FERDINANDO CARULLI

SIX DIVERTISSEMENTS
Brillants
de Salon
d'une force moyenne
pour Guitare

PAR

Ferdinando Carulli

Op: 317. Prix: 6.f

A PARIS

Chez J. ROY, Editeur Md de Musique Successeur de S. GAVEAUX, Boulevard des Italiens N.o 2, au Coin du Passage de l'Opera.

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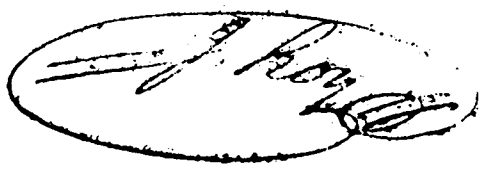

INTRODUCTION

Considering the fact that Ferdinando Carulli was one of the most prolific composers the guitar has ever known, it is unfortunate that so little is actually known about his life.[1] One of our earliest sources of information is an entry in the *Dictionnaire historique des musiciens, artistes et amateurs* by Choron and Fayolies. This was the first French biographical dictionary of significance, and appeared in Paris in 1810-11, when Carulli was about forty years of age. It tells us that our composer was born in Naples on February 10, 1770, and that he was self taught as a guitarist, although he had earlier learned the rudiments of music from a priest [*un ecclésiastique amateur*]. A second important source of information, albeit somewhat later, is Fétis' *Biographie universelle* (1835-44), which informs us that Carulli played the cello before turning to the guitar, a biographical trait he seems to have shared with his compatriots Mauro Giuliani and Federico Moretti. He was related to a Giovanni Carulli, secretary and chancellor of the ecclesiastical tribunal in Naples, but there is confusion in the sources as to whether Giovanni was his father (as Fétis reports) or uncle (Choron/Fayolie). Ferdinando evidently married and spent some time in Livorno, since his son, Gustavo, was born there in 1801. After this date, Carulli appears to have taken up the life of a touring guitar virtuoso. He may have spent some time in Vienna and Hamburg (where a number of his early compositions were published), but settled finally in Paris in April, 1808, where, for all practical purposes, he remained for the rest of his life.

In his time Carulli must have been one of the best and most influential guitarists in Europe. Philip Bone refers to records (which, unfortunately, he fails to identify) that attest to his skill as a performer. "The command he possessed over his instrument," quotes Bone, "was so extraordinary, that never for an instant was he hesitant in the execution of the most difficult passages..." Bone then goes on to speak of his "marvellous power, rapidity and absolute clearness of tone...".[2] Carulli was an extremely industrious composer and produced over 500 works for his chosen instrument including quartets, trios, concertos, and duets. He transcribed pieces by the leading composers of the day, among them the entire first movement of Haydn's Symphony No. 104.[3] His guitar method went through five editions in a matter of years, and he wrote some of the earliest treatises on guitar harmony and accompaniment.

Carulli died in Paris on February 17, 1841. His death was reported in the *Revue et Gazette musicale de Paris*, which tersely noted, "Monsieur Ferdinando Carulli, to whose musical art we owe more than five hundred works for guitar, is dead. He was seventy-one."

As has been stated many times, Carulli's music is extremely uneven in quality. Passages of great originality and charm stand shoulder to shoulder with passages of utter banality. In part this can be attributed to the speed at which he undoubtedly worked, but we must also remember that, as a pioneer of the six-string guitar, Carulli helped establish its musical vocabulary and probably invented many musical ideas that only later came to be viewed as clichés. Furthermore, it must be pointed out that modern editors have not always selected the best examples of Carulli's art to republish. This is especially true in regard to his solo music. He is best remembered today for his didactic pieces, which are excellent examples of their kind, but we are much less familiar with the music he himself would have played, pieces that display the technique for which he was noted.

The *Six Divertissements Brillants*, opus 317, contains some of Carulli's better music for solo guitar. They are neither didactic nor virtuosic, but, as the title page informs us, intended for performers of medium ability *(d'une force moyenne)*. They are relatively late pieces originally published in Paris by J. Roy probably in 1829. This date can be established by the fact that Roy acquired the business of Simon Gaveaux at about this time and moved to 2 Boulevard des Italiens.[4] Roy published other works by Carulli including opus 320, the *Six Andantes* dedicated to Matteo Carcassi (plate no. 146). In a manuscript version of opus 320 in the Bibliothèque Nationale, an annotation on the title page points to the same date: "*Paris ce 10:7bre 1829.*"[5]

Editorial Policy

This edition follows the Roy edition closely, and the original voicing has been retained throughout. Accidentals and slurs not in the original are indicated by square brackets. A few triplet and sextuplet marks have been added for rhythmic clarity. We have included repeats and *dal segni* in several of the *Divertissements*, although these passages were all written out in the original. These signs have been incorporated here to reduce the number of the page turns. In measures 50 and 54 of No. 3, the A's in the bass are held on the repeat in the original. The E is missing in the *dal segno* of No. 4 (measure 19). All other repeats are identical and fingerings have not been added; the few that do appear are to be found in the original source.

This edition was prepared from a copy in the Eda Kuhn Loeb Music Library of Harvard University, Cambridge, Massachusetts. I wish to thank Matanya Ophee for first bringing this piece to my attention and Prof. John M. Ward of the Harvard Music Department for furnishing the photograph of the title page reproduced in this edition.

Peter Danner
Palo Alto, California
November 1985

FOOTNOTES

1. The primary sources concerning Carulli are quoted in the following works: Mario Dell'Ara, "Ferdinando Carulli (1770-1841)", *Il Fronimo*, no.28 (luglio 1979), pp.6-23; Marco Bertazzi, *Ferdinando Carulli: Chitarrista-Compositore* (Genova: E.R.G.A., 1984), pp13-21; Paolo Paolini, "Ferdinando Carulli" [a booklet prepared for a facsimile edition of Carulli's *Metodo per chitarra*], (Florence: studio per Edizioni Scelte, 1981), pp.7-8. A dissertation currently being completed by Mario Torta should add appreciably to our knowledge.

2. Philip J. Bone, *The Guitar and Mandolin* (London: Schott & Co., Second edition 1955, reprint 1972), p.71.

3. Published by *Chanterelle* (Ed. S. Wynberg) 1985.

4. Cecil Hopkinson, *A Dictionary of Parisian Music Publishers 1700-1950* (New York: Da Capo Press, reprint edition, 1979), p.107.

5. Dell'Ara, p. 19; see also the modern edition of opus 320 edited by Ruggero Chiesa (Milan: Edizioni Suvini Zerboni, S. 8109 Z.).

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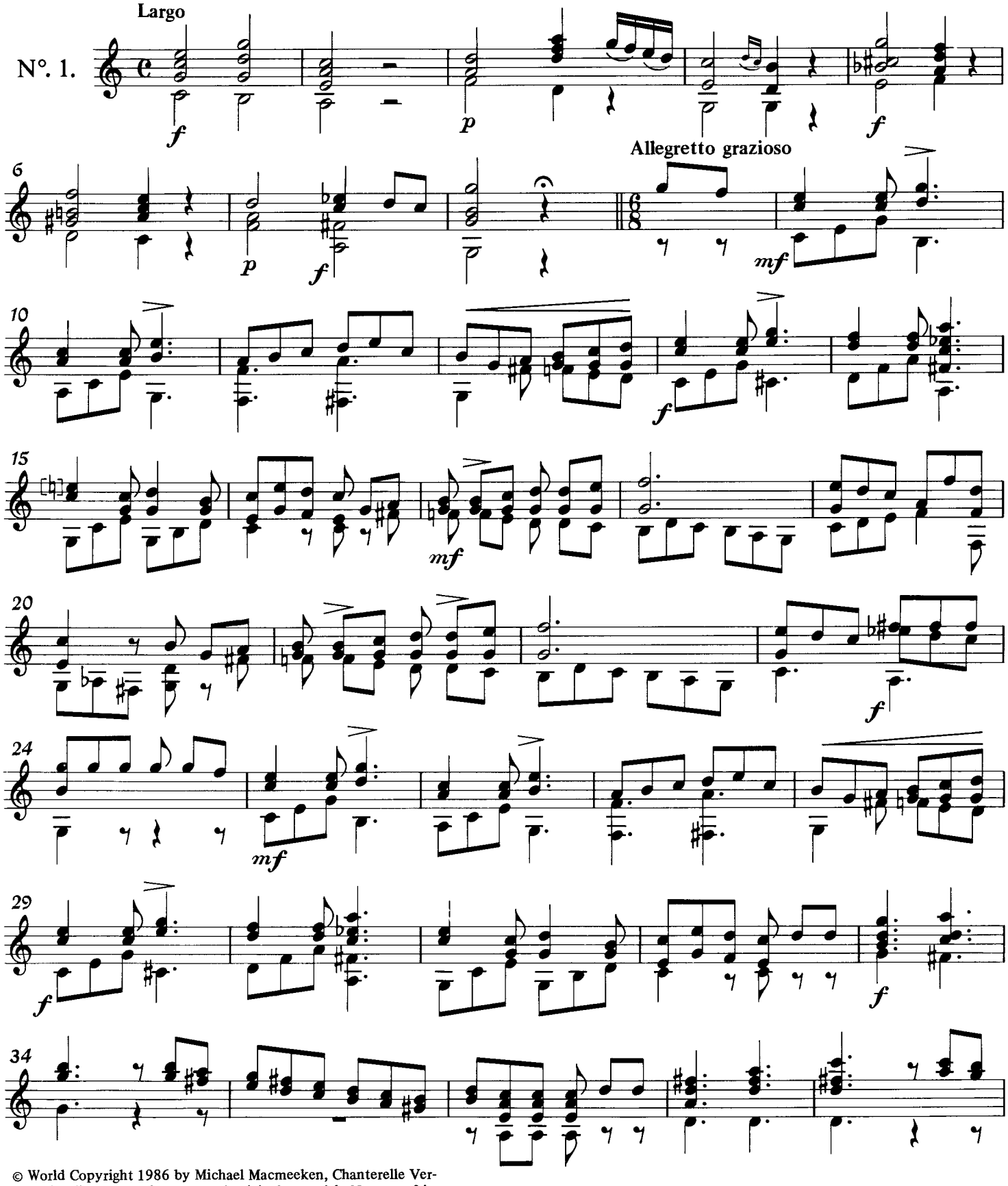
SIX DIVERTISSEMENTS BRILLANTS

