

FERDINANDO CARULLI

SEI ANDANTI

op. 320

per chitarra

Revisione e diteggiatura di Ruggero Chiesa



EDIZIONI SUVINI ZERBONI - MILANO

PREFAZIONE

Le composizioni per chitarra dei maestri dell'Ottocento, ad eccezione di quelle che rivestono carattere didattico, non hanno ancora ricevuto una meritata attenzione da parte degli studiosi e degli interpreti. L'accusa superficiale di scarso valore artistico attribuito a questa letteratura è il frutto di una serie di equivoci tramandati per mancanza di una efficace analisi storica ed estetica, e per la poca dimestichezza degli esecutori nei confronti di un tecnicismo brillante, troppe volte superiore ai loro mezzi. Schiacciati dal confronto con le opere dei grandi romantici e intimoriti dalle difficoltà di esecuzione, i chitarristi hanno preferito ignorare un periodo che, accanto a certe banalità espressive e ad un virtuosismo fine a se stesso, offre sovente opere di autentica sostanza musicale.

Tuttavia oggi si fa sempre più profonda la convinzione di rivalutare lo stile di coloro che seppero mantenere viva la tradizione strumentale anche nei paesi che videro il quasi assoluto predominio del melodramma. Facendo le opportune scelte, ci sembra che molte delle loro composizioni possano meritare il pieno inserimento negli attuali programmi, e possano sostenere egregiamente il confronto con le migliori pagine di altri più fortunati autori.

Le nostre revisioni si attengono con fedeltà agli originali dell'epoca, rifacendosi di massima alle prime edizioni, e, quando sarà possibile, ai manoscritti degli stessi autori. All'infuori di alcuni cambiamenti nella scrittura, necessari a volte per mettere meglio in risalto la polifonia delle voci, tutto è riportato con scrupolosa esattezza. Tra parentesi abbiamo posto le interpretazioni personali relative ai segni di espressione e alle alterazioni, mentre con linee punteggiate sono indicate le legature non previste o dimenticate negli originali. La diteggiatura, quasi sempre assente o limitata a trascurabili episodi, è stata invece completamente aggiunta.

Ruggero Chiesa

PREFACE

Guitar compositions of the 19th century with the exception of those of a didactic nature, haven't received the attention they deserve from either scholars or performers. The superficial accusation made of such literature that it is of little artistic value, is the result of a series of misconceptions which have been passed on due to the absence of an adequate historical and aesthetic analysis, and due also to the unfamiliarity of the performers with music which demands a brilliant technique too often superior to their ability. Oppressed by the works of the great Romantics and intimidated by such technical difficulty, guitarists have preferred to ignore a period which often presents music of excellent substance apart from certain banalities of expression and a virtuosity which is an end in itself.

However, today increasing attempts are being made to revalue the music of those who kept the instrumental tradition alive even in the countries that saw an almost total predominance of opera. A careful selection of these compositions reveals works which compare well with the best pages of other more successful composers and which deserve to be included in today's concert programmes.

Our edition closely follows the originals of the period, as a rule the first publications and, when possible, the composers' manuscripts. Except for a few changes in the notation occasionally necessary to underline the poliphony of the voices, we have been faithful to the originals. Personal interpretations concerning expression marks and accidentals have been put in brackets while slurs not provided for or forgotten in the original have been indicated with dotted lines. The fingering which is almost always absent in the originals or limited to a few isolated bars, has been completely added.

Ruggero Chiesa

Titolo dell'opera sul manoscritto autografo:

Six Andantes / Pour Guitare / Composés / Par Ferdinando Carulli / et Dediés / A Matteo Carcassi / op : 320 :

Paris, Bibliothèque Nationale, ms. 4598

Il frontespizio contiene la seguente annotazione:

J'ai cédé et vendu en toute propriété / à M.^r Proy cett ouvrage pourqu'il / la fasse graver et vendre à son profit, / ayant reçu comptant le prix du / dit ouvrage // Paris ce 10 : 7bre 1829 / Carulli

Title of the work in the autograph manuscript:

The frontispice contains the following remark:

PRÉFACE

Les compositions pour guitare des maîtres du XIX^{ème} siècle, à l'exception de celles qui revêtent un caractère didactique, n'ont encore obtenu l'attention qu'elles méritent de la part des spécialistes et des interprètes. L'accusation superficielle de valeur artistique médiocre qu'on attribue à cette littérature est le fruit d'une série d'équivoques transmises par manque d'une analyse historique et esthétique efficace et par le peu de familiarité des exécutants avec un technicisme brillant, bien souvent supérieur à leurs moyens. Ecrasés par la comparaison avec les oeuvres des grands romantiques et effrayés par les difficultés d'exécution, les guitaristes ont préféré ignorer une période qui, à côté de certaines banalités expressives et d'un virtuosisme qui est fin en soi, offre souvent des oeuvres de substance musicale authentique.

