtr. 2

*f*

29

Gtr. 1

Gtr. 2



# Quatrieme Pot-Pourri

Larghetto

Guitar 1

No 19

Guitar 2

Measures 1-4: The score is in G major (one sharp) and 2/4 time. The tempo is marked 'Larghetto'. The first system shows the beginning of the piece. The guitar parts are in a 2/4 time signature. The first guitar part (Guitar 1) has a treble clef and a key signature of one sharp. The second guitar part (Guitar 2) has a bass clef and a key signature of one sharp. The first measure of Guitar 1 has a dynamic marking of *p* and a fingering of II. The first measure of Guitar 2 has a fingering of 4. The second measure of Guitar 1 has a fingering of 4. The second measure of Guitar 2 has a fingering of II. The third measure of Guitar 1 has a fingering of II. The third measure of Guitar 2 has a fingering of 4. The fourth measure of Guitar 1 has a fingering of 2. The fourth measure of Guitar 2 has a fingering of II.

Gtr. 1

Gtr. 2

Measures 5-8: The score continues with measures 5-8. The first guitar part (Gtr. 1) has a treble clef and a key signature of one sharp. The second guitar part (Gtr. 2) has a bass clef and a key signature of one sharp. The fifth measure of Gtr. 1 has a fingering of 2. The fifth measure of Gtr. 2 has a fingering of 2. The sixth measure of Gtr. 1 has a fingering of 4. The sixth measure of Gtr. 2 has a fingering of 1. The seventh measure of Gtr. 1 has a fingering of 1. The seventh measure of Gtr. 2 has a fingering of 1. The eighth measure of Gtr. 1 has a fingering of II. The eighth measure of Gtr. 2 has a fingering of 4.

Gtr. 1

Gtr. 2

Measures 9-12: The score continues with measures 9-12. The first guitar part (Gtr. 1) has a treble clef and a key signature of one sharp. The second guitar part (Gtr. 2) has a bass clef and a key signature of one sharp. The ninth measure of Gtr. 1 has a fingering of 3. The ninth measure of Gtr. 2 has a fingering of II. The tenth measure of Gtr. 1 has a fingering of 2. The tenth measure of Gtr. 2 has a fingering of 2. The eleventh measure of Gtr. 1 has a fingering of 4. The eleventh measure of Gtr. 2 has a fingering of 4. The twelfth measure of Gtr. 1 has a fingering of 2. The twelfth measure of Gtr. 2 has a fingering of 2.

Gtr. 1

Gtr. 2

Measures 13-16: The score continues with measures 13-16. The first guitar part (Gtr. 1) has a treble clef and a key signature of one sharp. The second guitar part (Gtr. 2) has a bass clef and a key signature of one sharp. The thirteenth measure of Gtr. 1 has a fingering of 2. The thirteenth measure of Gtr. 2 has a fingering of 2. The fourteenth measure of Gtr. 1 has a fingering of 3. The fourteenth measure of Gtr. 2 has a fingering of 3. The fifteenth measure of Gtr. 1 has a fingering of 4. The fifteenth measure of Gtr. 2 has a fingering of 4. The sixteenth measure of Gtr. 1 has a fingering of 2. The sixteenth measure of Gtr. 2 has a fingering of 2.

Andantino

Guitar 1  
No 20  
mf

Guitar 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Andante

Guitar 1  
No 21  
Guitar 2

*p*

3

3 2

4

Detailed description: This system shows the first four measures of the piece. The tempo is marked 'Andante' and the dynamics are 'p' (piano). The music is in 2/4 time. Guitar 1 plays a melodic line starting with a quarter rest, followed by quarter notes G4, A4, B4, and C5. A triplet of eighth notes (G4, A4, B4) is marked with a '3'. Guitar 2 plays a rhythmic accompaniment of eighth notes, starting with a quarter rest, followed by eighth notes G3, A3, B3, and C4. A triplet of eighth notes (G3, A3, B3) is marked with a '3', and a quarter note C4 is marked with a '4'. The key signature has one sharp (F#).

Gtr. 1

Gtr. 2

4

4 3 1 2

Detailed description: This system covers measures 4 through 7. Guitar 1 continues the melodic line with quarter notes D5, E5, F#5, and G5. A triplet of eighth notes (D5, E5, F#5) is marked with a '3'. Guitar 2 continues the eighth-note accompaniment. A triplet of eighth notes (D4, E4, F#4) is marked with a '3', and a quarter note G4 is marked with a '4'. The key signature has one sharp (F#).

Gtr. 1

Gtr. 2

9

3

Detailed description: This system covers measures 8 through 11. Guitar 1 plays quarter notes A5, B5, C6, and B5. A triplet of eighth notes (A5, B5, C6) is marked with a '3'. Guitar 2 plays eighth notes, with a triplet of eighth notes (A4, B4, C5) marked with a '3'. The key signature has one sharp (F#).

Gtr. 1

Gtr. 2

14

3

3 4 4

Detailed description: This system covers measures 12 through 15. Guitar 1 plays quarter notes C6, B5, A5, and G5. A triplet of eighth notes (C6, B5, A5) is marked with a '3'. Guitar 2 plays eighth notes, with a triplet of eighth notes (C5, D5, E5) marked with a '3', and quarter notes F#5 and G5 marked with '4's. The key signature has one sharp (F#).

Gtr. 1

Gtr. 2

19

3

Detailed description: This system covers measures 16 through 19. Guitar 1 plays quarter notes F#5, E5, D5, and C5. A triplet of eighth notes (F#5, E5, D5) is marked with a '3'. Guitar 2 plays eighth notes, with a triplet of eighth notes (F#4, G4, A4) marked with a '3'. The key signature has one sharp (F#).