Opus 317

Guitare

F. CARULLI
Edited by Peter Danner



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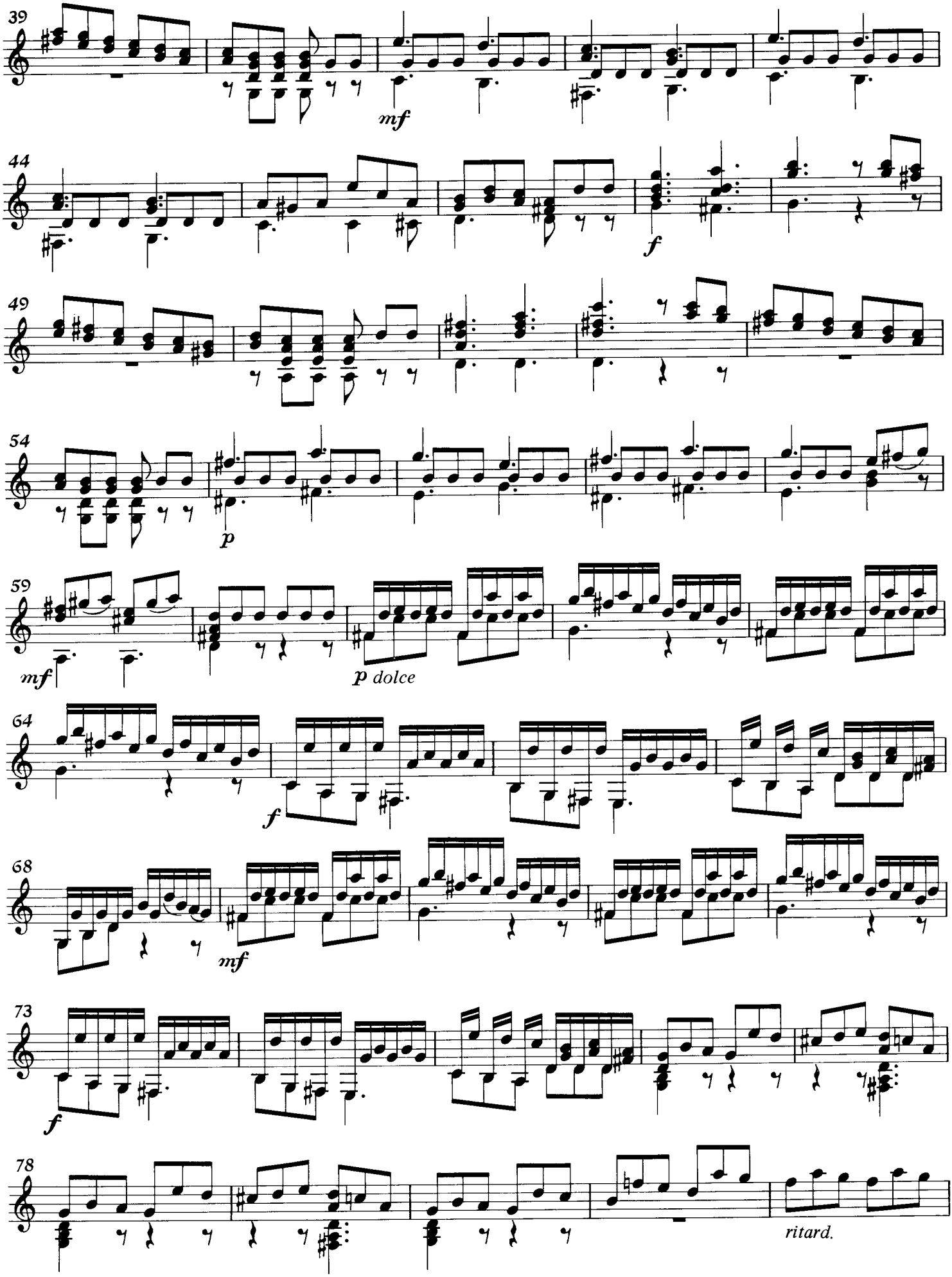
