



Lun. de D'Angelo del Lusitano. Parigi. 1820.

FERDINANDO CARULLI

SIX DIVERTISSEMENTS

Brillants

de salon

d'une force moyenne

pour Guitare

PAR

Ferdinando Carulli

Op: 317.

Prix: 6.^f

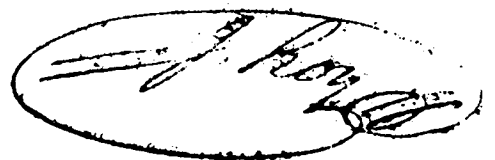
APARIS

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

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26

Déposé à la Direction



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), pp.13-21; 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.).

CHANTERELLE

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SIX DIVERTISSEMENTS BRILLANTS

Opus 317

Guitare

F. CARULLI
Edited by Peter Danner

N° 1. *Largo*

f *p* *f*

Allegretto grazioso

p *f* *mf* *f* *mf* *f*

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39 *mf*

44 *f*

49

54 *p*

59 *mf* *p dolce*

64 *f*

68 *mf*

73 *f*

78 *ritard.*

Musical score for guitar, measures 83-133. The score is written on a single staff in treble clef. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and complex chordal textures. Dynamic markings include *mf*, *f*, *sfz*, *cresc.*, *f*, *p*, and *ff*. There are also performance instructions such as *mf*, *f*, *sfz*, *cresc.*, *f*, *p*, and *ff*. A bracketed *Bb* indicates a correction in the source. The piece concludes with a final chord and a fermata.

* B \flat in source.

« N° 2. *Largo*

f

6 *sfz* *p* *mf* *Allegretto*

11

17 *p*

23 *mf*

(28) *f* *mf*

34

39 *p*

44

Musical score for guitar, measures 48-94. The score is written in treble clef with a key signature of two sharps (F# and C#). It features a complex rhythmic pattern of eighth and sixteenth notes, often beamed together. Measure 48 starts with a forte (*f*) dynamic and includes fingering indications [6], [3], and [3]. Measure 60 begins with a piano (*p*) dynamic and a [6] fingering. Measure 72 is marked mezzo-forte (*mf*). Measure 77 is marked piano (*p*). Measure 87 is marked mezzo-forte (*mf*). The score includes various musical notations such as slurs, accents, and dynamic markings.

(92)

Musical staff 92: Treble clef, key signature of three sharps (F#, C#, G#). The staff contains a sequence of chords and single notes. A dynamic marking of *f* (forte) is placed below the staff.

96

Musical staff 96: Treble clef, key signature of three sharps. The staff features a complex rhythmic pattern with triplets and sixteenth notes. Fingering numbers 2, 1, 0, 3, 4, 0, 0, 0 are written above the notes.

99

Musical staff 99: Treble clef, key signature of three sharps. The staff continues the rhythmic pattern with triplets and sixteenth notes. Fingering numbers 0, 0 are written above the notes.

102

Musical staff 102: Treble clef, key signature of three sharps. The staff continues the rhythmic pattern with triplets and sixteenth notes.

105

Musical staff 105: Treble clef, key signature of three sharps. The staff continues the rhythmic pattern with triplets and sixteenth notes.

108

Musical staff 108: Treble clef, key signature of three sharps. The staff continues the rhythmic pattern with triplets and sixteenth notes. A dynamic marking of *p* (piano) is placed below the staff.

112

Musical staff 112: Treble clef, key signature of three sharps. The staff continues the rhythmic pattern with triplets and sixteenth notes. A dynamic marking of *ff* (fortissimo) is placed below the staff.

115

Musical staff 115: Treble clef, key signature of three sharps. The staff continues the rhythmic pattern with triplets and sixteenth notes.

N° 3. *Largo* *f* *rall.* *p*

(4) *Allegro con poco moto ma grazioso* *mf* *p* *mf* *f* *mf* *ff* *p* *cresc.* *mf* *f*

* In source note in chord is E ⑥ not G ⑥

54

58

62

66

70

74

78

82

87

91

95

p

f

p

dimin.

D.S. al

f

p

f

ff

N° 4. *Largo* *f*

Allegretto con poco moto

5 *ff* *p* *f* *p*

8 *f* *mf* *f* *p* *f*

12 *f* *mf* *f* *p dolce*

16 *cresc.* *p*

21

25 *cresc.* *f*

30 *p dolce* *ff*

35 *f* *p*

40 *cresc.* *p*

Musical score for guitar, measures 45-83. The score is written in treble clef with a key signature of one sharp (F#). It consists of a single melodic line with a bass line. The notation includes various rhythmic values, accidentals, and dynamic markings. Measure numbers 45, 50, 54, 58, 62, 66, 69, 73, 78, and 83 are indicated at the start of their respective staves. Dynamic markings include *sfz*, *mf*, *ff*, and *p*. There are also some performance instructions like *[b]* and *[4]* in brackets. The piece concludes with the instruction *D.S. al* and a repeat sign.