Andantino

Guitar 1  
No 22

Guitar 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Gtr. 1

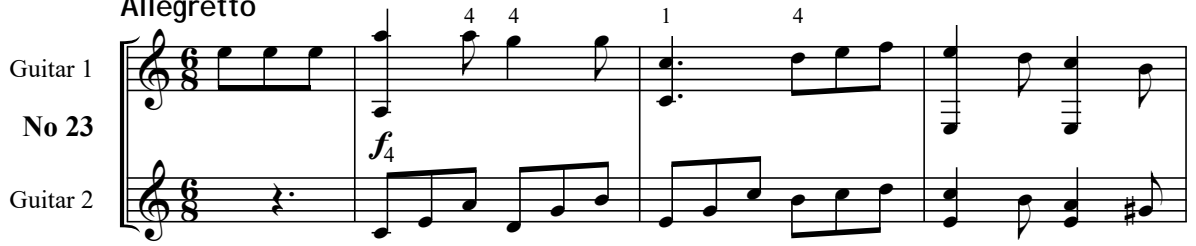
Gtr. 2

Gtr. 1

Gtr. 2

Allegretto

Guitar 1  
No 23  
Guitar 2



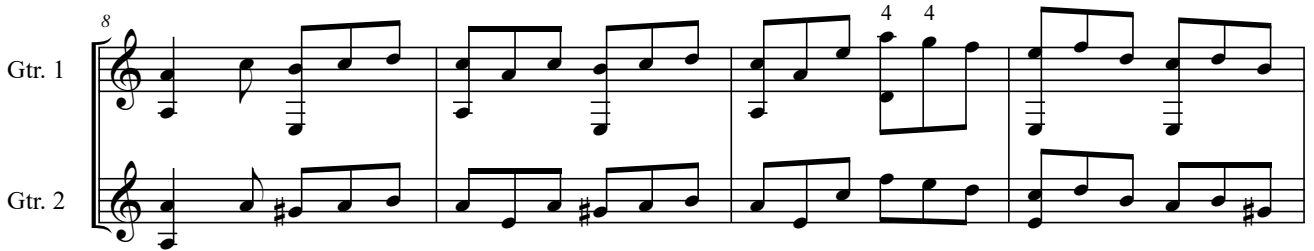
Musical score for Guitars 1 and 2, measures 1-4. The score is in 6/8 time. Guitar 1 has fingerings 4, 4, 1, 4 above measures 2, 3, and 4. A dynamic marking *f*<sub>4</sub> is present in measure 2.

Gtr. 1  
Gtr. 2



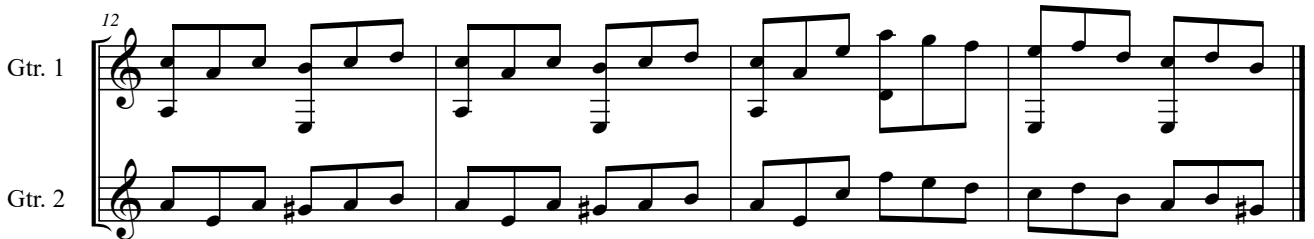
Musical score for Guitars 1 and 2, measures 4-7. Fingerings 4 and 2 are indicated above measures 5 and 6 respectively.

Gtr. 1  
Gtr. 2



Musical score for Guitars 1 and 2, measures 8-11. Fingerings 4 and 4 are indicated above measures 9 and 10 respectively.

Gtr. 1  
Gtr. 2



Musical score for Guitars 1 and 2, measures 12-15. The score concludes with a double bar line.

Allegretto

Guitar 1  
No 24

Guitar 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

Gtr. 1

Gtr. 2

26 II 4 3 2 3

Gtr. 1

Gtr. 2

31 2 3 4

Gtr. 1

Gtr. 2

36 4 3

Gtr. 1

Gtr. 2

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

4

121

Gtr. 1

Gtr. 2

2

Divertissement pour les Commencans ou Choix De 24 Ariettes Connues

Arrangees Pour deux Guitares ou Guitare seule

et divisees en quatre Pot-Pourris

par Ferdinando Carulli Opera 52

Paris 1812

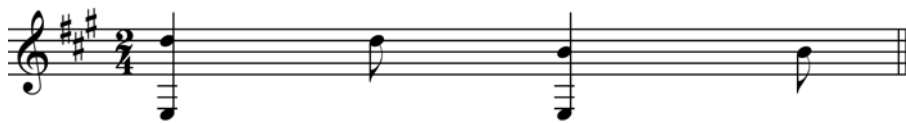
Original: Bibliotheque Nationale Paris

Appendiks 1

Endring av originalnoter – trykkfeil

Op. 52, Nr. 2

Takt 3, Gitar 1



Op 52, Nr. 3

Takt 11-12, Gitar 2



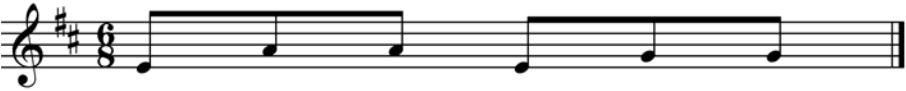
Op. 52, Nr. 5

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

**Andantino**



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)