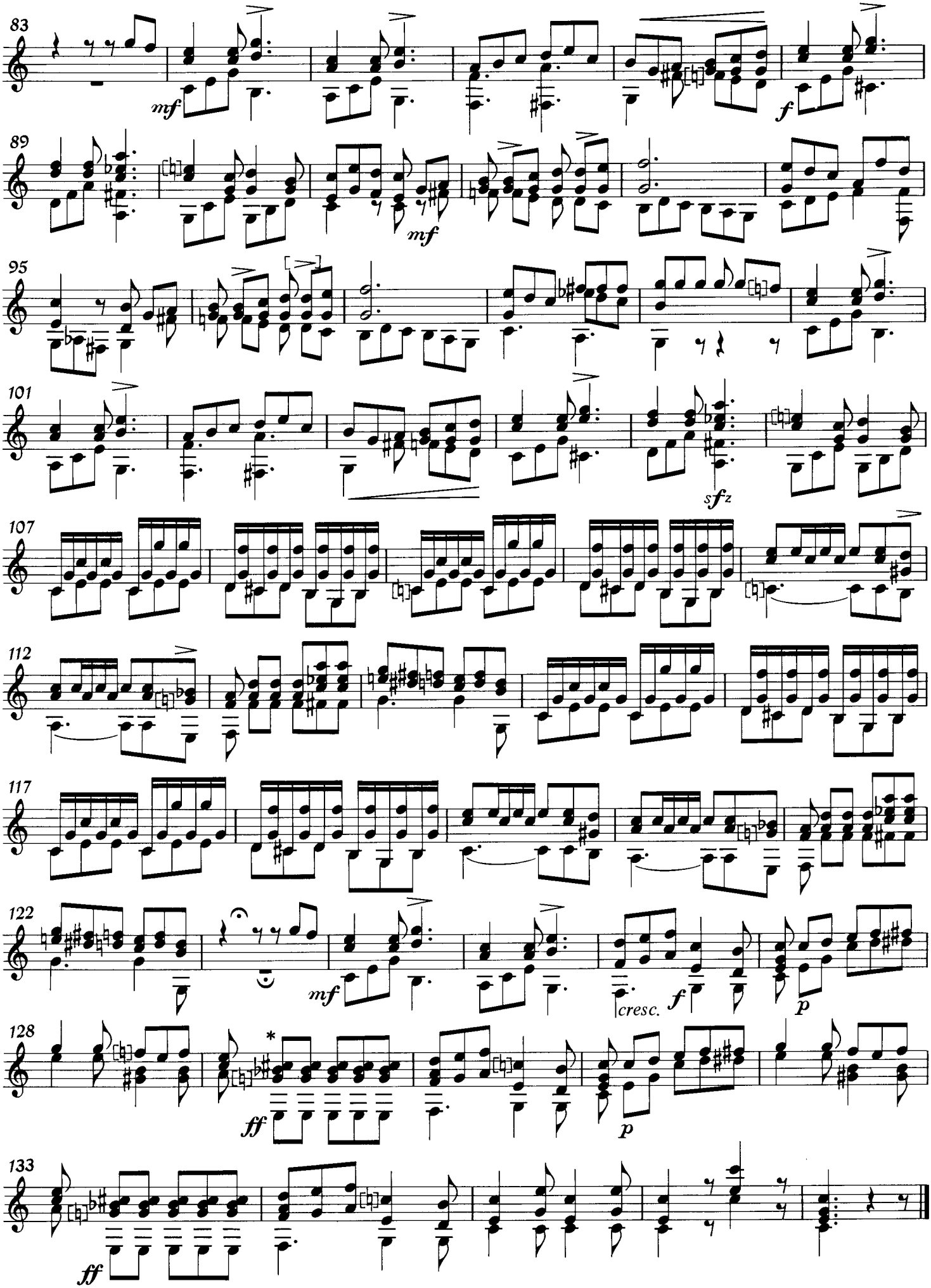
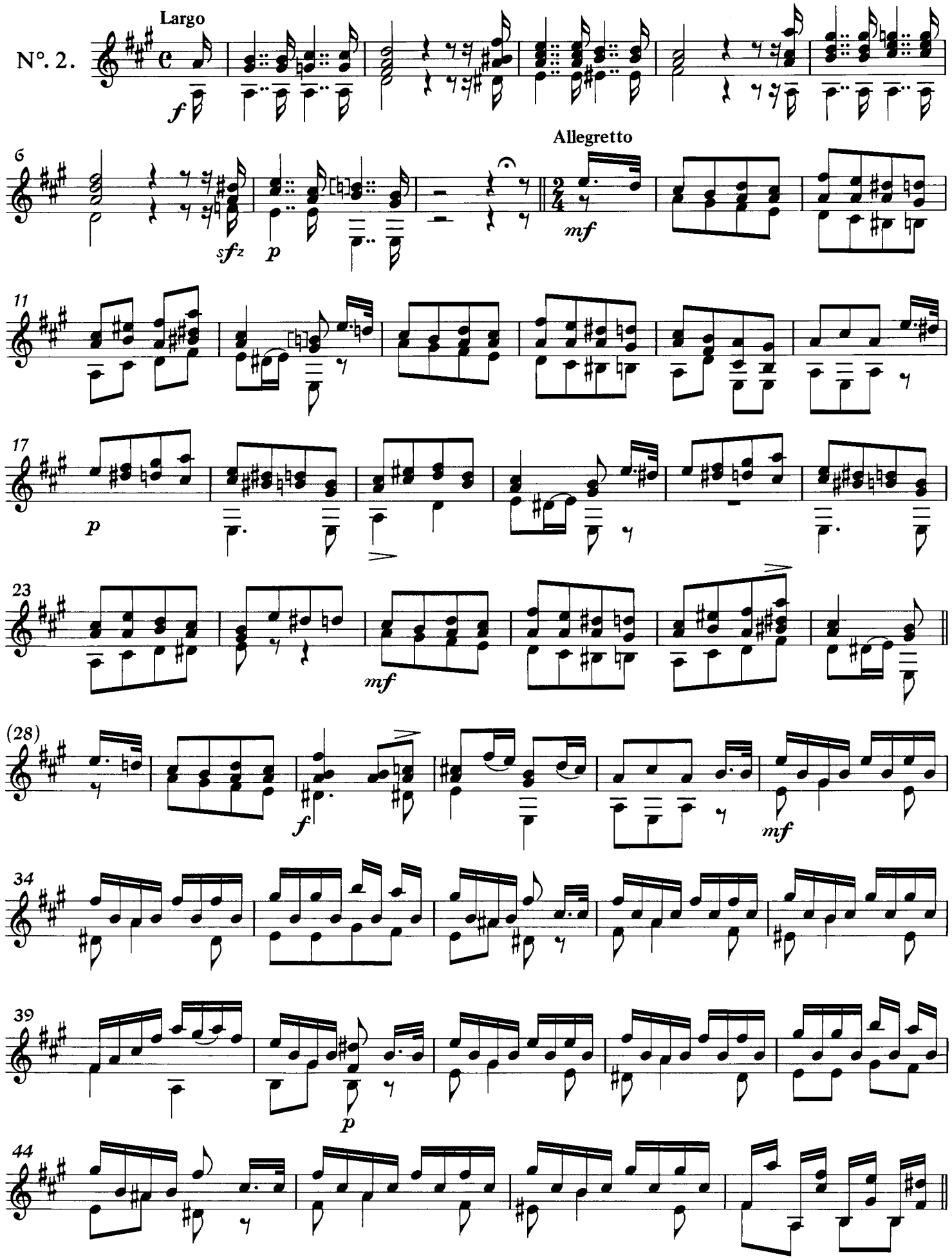
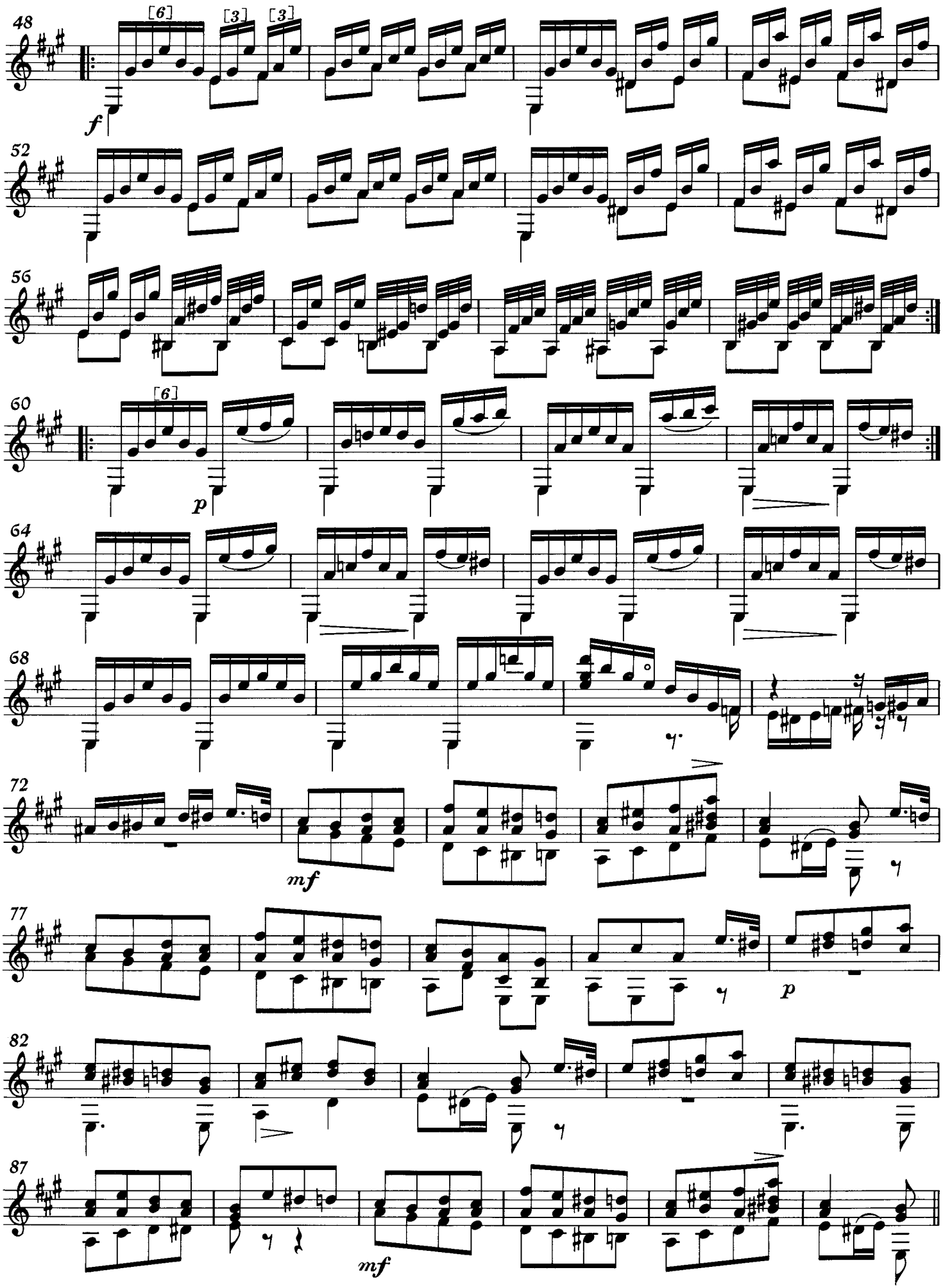
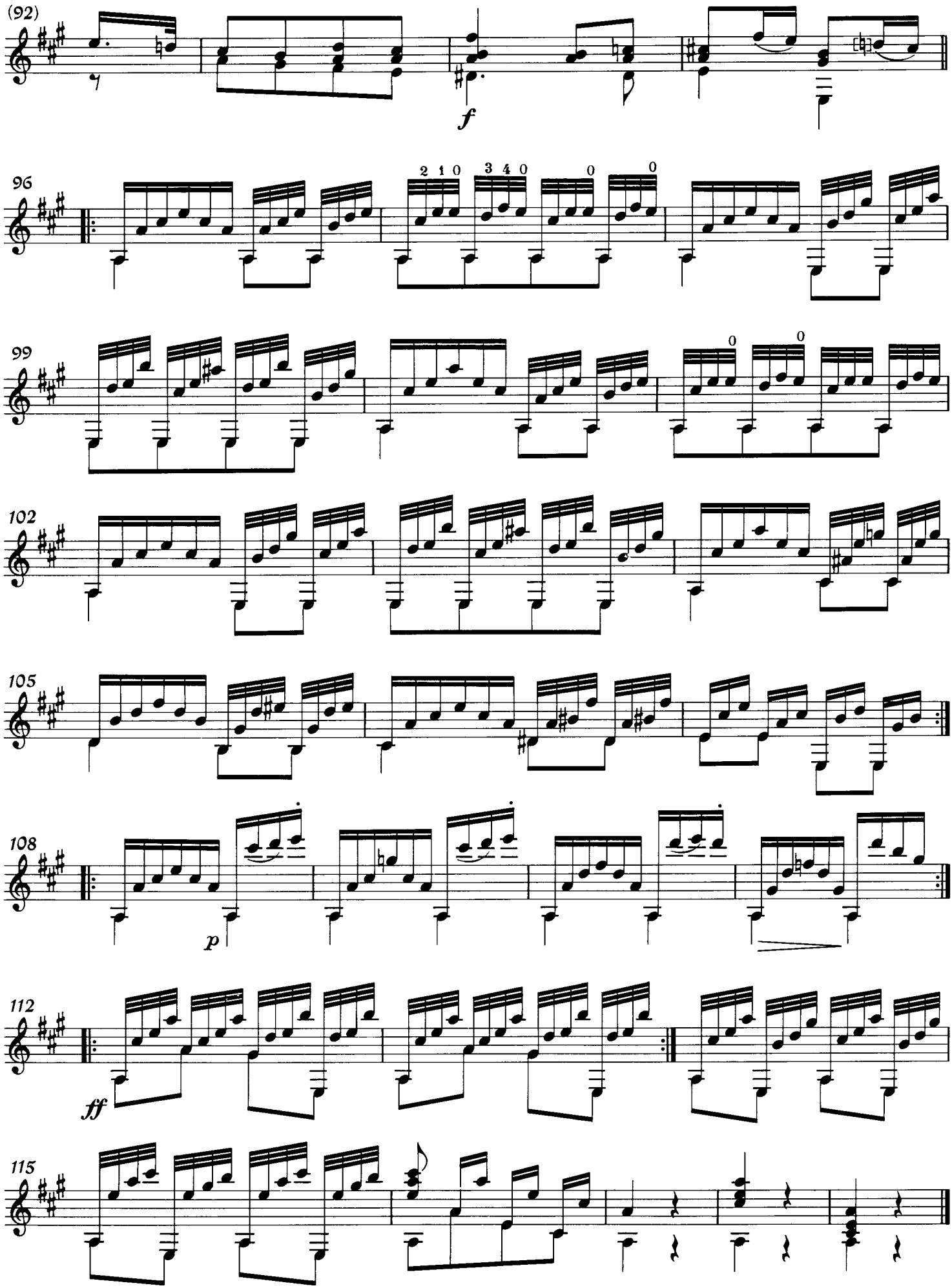