Toutefois, aujourd'hui on est de plus en plus convaincu qu'il faut revaloriser le style de ceux qui ont su garder vivante la tradition instrumentale, même dans les pays où le mélodrame avait exercé une suprématie presque absolue. Tout en faisant un choix convenable, il nous semble que nombreuses compositions de ces derniers méritent absolument d'être insérées dans les programmes actuels et qu'elles peuvent parfaitement soutenir la comparaison avec les plus belles pages d'autres auteurs qui ont eu un plus grand succès.

Nos révisions suivent fidèlement les originaux de l'époque, en remontant en principe aux premières éditions, et, quand cela est possible, aux manuscrits des auteurs mêmes. A part quelques changements dans l'écriture, qui sont parfois nécessaires pour mettre en évidence la polyphonie des voix, tout a été rapporté avec une exactitude scrupuleuse. Nous avons mis entre parenthèses nos interprétations personnelles, relatives aux signes d'expression et aux altérations, tandis que nous avons indiqué par des lignes ponctuées les liaisons non prévues ou oubliées dans les originaux. Le doigté, au contraire, qui est presque toujours absent ou limité à des épisodes négligeables, a été entièrement ajouté.

Ruggero Chiesa

VORWORT

Abgesehen von den als Übungsstücke betrachteten wurde den für Gitarre im 19. Jahrh. geschriebenen Werken bisher weder seitens der Musikforscher noch seitens der Gitarristen die verdiente Aufmerksamkeit gewidmet. Diese Werke wurden allzu lange vernachlässigt, weil man sie einfach als künstlerisch fast wertlos betrachtete nachdem diese oberflächliche Beurteilung sich aus Mangel eingehender historischer und ästhetischer Studien eingebürgert hatte mit ihrem unzulänglichen technischen Können und die aufführenden Künstler trauten sich meistens nicht diese Stücke zu spielen, da sie ihnen zu schwierig erschienen. Durch den Vergleich mit den Werken der grossen Romantiker erdrückt und durch die bei der Aufführung begegneten Schwierigkeiten erschreckt, haben es die Gitarrenspieler vorgezogen ein Zeitalter zu ignorieren das, von gewissen banalen Ausdrucksformen und einem Virtuositum, das nicht über seinen Selbstzweck hinausgeht, abgesehen, vom rein musikalischen Standpunkt aus gesehen gar manches zu bieten hat.

Man kommt heute immer mehr zur Überzeugung, dass es ohne weiteres geboten ist dem Stil mancher Autoren jener Zeit die gebührende Beachtung zu schenken, nachdem sie selbst in den Ländern wo das Melodrama vorherrschte, die Tradition der Instrumentalmusik aufrechterhalten hatten. Auf Grund einer sorgfältigen Auswahl verdienen es u.E. viele dieser Komponisten in die heutigen Programme eingefügt zu werden, nachdem sie den Vergleich mit manchem anderen erfolgreicherem Autor ohne weiteres aufnehmen und bestehen können.

Bei der Bearbeitung der hier veröffentlichten Stücke haben wir uns streng an die derzeitigen Originaltexte gehalten und wo immer möglich auf die vom Komponisten selbst handschriftlich hinterlassenen Partituren zurückgegriffen. Von ein paar Änderungen in der Niederschrift abgesehen, die meistens den Zweck befolgen die Polyphonie der Stimmen besser hervorzuheben, handelt es sich stets um eine originalgetreue Wiedergabe. In Klammern haben wir unsere persönliche Auslegung der Ausdruckszeichen und Alterationen angegeben während die Punktlinien die nicht vorgesehenen bzw. unterlassenen Bindungen anzeigen. Den Fingersatz, der fast immer fehlte oder nur an einzelnen Stellen angegeben war, haben wir dagegen durchgehend eingesetzt.

