

COMPOSITIONS

POUR

GITARE

PAR



MATTEO CARCASSI

| | M. Pf. | | M. Pf. |
|---|--------|---|--------|
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| " 25. 2 ^{me} Recueil de 8 Divertissements | 1 50 | | |

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LA HONGROISE.

N^o 1. THEME

1^e VARIA.

2^e VARIA.

3^e VARIA.

4^e VARIA.

p 8^e Pos. *mf* *p*

mf *p*

mf 8^e Pos. *sf* *f*

5^e VARIA.

f

mf *f*

sf *sf* *sf*

f pouce

ff

AUSSITOT QUE LA LUMIERE.

Moderato.

N^o 2. THEME

The Theme section consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is marked *mf*. The second staff continues the melody and includes a dynamic marking of *sf*. The third staff features a repeat sign and includes dynamic markings of *f* and *sf*. The fourth staff concludes the theme with a double bar line and includes dynamic markings of *mf* and *sf*.

1^e VARIA.

The 1st Variation section consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is marked *mf*. The second staff starts with a dynamic marking of *p*. The third staff includes dynamic markings of *f* and *sf*. The fourth staff concludes the variation with a dynamic marking of *p*. The variation features more complex rhythmic patterns and articulation marks compared to the theme.

2^e
VARIA.

mf

p

mf

f

p

sf

sf

mf

3^e
VARIA.

stacc.

legerement p

f

sf

pouce

sf

4^e VARIA. *legerement.* *ff* 7^e Pos. 0 3 1 7^e Pos. 7^e Pos. 0 3

5^e Pos. 1 0 3 1 7^e Pos. 7^e Pos. 0 3 7^e Pos. 7^e Pos. 0 3

5^e VARIA. *mf* *stacc.* *p* *pouce* 1. 2.

AIR MONTAGNARD.

Nº 3. THEME

mf

mf

mf

1^{re} VARIA.

mf

dol.

4 1 3

2^e VARIA.

pp. *f*

mf *f*

f *p*

Majeur. *con espressione*

3^e VARIA. 



4^e VARIA. 





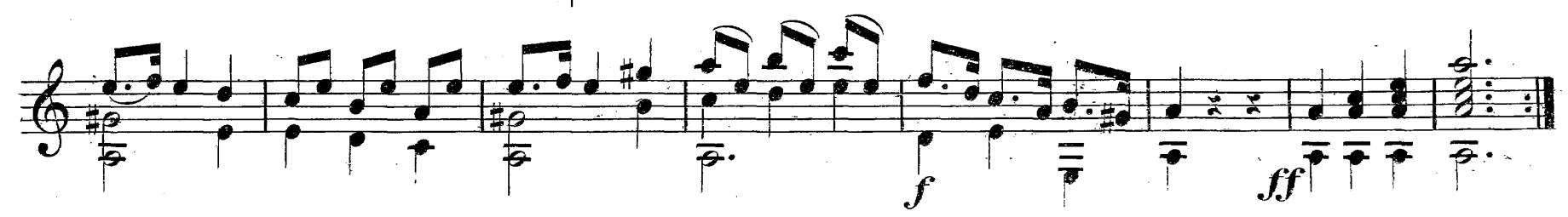


CODA.









DI TANTI PALPITI.

N^o 4. THEME

p

mf

p

f

CODA

1^e VARIA.

mf

f

mf

glissé

Musical staff 1: Treble clef, 2/4 time signature. Starts with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) dynamic. Includes a four-measure rest at the beginning.

Musical staff 2: Treble clef, 2/4 time signature. Starts with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. Includes a four-measure rest at the beginning.

Musical staff 3: Treble clef, 2/4 time signature. Starts with a forte (*f*) dynamic. Includes a four-measure rest at the beginning.

2^e
VARIA. *Plus lent.*

Musical staff 4: Treble clef, 2/4 time signature. Starts with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) dynamic, and ends with a forte (*f*) dynamic. Includes a four-measure rest at the beginning.

Musical staff 5: Treble clef, 2/4 time signature. Starts with a mezzo-forte (*mf*) dynamic, followed by a piano (*p*) dynamic, and ends with a sforzando (*sf*) dynamic. Includes a four-measure rest at the beginning.

Musical staff 6: Treble clef, 2/4 time signature. Starts with a sforzando (*sf*) dynamic.

cresc.

Musical staff 7: Treble clef, 2/4 time signature. Starts with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*), forte (*f*), sforzando (*sf*), and piano (*p*) dynamics. Includes a four-measure rest at the beginning.

stacc.

Musical staff 8: Treble clef, 2/4 time signature. Starts with a sforzando (*sf*) dynamic, followed by another sforzando (*sf*). Includes a four-measure rest at the beginning.

I^o Tempo..

3^e
VARIA.

The musical score consists of nine staves of music. The first staff is marked with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). It begins with a dynamic marking of *p*. The second staff is labeled "2^e Corde" and continues the melodic line. The third and fourth staves show a change in dynamics to *f*. The fifth and sixth staves continue with a dynamic of *mf*. The seventh staff features intricate fingering numbers (1, 3, 4, 4, 1, 4) and a dynamic of *f*. The eighth and ninth staves conclude the piece with a final *f* dynamic marking. The music is characterized by rapid sixteenth-note passages and a consistent rhythmic pulse.