39
mf
44
f
49
54
p
59
mf
p dolce
64
f
68
mf
73
f
78
ritard.

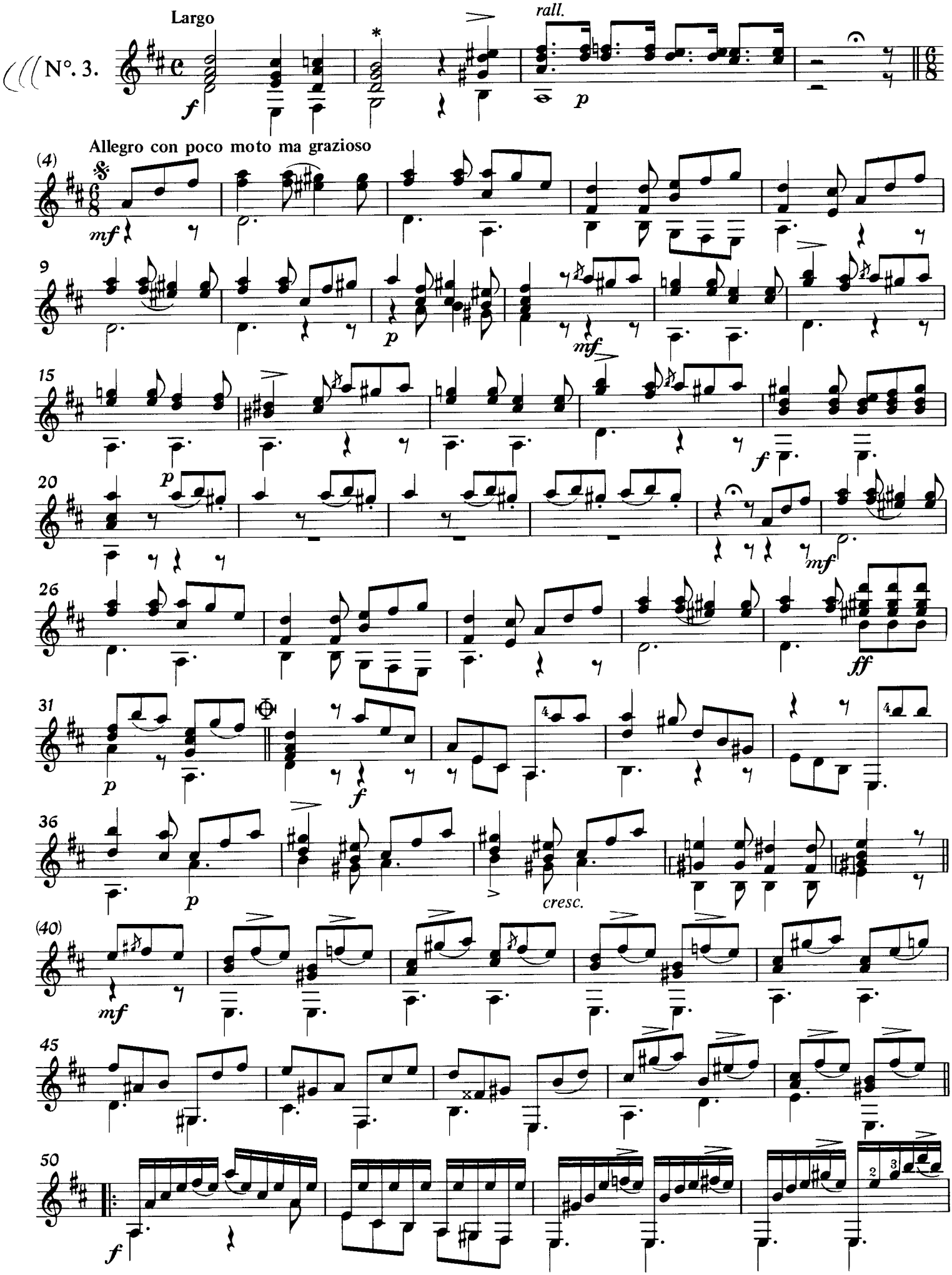


* B♮ in source.