Ruggero Chiesa

Titre de l'oeuvre dans le manuscrit autographe:

Titel des Werkes im Autograph-Manuskript:

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I

Andante affettuoso con poco moto

The musical score is written for guitar in G major (one sharp) and 6/8 time. It consists of six staves of music. The first staff begins with a piano (*p*) dynamic and includes fingerings 'm', 'a', 'm', 'a' above the notes. The second staff is marked 'C. II' and includes fingerings 'a', 'm'. The third staff includes fingering '1/2 X' and 'a', 'i', 'm'. The fourth staff includes fingerings '1/2 VIII', '1/2 VII', and '1/2 V'. The fifth staff includes fingerings 'm', 'a', 'm', 'a', 'm', 'i', 'm', 'i', 'm', 'a'. The sixth staff is marked 'C. II' and includes fingerings 'a', 'm'. The score concludes with a mezzo-forte (*mf*) dynamic marking.

N.B. I numeri sormontati da un punto indicano la diteggiatura originale.
The pointed numbers indicate the original fingering.
Les numéros avec un point donnent le doigté original.
Die mit Punkt bezeichnete Nummern geben den originalen Fingersatz an.

Musical staff 1: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with notes and rests, and a bass line with chords and rests. Fingerings are indicated by numbers 1-4. Dynamics include 'p' and 'f'. There are slurs and accents. Above the staff, the letters 'm i m' are written above the notes.

Musical staff 2: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with notes and rests, and a bass line with chords and rests. Fingerings are indicated by numbers 1-4. Dynamics include 'p'. Above the staff, the letters 'm i m' are written above the notes. A section marker 'C. III' is present.

Musical staff 3: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with notes and rests, and a bass line with chords and rests. Fingerings are indicated by numbers 1-4. Dynamics include 'f' and 'p'. Above the staff, the letters 'i m' are written above the notes.

Musical staff 4: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with notes and rests, and a bass line with chords and rests. Fingerings are indicated by numbers 1-4. Dynamics include 'p'. Above the staff, the letters 'm a m' are written above the notes.

Musical staff 5: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with notes and rests, and a bass line with chords and rests. Fingerings are indicated by numbers 1-4. Dynamics include 'f'. Above the staff, the letters 'i m a m a i m' are written above the notes. A section marker 'C. II' is present.

Musical staff 6: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with notes and rests, and a bass line with chords and rests. Fingerings are indicated by numbers 1-4. Dynamics include 'f'. Above the staff, the letters 'm a m i a m' are written above the notes.

Musical staff 7: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with notes and rests, and a bass line with chords and rests. Fingerings are indicated by numbers 1-4. Dynamics include 'pp'. Above the staff, the letters 'm i m' are written above the notes.

II

Andante con moto C.II

C.VII

ff *mf*

cresc.

C.V

C.VII C.II

ff *mf* *crescendo*

C.I C.II

mf

C.II C.I C.II

crescendo

f *p*

First musical staff with treble clef and key signature of one sharp (F#). It begins with a dynamic marking of *m* and a *mf* dynamic marking with a hairpin. The staff contains several measures of music with various fingerings (3, 1, 4, 2, 4, 2, 4, 2, 4, 2, 1) and includes a *crescendo* marking.

Second musical staff, continuing the piece with similar rhythmic patterns and fingerings (0, 3, 2, 1, 4, 0, 1, 3, 0).

Third musical staff, starting with a section marked *C.II*. It features a change in rhythm and includes fingerings (1, 2, 1, 0, 2, 1, 0).

Fourth musical staff, featuring a dynamic marking of *f* (forte) and fingerings (0, 2, 8, 2, 8, 0, 1, 2, 8).

Fifth musical staff, containing a trapezoidal hairpin indicating a dynamic change to *mf* (mezzo-forte) and fingerings (4, 0, 1, 4, 0, 2, 8, 7, 4, 4, 0, 2, 8, 7, 2).

Sixth musical staff, featuring dynamics of *p* (piano) *ritardando*, *pp* (pianissimo), and *[a tempo]*. It includes fingerings (1, 2, 0, 1, 0, 2, 0, 1, 0, 2, 1, 0, 2, 1, 0) and a trapezoidal hairpin.

Seventh musical staff, concluding the piece with a final dynamic of *p* and fingerings (1, 2, 1, 0, 2, 1, 0, 2, 1, 0, 2, 1, 0).

C.II ————— C.I

mf *crescendo*

C.II C.II

mf *crescendo*

C.I C.II

mf *crescendo*

m i m *a i m* *p i p i* *p i p i*

m i m *a i m* *p i p i* *p i p i*

p i m i *m i* *a i m* *p i*

p i m i *m i* *a i m* *p i*

p i m i *m i*

p i m i *m i*

a

a

III

Andante molto sostenuto

C. II

The musical score consists of six systems of music, each with a treble clef and a key signature of two sharps (F# and C#). The time signature is 2/4. The first system begins with a *mf* dynamic and includes a triplet of eighth notes. The second system features a *p* dynamic and a triplet of eighth notes. The third system includes a *p* dynamic and a triplet of eighth notes. The fourth system features a *gliss.* (glissando) and a triplet of eighth notes. The fifth system includes a *gliss.* and a triplet of eighth notes. The sixth system includes a triplet of eighth notes and a *C. II* marking.