D.S. al

87 *f* *sfz*

91 *sfz*

95 *sfz*

99 *sfz*

103 *mf*

107 *f* *ff*

111 *p*

115 *cresc.* *ff*

119

Detailed description: This page of a guitar score contains nine staves of music, numbered 87 to 119. The music is written in a single treble clef with a key signature of one sharp (F#). Measures 87-94 feature a melodic line with eighth-note patterns and a bass line with chords and eighth notes. Measures 95-98 continue this pattern. Measures 99-102 show a similar texture. Measures 103-106 consist of a single melodic line with eighth-note chords. Measures 107-110 feature a more complex texture with multiple voices and chords. Measures 111-114 are characterized by a single melodic line with a steady eighth-note accompaniment. Measures 115-118 continue this texture, with a crescendo leading to a fortissimo (ff) dynamic. Measure 119 concludes the section with a final chord and a whole note.


Largo assai

N° 5.

Musical score for N° 5, Largo assai. The piece is written for guitar and consists of five staves. The first staff is in treble clef with a common time signature (C) and starts with a piano (*p*) dynamic. The second staff has a *cresc.* marking. The third staff has a *glissando* marking. The fourth staff has a *ff* marking. The fifth staff continues the piece.

ff BOLERO

Musical score for BOLERO. The piece is written for guitar and consists of seven staves. The first staff is in treble clef with a 3/4 time signature and starts with a mezzo-forte (*mf*) dynamic. The second staff has a *cresc.* marking. The third staff has a '*' marking. The fourth staff has *f* and *mf* markings. The fifth staff has a *mf* marking. The sixth staff has a *mf* marking. The seventh staff has a *ff* marking.

* 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*

Detailed description: This is a page of guitar sheet music, numbered 14. It contains ten staves of music, each starting with a measure number. The music is written in a single system with a treble clef. The first staff (measures 25-30) begins with a forte (*f*) dynamic and includes a *p* dynamic marking. The second staff (measures 31-34) features a forte (*f*) dynamic. The third staff (measures 35-37) includes two triplet markings (3). The fourth staff (measures 38-41) continues the melodic line. The fifth staff (measures 42-46) shows a complex chordal texture. The sixth staff (measures 47-50) includes a piano (*p*) dynamic. The seventh staff (measures 51-54) features a crescendo (*cresc.*) marking. The eighth staff (measures 55-59) includes a forte (*f*) dynamic. The ninth staff (measures 60-63) continues the piece. The tenth staff (measures 64-69) begins with a mezzo-forte (*mf*) dynamic. The eleventh staff (measures 70-74) includes both forte (*f*) and mezzo-forte (*mf*) dynamics. The music consists of a mix of eighth and sixteenth notes, often beamed together, and various chordal structures.

75 *f* *mf* *f*

80 *mf*

85 *f*

89

93

97 *mf*

102 *f*

N° 6 *f* *sfz* *p*

(8) Poco allegretto *p* *f*

14

19

(24) *p* *f*

31 *mf* *p*

38 *cresc.* *f*

43 *

48

53

58 *ff*

62 *mf*

67

73 *p* *f*

80 *p*

Detailed description: This is a musical score for guitar, consisting of ten staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The score begins at measure 24. The first staff (measures 24-30) starts with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. The second staff (measures 31-37) features a mezzo-forte (*mf*) dynamic and ends with a piano (*p*) dynamic. The third staff (measures 38-42) includes a crescendo (*cresc.*) and a forte (*f*) dynamic. The fourth staff (measures 43-47) contains a measure marked with an asterisk (*). The fifth staff (measures 48-52) continues the piece. The sixth staff (measures 53-57) shows a dynamic shift. The seventh staff (measures 58-61) reaches a fortissimo (*ff*) dynamic. The eighth staff (measures 62-66) returns to a mezzo-forte (*mf*) dynamic. The ninth staff (measures 67-72) continues the melodic line. The tenth staff (measures 73-79) starts with a piano (*p*) dynamic and ends with a forte (*f*) dynamic. The final staff (measures 80-86) begins with a piano (*p*) dynamic.

* B in source.

Musical score for guitar, measures 87-133. The score is written in treble clef with a key signature of two sharps (F# and C#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *p* (piano), *f* (forte), and *ff* (fortissimo). There are also trill-like markings (marked with a vertical line and a wavy line) and a star symbol (*) above a measure. Measure numbers 87, 93, 98, 102, 107, 112, 116, 120, 125, 129, and 133 are indicated at the start of their respective staves. The score concludes with a final chord marked with a double bar line.

* In source chord is