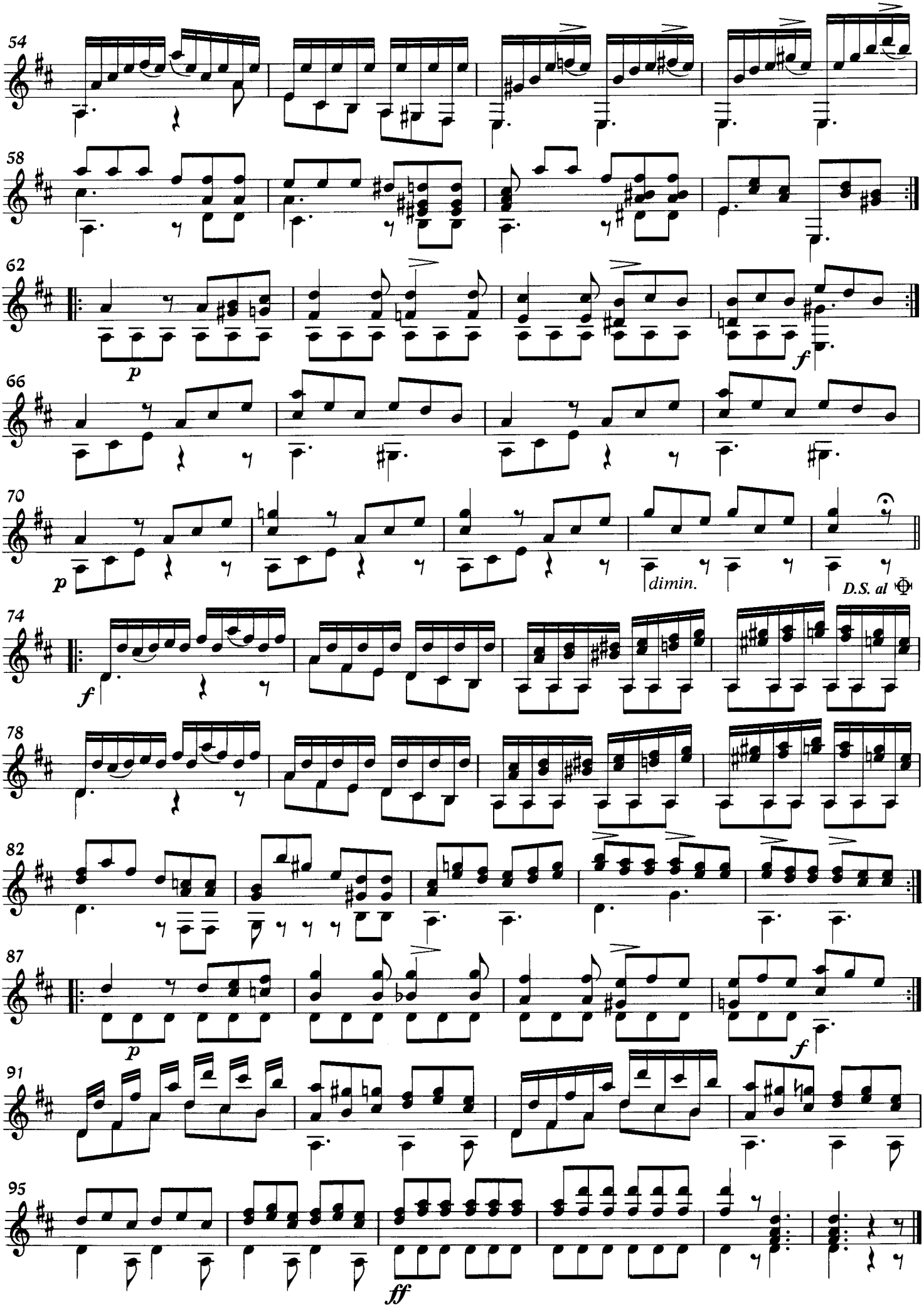

N°. 2.
Largo
Allegretto

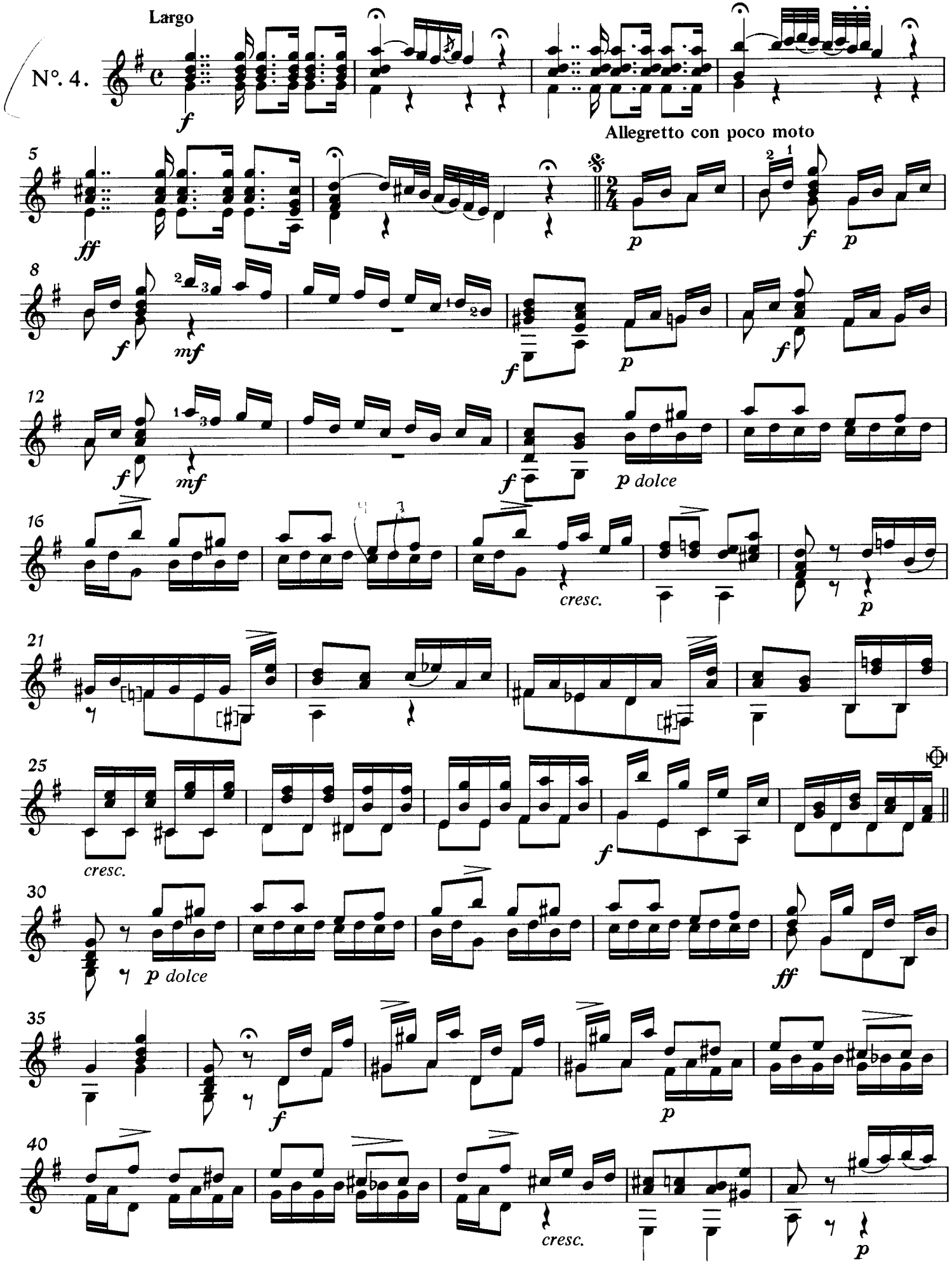

48
[6]
[3]
[3]
f
52
56
60
[6]
p
64
68
72
mf
77
p
82
87
mf

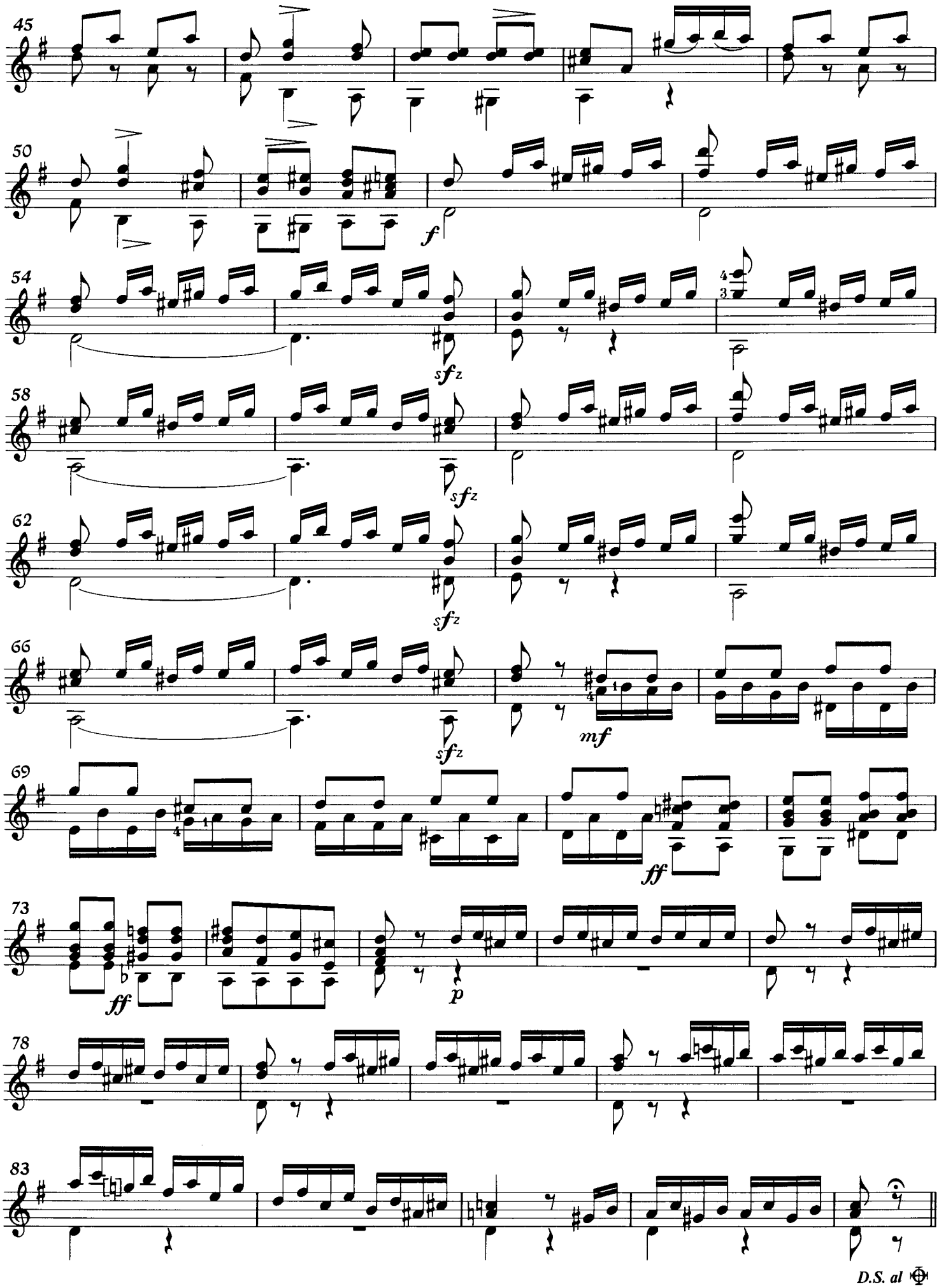