The musical score consists of seven systems, each with a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The time signature is 4/8.

- System 1:** Treble staff has notes with fingerings 'i m' and 'a m i'. Bass staff has a triplet of eighth notes marked 'p' and '3'. A fermata is placed over the first two notes of the triplet.
- System 2:** Treble staff has notes with fingerings 'i p' and 'i p'. Bass staff has a triplet of eighth notes marked 'p' and '3'. A fermata is placed over the first two notes of the triplet.
- System 3:** Treble staff has notes with fingerings '1 2 4' and '1 2 4'. Bass staff has a triplet of eighth notes marked 'p' and '3'. A fermata is placed over the first two notes of the triplet.
- System 4:** Treble staff has notes with fingerings '4 4' and '4 4'. Bass staff has a triplet of eighth notes marked 'p' and '3'. A fermata is placed over the first two notes of the triplet.
- System 5:** Treble staff has notes with fingerings '4 4' and '4 4'. Bass staff has a triplet of eighth notes marked 'p' and '3'. A fermata is placed over the first two notes of the triplet.
- System 6:** Treble staff has notes with fingerings '1 2 4' and '1 2 4'. Bass staff has a triplet of eighth notes marked 'p' and '3'. A fermata is placed over the first two notes of the triplet.
- System 7:** Treble staff has notes with fingerings '1 2 4' and '1 2 4'. Bass staff has a triplet of eighth notes marked 'p' and '3'. A fermata is placed over the first two notes of the triplet.

Additional annotations include 'C. I.', 'C. II.', 'sf', 'dolce', and '1/2 VII'.

a) Nel manoscritto questa triade e le seguenti sono poste sulle ultime note delle terzine, così come abbiamo riportato.
 In the manuscript this triade is placed, and so the following, on the last notes of the triplets, as made by us.
 Dans le manuscrit cette triade, comme les suivantes aussi, se trouve sur les dernières notes des triolets, exactement comme dans notre édition.
 Im Manuskript befindet sich dieser Dreiklang sowie die folgenden auf den letzten Noten der Triolen, genau so wie in Ausgabe.

[glis.]

m a m i m i m i

6

6

6

C. II

pp 3

C. II

$\frac{1}{2}V$

$\frac{1}{2}V$

$\frac{1}{2}V$

$\frac{1}{2}V$

C. II

m a i m

ff

diminuendo

IV

Andante giusto

mf

cresc.

mf

p

p

cresc.

mf

sf

f

a) Orig.

Musical staff 1: Treble clef, key signature of one flat (B-flat), 4/4 time signature. The staff contains a melodic line with various ornaments and a bass line. Dynamics include *f* and *p*. Fingerings are indicated with numbers 1-4. A circled '2' is above the first measure, and a circled '5' is below the second measure.

Musical staff 2: Treble clef, key signature of one flat, 4/4 time signature. The staff contains a melodic line with various ornaments and a bass line. Dynamics include *f* and *p*. Fingerings are indicated with numbers 1-4. A bracket labeled 'C.I' spans the first two measures, and another 'C.I' bracket spans the last two measures.

Musical staff 3: Treble clef, key signature of one flat, 4/4 time signature. The staff contains a melodic line with various ornaments and a bass line. Dynamics include *cresc.* and *mf*. Fingerings are indicated with numbers 1-4. A bracket labeled 'C.I' spans the first two measures. A circled '1' is above the eighth measure, and a circled '5' is below the eighth measure.

Musical staff 4: Treble clef, key signature of one flat, 4/4 time signature. The staff contains a melodic line with various ornaments and a bass line. Dynamics include *f* and *sf*. Fingerings are indicated with numbers 1-4. A bracket labeled 'C.III' spans the first two measures, and a bracket labeled '1/2 I' spans the last two measures.

Musical staff 5: Treble clef, key signature of one flat, 4/4 time signature. The staff contains a melodic line with various ornaments and a bass line. Dynamics include *pp*. Fingerings are indicated with numbers 1-4. A bracket labeled 'C.I' spans the first two measures, and another 'C.I' bracket spans the last two measures.

