



GRAND RECUEIL DE

Morceaux Progressifs

Pour la Guitare

Composés et Arrangés

P A R

FERDINANDO CARULLI.

Ce Recueil est divisé en deux parties.

La première contient dix-huit morceaux pour les commençants qui n'ont reçu que peu de leçons, et la difficulté de ces morceaux augmente progressivement jusqu'à la 3^e force.

La seconde partie contient douze Romances favorites de A. Roumaguesi, arrangées pour une ou deux Guitares.

Op. 333.

I^e Partie.

Prix 2. Frs.

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PREMIER EXERCICE.

ERSTE UEBUNG.

Les Chiffres posés dessus ou dessous les Notes, indiquent les doigts de la Main gauche, (1) l'Index, (2) le Medium, (3) l'Annulaire et (4) le petit doigt, le (0) indique une corde à vide.

Die Ziffern über und unter den Noten zeigen die Finger der linken Hand an, (1) den zweiten, (2) den dritten, (3) den vierten, und (4) den kleinen Finger, (0) bedeutet eine leere Saite.

Les Notes ayant une double queue ou qui sont posées dessous des Pausas ou d'autres Notes, doivent être pincées avec le pouce de la Main droite.

Die doppelt gestrichenen Noten, oder jene, welche unterhalb der Pausas oder anderer Notes noch mit einem Strich versehen sind, werden mit dem Daumen der rechten Hand gegriffen.

GAMME DE LA GUITARE PAR ROMAGNESI.

GUITARRE = TONLEITER VON ROMAGNESI.

6^{me} Corde. 6^{te} Saite. 5^{me} Corde. 5^{te} Saite. 4^{me} Corde. 4^{te} Saite. 3^{me} Corde. 3^{te} Saite. 2^{me} Corde. 2^{te} Saite. 1^{ere} Corde. 1^{te} Saite.

Cases. 0 1 3 0 2 3 0 2 3 0 2 0 1 3 0 1 3

Felder. 0 1 3 0 2 3 0 2 3 0 2 0 1 3

5^e Case. 4^e doigt. 4^{te} Finger.

EXERCICE.

GAMME CHROMATIQUE.

CHROMATISCHE TONLEITER.

Sixieme Corde. 6^{te} Saite. 5^{me} Corde. 5^{te} Saite. 4^{me} Corde. 4^{te} Saite. 3^{me} Corde. 3^{te} Saite. 2^{me} Corde. 2^{te} Saite. 1^{ere} Corde. 1^{te} Saite.

ou oder 2 4 1 4 1 4 1 4 2 4

ou oder 1 3 2 4 2 4



Moderato.

Nº 1. *mf*

Nº 2. Tempo giusto.

Petit Caprice. *f*

Andante grazioso.

Nº 3. *mf* *cres* *fin*

N^o. 4.
Walse.

Var: 1.

Var: 2.

Moderato.

Nº 5.
Introduction.

Nº 6.
Andantino.

Nº 7.
Andante
Doloroso.

Musical score for No. 7, Andante Doloroso. The score is written in 2/4 time and consists of five staves. The first staff begins with a treble clef and a 2/4 time signature. The music features a melodic line with slurs and accents, and a bass line with chords and fingerings. Performance markings include 'p', 'cres', and various fingering numbers (1-5). The key signature has one sharp (F#).

Nº 8.
Introduction.

Allegro.

Musical score for No. 8, Introduction, Allegro. The score is written in 2/4 time and consists of three staves. The first staff begins with a treble clef and a 2/4 time signature. The music is characterized by a fast, rhythmic melody with slurs and accents. Performance markings include various fingering numbers (1-5).

Nº 9.
Andante.

The musical score is written for guitar and consists of ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Andante' and the initial dynamic is 'mf'. The score contains various musical notations including eighth and sixteenth notes, rests, and fingerings (e.g., 2, 3, 4, 5, 7, 8). There are also dynamic markings such as 'mf' and 'f'. The piece concludes with a double bar line.

Andante grazioso.

Nº 10.

First line of musical notation for No. 10. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music starts with a mezzo-forte (*mf*) dynamic. The staff contains several measures of eighth and sixteenth notes, with some beamed together. A *cresc.* (crescendo) marking is present towards the end of the line.

Second line of musical notation for No. 10. It continues the melody from the first line. The *mf* dynamic is maintained. There are some fingering numbers (1, 2, 3) visible below the notes.

Third line of musical notation for No. 10. The music continues with similar rhythmic patterns. A *mf* dynamic is still present.

Fourth line of musical notation for No. 10. It features a *fine.* marking above a double bar line, indicating the end of the piece. The *mf* dynamic is noted below the staff.

Fifth line of musical notation for No. 10. This line contains more complex rhythmic figures, including some sixteenth-note runs. A *f* (forte) dynamic is indicated.

Sixth line of musical notation for No. 10. The piece concludes with a *ritard.* (ritardando) and *D.C.* (Da Capo) instruction.

Nº 11.
Larghetto.

First line of musical notation for No. 11. It starts with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music begins with a piano (*p*) dynamic.

Second line of musical notation for No. 11. The melody continues with a *f* (forte) dynamic marking.

Third line of musical notation for No. 11. The music features a *p* (piano) dynamic marking.

Fourth line of musical notation for No. 11. The piece concludes with a final chord and some fermatas.

Nº 12.
Walse.

Trio.

Nº 13...
Scherzo.

All^{to}

Nº 14.
Allegretto.

Nº 15.
Scherzo.

Trio. *mf*

2 1 1

3 1 1

1 Barré 3 4

D.C.

Moderato.

N^o. 16.
Polonaise.

mf

Pouce.

f

f

mf

f

2

1 3

3 3

2 2

4 3

4

3 3 3

1 1 1

2942.

p *mf* 1 *D.C.*

Nº 17.
Poco All^{to}

mf

cres. *mf* 1 4 *Barre.*

f *p* 4 1 3 2 4

mf 3 1 2 1 2 1 *Barre.* 4

mf 1

f *mf* 4 3 2 1

mf *cres.*

f

f 3 1 4 1 3 2 4 1 2 2

Nº 18.
And^{te} Varié.

The first system of the musical score consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It begins with a dynamic marking of *mf* and contains a series of eighth-note patterns. The bottom staff is in bass clef and features a similar eighth-note pattern with some triplets and a *cres.* marking. The system concludes with a double bar line and a repeat sign.

Var: 1.

The first variation consists of seven staves. The top staff is in treble clef, starting with a dynamic marking of *f*. The subsequent staves are in bass clef and feature complex rhythmic patterns, including many sixteenth-note runs and triplets. Fingerings are indicated by numbers 1-4 above the notes. The variation ends with a double bar line and repeat signs.

Var: 2.

The second variation consists of a single staff in treble clef. It begins with a dynamic marking of *mf* and contains a series of eighth-note patterns with some triplets. The staff concludes with a double bar line and repeat signs.

Un poco più Allegro.

Var: 3.

fine