(92)
f
96
2 1 0
3 4 0
0
0
99
0
0
102
105
108
p
112
ff
115

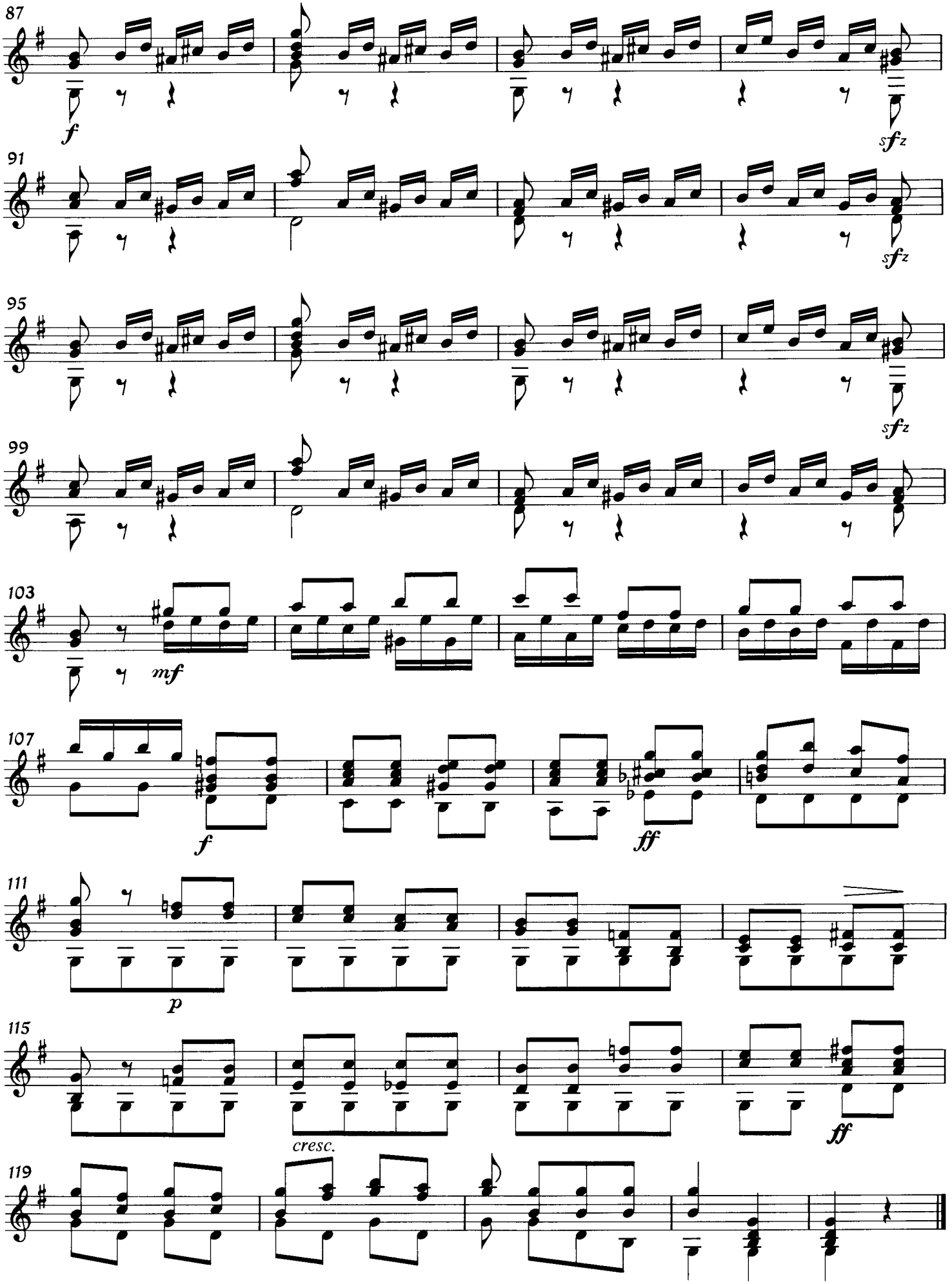


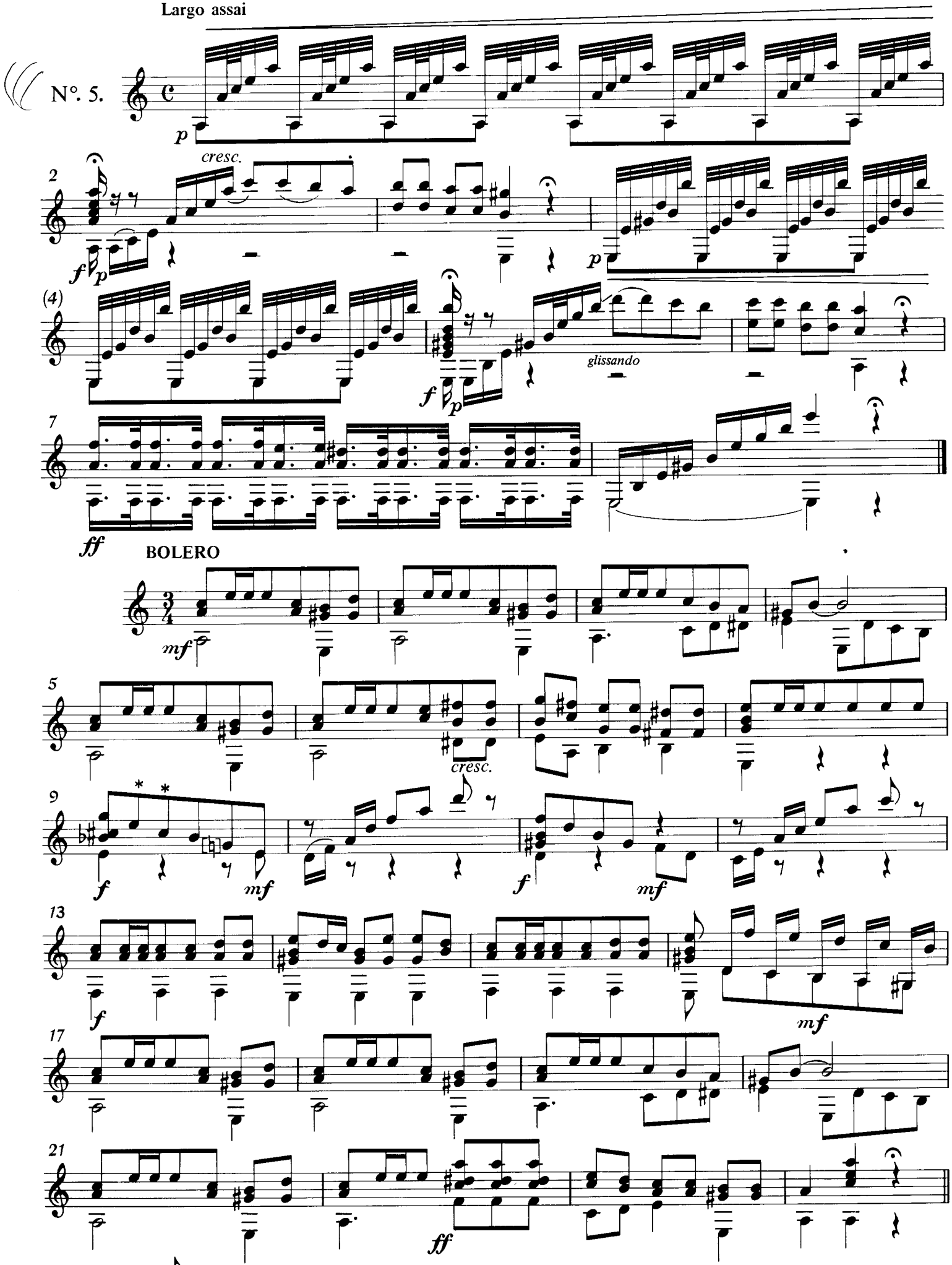
∗ In source bass note in chord is E ⑥ not G ⑥