Musical staff 6: Treble clef, key signature of one flat, 4/4 time signature. The staff contains a melodic line with various ornaments and a bass line. Dynamics include *pp*. Fingerings are indicated with numbers 1-4. A bracket labeled 'C.I' spans the first two measures, and another 'C.I' bracket spans the last two measures.

Musical staff 7: Treble clef, key signature of one flat, 4/4 time signature. The staff contains a melodic line with various ornaments and a bass line. Dynamics include *pp* and *m*. Fingerings are indicated with numbers 1-4. A bracket labeled 'C.I' spans the first two measures, a bracket labeled 'C.V' spans the next two measures, and a final 'C.I' bracket spans the last two measures.

Andante - Legiero e grazioso

C.III

The musical score consists of seven staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. It starts with a *p* dynamic and includes notes with fingering numbers (1, 2, 3, 4) and accents. The second staff continues with similar notation, including a circled '8' and a circled '4'. The third staff features a *p* dynamic followed by a *mf* dynamic and a circled '5'. The fourth staff includes a *p* dynamic and a circled '5'. The fifth staff is marked with *f* and includes sections labeled C.I and C.V. The sixth staff starts with *mf* and a circled '5', followed by a *p* dynamic. The seventh staff includes a *cresc.* marking and a circled '5'. The score concludes with a section labeled C.I.

a) Orig.

A small musical notation showing a specific fingering or articulation for the original version, consisting of a few notes on a treble clef staff with a key signature of two flats.

C. III C. II *gliss.*

a) Orig.

Staff 1: Treble clef, 4/8 time signature. Notes: i, m, 1/2 I, 1/2 III, a m i, 1/2 III. Dynamics: *cresc.*, *f*, *p*.

Staff 2: Treble clef, 4/8 time signature. Notes: C.III, a m i, m i p i, p. Dynamics: *p*.

Staff 3: Treble clef, 4/8 time signature. Notes: C.III, m i a m a, m, a, a i. Dynamics: *m*.

Staff 4: Treble clef, 4/8 time signature. Notes: a i, m, 2 a, m, m i m i a. Dynamics: *a*, *m*, *sf*.

Staff 5: Treble clef, 4/8 time signature. Notes: 1/2 III, a, mf. Dynamics: *mf*.

Staff 6: Treble clef, 4/8 time signature. Notes: a m, C.I, C.V, f. Dynamics: *f*.

Staff 7: Treble clef, 4/8 time signature. Notes: C.I, C.I, pp. Dynamics: *pp*.

Staff 8: Treble clef, 4/8 time signature. Notes: C.I, C.I, 1/2 VIII, ff. Dynamics: *ff*.

Andante risoluto

The musical score consists of eight staves of music in a single system. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked "Andante risoluto".

- Staff 1:** Starts with a *mf* dynamic. Features a half-note chord marked $\frac{1}{2} V$ and a half-note chord marked $\frac{1}{2} II$.
- Staff 2:** Continues the melodic and harmonic development.
- Staff 3:** Includes a piano (*p*) section with the lyrics "p i p i p i p i" and a *crescendo* marking.
- Staff 4:** Features a half-note chord marked C.V and another marked C.VII.
- Staff 5:** Includes a half-note chord marked C.V.
- Staff 6:** Features a half-note chord marked $\frac{1}{2} VII$, $\frac{1}{2} VI$, and $\frac{1}{2} VII$. A *mf* dynamic is present.
- Staff 7:** Features a half-note chord marked C.II.
- Staff 8:** Features a half-note chord marked C.IX and ends with a *dim.* (diminuendo) marking.

a) Orig.

C.VII $\frac{1}{2}$ X

$\frac{1}{2}$ IX $\frac{1}{2}$ VII $\frac{1}{2}$ V $\frac{1}{2}$ IV *simile* $\frac{1}{2}$ VII $\frac{1}{2}$ V $\frac{1}{2}$ III $\frac{1}{2}$ II $\frac{1}{2}$ I *simile*

$\frac{1}{2}$ III $\frac{1}{2}$ II C.II

m i m i $\frac{1}{2}$ X $\frac{1}{2}$ IX $\frac{1}{2}$ VII $\frac{1}{2}$ V $\frac{1}{2}$ IV *simile* $\frac{1}{2}$ VII $\frac{1}{2}$ V $\frac{1}{2}$ III

$\frac{1}{2}$ II $\frac{1}{2}$ I $\frac{1}{2}$ III $\frac{1}{2}$ II C.II C.IV C.II

$\frac{1}{2}$ II $\frac{1}{2}$ IX

ff

$\frac{1}{2}$ X *simile*