4^e
VARIA.

Mineur.

The musical score consists of seven staves of music in a 2/4 time signature, written in a minor key. The first staff begins with a *mf* dynamic and includes fingering numbers 3, 2, 0, 2, 4, and 4. The second staff is marked *mf* and includes the instruction "9^e Pos." and fingering numbers 1, 4, 1, 4, 1, 4. The third staff starts with a *f* dynamic. The fourth staff also begins with a *f* dynamic. The fifth staff starts with a *f* dynamic. The sixth staff includes the instruction "9^e Pos." and features dynamics of *f* and *mf*. The seventh staff begins with a *f* dynamic and includes a *pp* dynamic marking. The score is filled with complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations.

Allegretto.

5^e
VARIA.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a 3/8 time signature, and a key signature of one sharp (F#). The music is marked with a piano (*p*) dynamic. The second staff features a forte (*f*) dynamic. The third staff includes a piano (*p*) dynamic followed by a forte (*f*) dynamic. The fourth staff shows a forte (*f*) dynamic, a piano (*p*) dynamic, and another forte (*f*) dynamic. The fifth staff is marked mezzo-forte (*mf*). The sixth staff continues with a mezzo-forte (*mf*) dynamic. The seventh staff features a mezzo-forte (*mf*) dynamic and a forte (*f*) dynamic. The eighth staff starts with a piano (*p*) dynamic, followed by a forte (*f*) dynamic, and then a section marked 'pouce' (pizzicato). The ninth staff is marked fortissimo (*ff*). The score includes various musical notations such as slurs, accents, and fingerings (e.g., 1, 2, 3, 4). The piece concludes with a double bar line.



DANSE FAVORITE DU BALLET D'ARSENE.

N^o 5. THEME

1^o VARIA.

2^e
VARIA.

The 2^e variation consists of six staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. It starts with a piano (*p*) dynamic and includes fingerings 1, 3, 4, and 5. A *pouce* (thumb) marking is present. The second staff continues with a mezzo-forte (*mf*) dynamic. The third and fourth staves feature a forte (*f*) dynamic. The fifth and sixth staves conclude the variation with a forte (*f*) dynamic and include fingerings 4, 2, 3, 1, 3, 2, 3, and 4.

3^e
VARIA.

The 3^e variation consists of three staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. It includes a *glissez* (glissando) marking. The second and third staves continue the melodic line with various articulations and dynamics.

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The staff contains a melodic line with eighth and sixteenth notes, and a bass line with quarter notes.

Musical staff 2: Treble clef, key signature of two sharps, 2/4 time signature. Continuation of the melodic and bass lines from the first staff.

4^e
VARIA. *mf*

Musical staff 3: Treble clef, key signature of two sharps, 3/4 time signature. The piece is marked *mf*. The staff features a melodic line with slurs and fingering numbers (2, 1, 1, 3, 1, 1) above the notes, and a bass line with quarter notes.

Musical staff 4: Treble clef, key signature of two sharps, 3/4 time signature. The piece is marked *f*. The staff features a melodic line with slurs and fingering numbers (1, 1) above the notes, and a bass line with quarter notes.

Musical staff 5: Treble clef, key signature of two sharps, 3/4 time signature. The piece is marked *p*. The staff features a melodic line with slurs and fingering numbers (1, 1) above the notes, and a bass line with quarter notes. The staff ends with a double bar line and the marking "10^e Pos."

Musical staff 6: Treble clef, key signature of two sharps, 3/4 time signature. The staff features a melodic line with slurs and fingering numbers (3, 4, 1, 4, 3, 2, 4, 1) above the notes, and a bass line with quarter notes.

Musical staff 7: Treble clef, key signature of two sharps, 3/4 time signature. The piece is marked *mf*. The staff features a melodic line with slurs and fingering numbers (4) above the notes, and a bass line with quarter notes.

Musical staff 8: Treble clef, key signature of two sharps, 3/4 time signature. The staff features a melodic line with slurs and fingering numbers (1, 1) above the notes, and a bass line with quarter notes.

5^e
VARIA.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The dynamics range from *p* (piano) to *f* (forte). The notation includes various rhythmic patterns, slurs, and accents. The second staff features a *mf* (mezzo-forte) dynamic. The third staff includes a repeat sign and a *f* dynamic. The fourth staff continues the melodic line. The fifth staff is marked with *f* and *sf* (sforzando) dynamics, and includes the instruction "9^e Pos." above the staff. The sixth staff continues with *sf* and *p* dynamics. The seventh staff features a triplet of eighth notes marked with a "3" above it. The eighth staff includes a *p* dynamic and a slur. The ninth and tenth staves continue the melodic and harmonic development with various rhythmic figures.

IL PLEUT BERGERE.

Andante sostenuto.