54
58
62
p
f
66
70
p
dimin.
D.S. al
74
f
78
82
87
p
f
91
95
ff

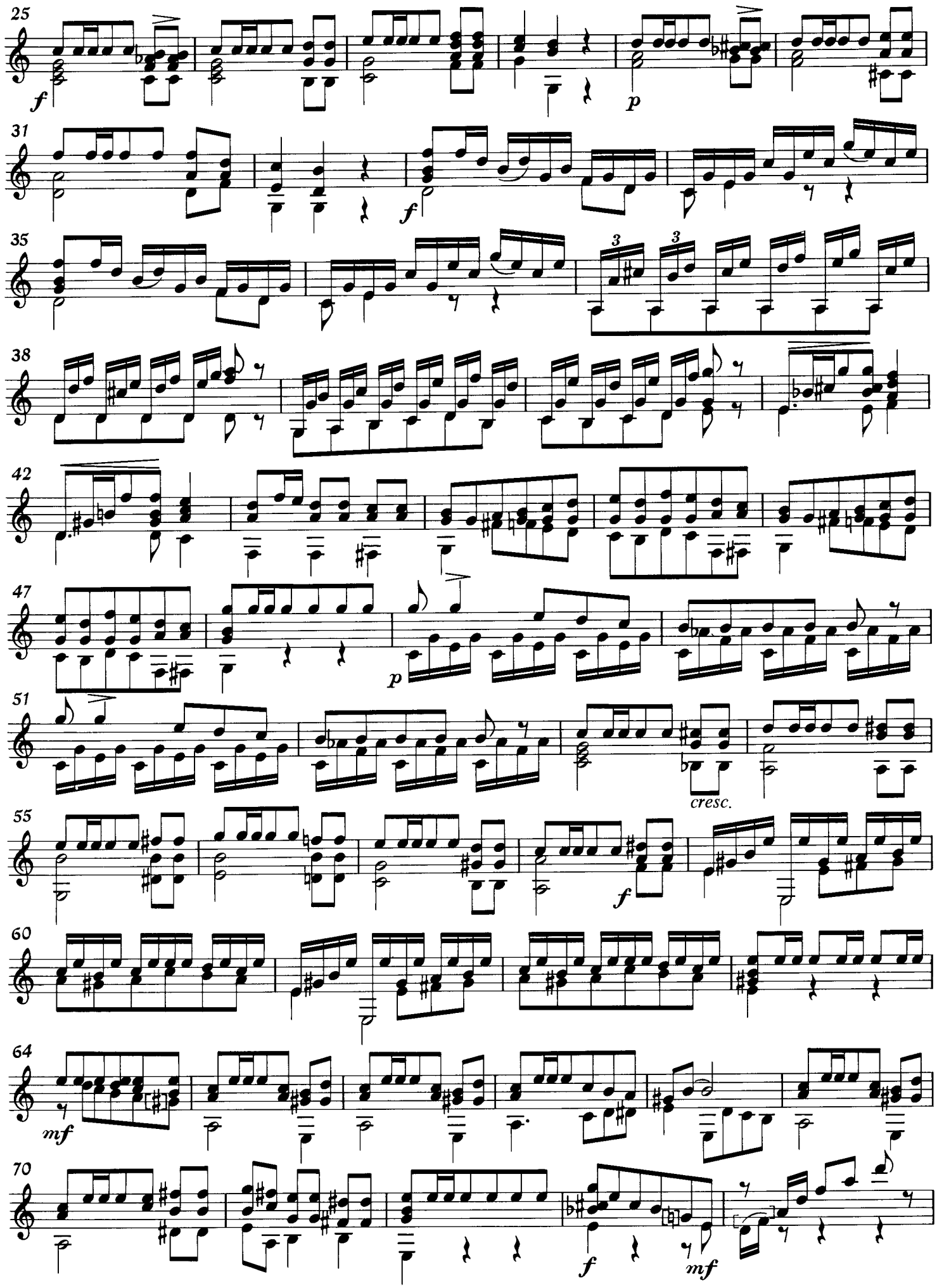

Largo
N°. 4.
Allegretto con poco moto
cresc.
p dolce
cresc.
p dolce
cresc.

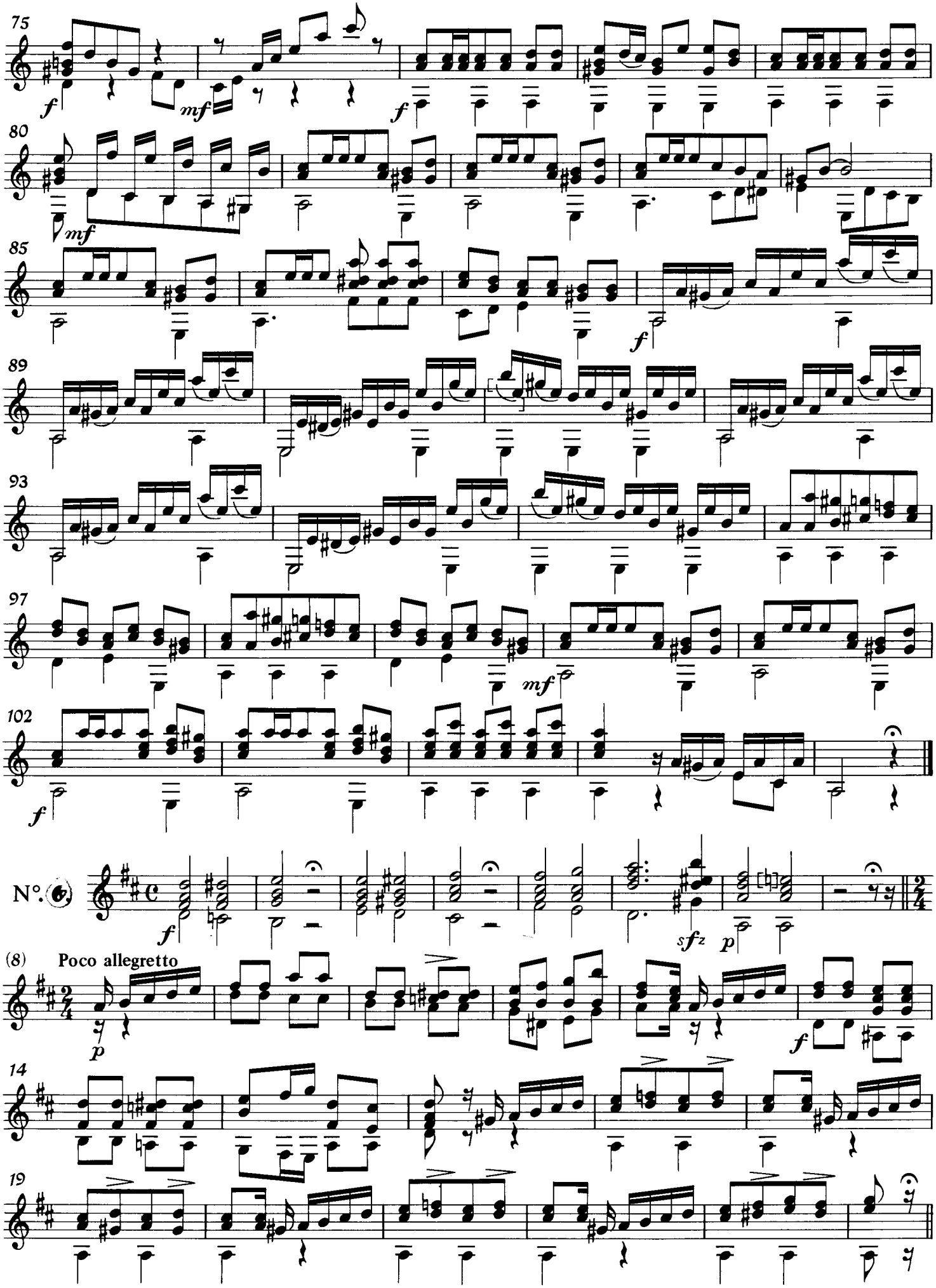

45
50
f
54
sfz
58
sfz
62
sfz
66
sfz
mf
69
ff
73
ff
p
78
83
D.S. al

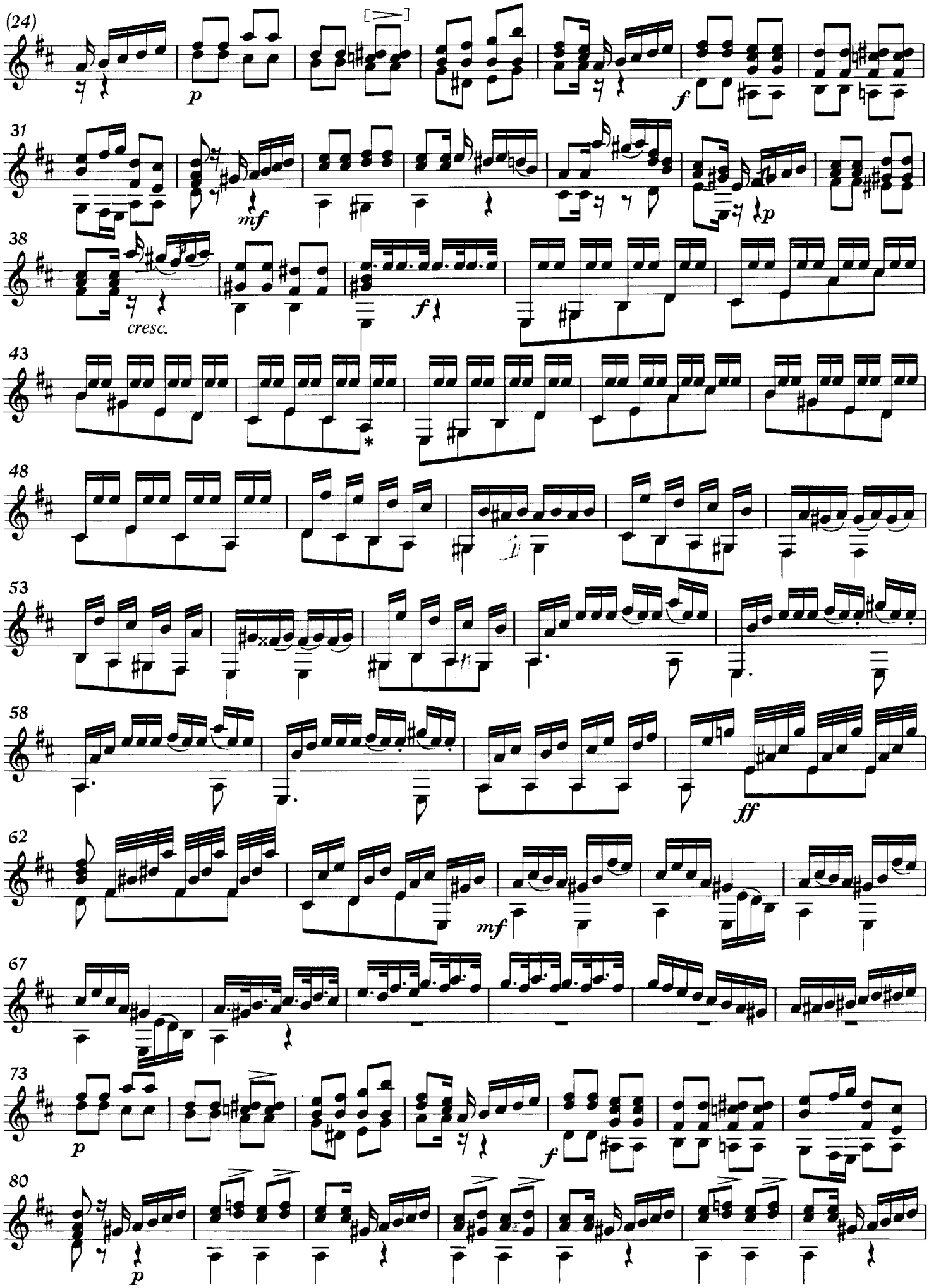

87
f
sfz
91
sfz
95
sfz
99
103
mf
107
f
ff
111
p
115
cresc.
ff
119



* E and C are 𝅘𝅥𝅯 in source.


25
f
p
31
f
35
3
3
38
42
47
p
51
cresc.
55
f
60
64
mf
70
f
mf


75
80
85
89
93
97
102
N°. (6)
(8) Poco allegretto
14
19



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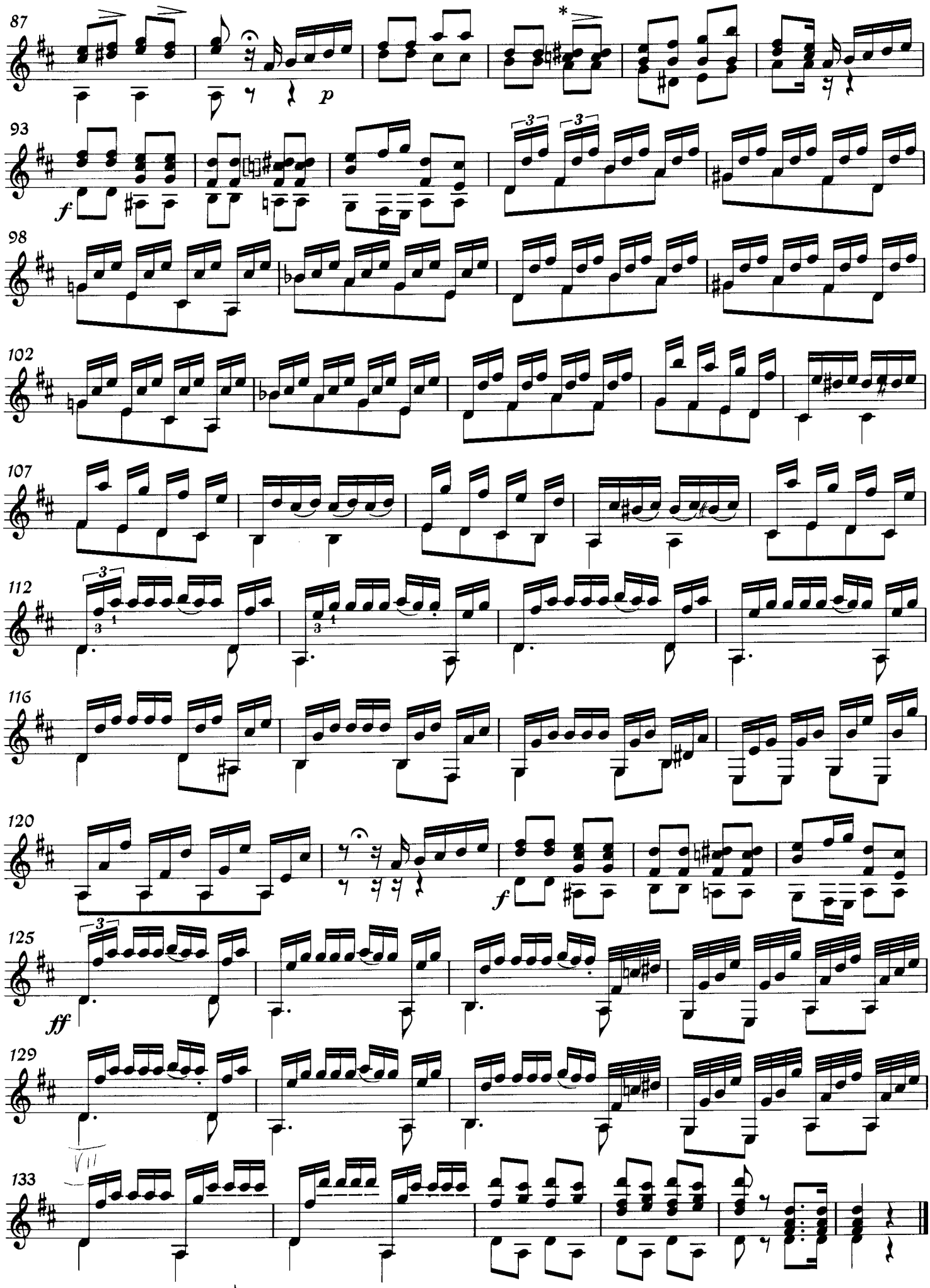

* In source chord is