Nº 6. THEME

The musical score for the Theme is written in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. It begins with a dynamic marking of *mf*. The melody is characterized by a steady eighth-note accompaniment in the left hand and a more active melody in the right hand. The piece concludes with a *p* (piano) dynamic marking and a *sf* (sforzando) accent on the final chord.

1^e VARIA.

The first variation is written in the same key signature and time signature as the theme. It starts with a *p* (piano) dynamic marking. The melody is more rhythmic and features several triplet and sixteenth-note passages. The accompaniment remains consistent with the theme. The variation ends with a *mf* (mezzo-forte) dynamic marking, followed by a *sf* (sforzando) accent and a *p* (piano) dynamic marking on the final notes.

2^e
VARIA.

p

mf

mf

p

3^e
VARIA.

4^e Touche 12^e 4^e 12^e 4^e 4^e 5^e

Harm. - - - - - *p* - - - - - 9^e Pos. - - - - -

pp - - - - - *mf* - - - - -

mf - - - - - *p* - - - - - *cresc.* - - - - -

f - - - - - *dim.* - - - - -

p - - - - - *cresc.* - - - - - *p* - - - - -

f - - - - - *p* - - - - -

f - - - - - *p* - - - - - 4^e Pos. - - - - -

dol. Musical notation on a treble clef staff with a key signature of two sharps (F# and C#). The music consists of a series of chords and melodic lines, with fingerings 4, 1, 3, 2, 0, 1, 3 indicated.

Musical notation on a treble clef staff, continuing the piece with similar chordal and melodic textures and fingerings.

Musical notation on a treble clef staff, ending with the dynamic marking *cresc.*

Musical notation on a treble clef staff, starting with the marking *5^e Pos.* and ending with *4^e Touche* and *Harm.*. Fingerings 4, 0, 3, 1, 4, 0, 3 are shown.

Musical notation on a treble clef staff, continuing with *4^e Touche* and *Harm.* markings. Fingerings 1, 2, 1, 2, 4, 7 are indicated.

Musical notation on a treble clef staff, featuring triplets and starting with the dynamic marking *p*.

Musical notation on a treble clef staff, continuing the triplet-based melodic line.

Musical notation on a treble clef staff, ending with the dynamic marking *pp*.

COMPOSITIONS pour GUITARE

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METHODES & ETUDES. — SCHULEN & UEBUNGEN.

| | M. Pf. | | M. Pf. | | M. Pf. |
|--|--------|---|--------|--|--------|
| Bornhardt, J. H. C. Anweisung, die Guitarre zu spielen und zu stimmen. 2 ^{te} vermehrte Auflage. | 1 75 | propres à encourager les élèves dans leurs études. | | geeignet, die Schüler zu ihrem Studium anzufeuern. | |
| Carcassi, M. Méthode complète de Guitare. Op. 59. | 12 50 | Carcassi, M. Vollständige Guitarre-Schule. Op. 59. | 12 50 | Carcassi, M. 25 Etudes mélodiques et progressives. Op. 60, 1 ^{re} Suite de la Méthode. | 3 50 |
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| Suite 2 et 3. | 4 25 | Abth. 2 u. 3. | 4 25 | — 60 Leçons pour 2 Guitares, à l'usage des commençants. Op. 168. | 4 25 |
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SOLOS.

| | M. Pf. | | M. Pf. | | M. Pf. |
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| — 6 Airs variés d'une exécution brillante et facile. Op. 18. | 2 75 | Hanisch, F. Variationen. | — 75 | — Variations brillantes. Op. 12. | 1 — |
| — Fantaisie sur les plus jolis Airs de l'opéra Robin des bois (Der Freischütz). Op. 19. | — 50 | Horetzky, F. Valses brillantes. Op. 10. | — 50 | — Récréations des amateurs, Morceaux choisis des plus jolis opéras, soigneusement doigtés. Op. 13. | 1 50 |
| — Air suisse varié. Op. 20. | 1 50 | Rondo. Op. 11. | — 50 | Scheidler. Sonate. Op. 1. | 1 50 |
| — Les Récréations des commençants, ou Choix de 24 petites Pièces. Op. 21. | 2 — | — Grande Fantaisie. Op. 14. | — 75 | — Sonate. Op. 2. | 1 50 |
| — Air écossais de l'op. La Dame blanche. Op. 22. | 1 25 | | | — 5 Pièces. | 1 75 |
| — 12 Valses. Op. 23. | 1 — | | | Schneider, A. 12 Pièces instructives Op. 2. | 1 — |
| — Air des Mystères d'Isis, varié. Op. 24. | 1 50 | | | Vimeux, J. La Cracovienne, dansée par M ^{lle} Fanny Elssler, variée. | 1 — |
| — 2 ^{me} Recueil de 8 Divertissements. Op. 25. | 1 50 | | | Walzer, Favorit-Hopswalzer „Heirath' die Lisbeth“. | 25 |
| — 6 Caprices. Op. 26. | 1 75 | | | | |
| — 6 Fantaisies sur des motifs d'opéras favoris. | | | | | |
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| 2. Le Comte Ory. Op. 34. | 1 50 | | | | |
| 3. La Fiancée. Op. 35. | 1 50 | | | | |
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