

GRAND RECUEIL  
DE

Morceaux Progressifs

Pour la Guitare

Composés et Arrangés

PAR

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<sup>e</sup> force.

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

Op. 333.

I<sup>e</sup> Partie.

Prix 2. Fr.

Bonn chez M. Simrock.

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 Pausés ou d'autres Notes, doivent être pincées avec le pouce de la Main droite.

Die doppelt gestrichenen Noten, oder jene, welche unterhalb der Pausés oder anderer Noten 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<sup>me</sup> Corde. 5<sup>me</sup> Corde. 4<sup>me</sup> Corde. 3<sup>me</sup> Corde. 2<sup>me</sup> Corde. 1<sup>re</sup> Corde.  
6<sup>te</sup> Saite. 5<sup>te</sup> Saite. 4<sup>te</sup> Saite. 3<sup>te</sup> Saite. 2<sup>te</sup> Saite. 1<sup>re</sup> Saite.

Cases. 5<sup>e</sup> Case. 4<sup>e</sup> doigt. 4<sup>te</sup> Finger.  
Felder. 0 1 3 0 2 3 0 2 3 0 1 3 0 1 3

EXERCICE.

GAMME CHROMATIQUE.

CHROMATISCHE TONLEITER.

Sixieme Corde. 5<sup>me</sup> Corde. 4<sup>me</sup> Corde.  
6<sup>te</sup> Saite. 5<sup>te</sup> Saite. 4<sup>te</sup> Saite.

3<sup>me</sup> Corde. 2<sup>me</sup> Corde. 1<sup>re</sup> Corde.  
3<sup>te</sup> Saite. 2<sup>te</sup> Saite. 1<sup>re</sup> Saite.

ou oder

PREMIÈRE PARTIE.  
ERSTER THEIL.

Moderato.

Nº 1.

Nº 2.  
Petit Caprice.

Tempo giusto.

Andante grazioso.

Nº 3.

N<sup>o</sup>. 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 treble clef with a 2/4 time signature. It features a series of eighth and sixteenth notes, often beamed together. Dynamic markings include piano (p), crescendo (cres), and fortissimo (f). Fingerings are indicated by numbers 1-4. The piece concludes with a double bar line.

Nº 8.  
Introduction.

Allegro.

Musical score for No. 8, Introduction, Allegro. The score is written in treble clef with a 2/4 time signature. It features a series of sixteenth-note patterns, often beamed together. Dynamic markings include fortissimo (f) and crescendo (cres). Fingerings are indicated by numbers 1-4. The piece concludes with a double bar line.

Nº 9.  
Andante.

The musical score is written for guitar and consists of ten staves. It begins with a treble clef and a C-clef. The tempo is marked 'Andante' and the initial dynamic is 'mf'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingering numbers (1-5) are placed above or below notes to indicate fingerings. There are several slurs and accents throughout the piece. Dynamics change from 'mf' to 'f' in the sixth staff. The score ends 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 4/4 time signature. The music starts with a mezzo-forte (*mf*) dynamic. The first measure contains a quarter note G4, followed by eighth notes A4, B4, and C5. The staff continues with a series of eighth and sixteenth notes, ending with a double bar line. A *cresc.* marking is present above the final measure.

Second line of musical notation for No. 10. It continues the melodic line from the first line. The dynamics remain *mf*. The staff concludes with a double bar line and a first ending bracket over the final two measures.

Third line of musical notation for No. 10. The melodic line continues. The dynamics are still *mf*. The staff ends with a double bar line and a first ending bracket.

Fourth line of musical notation for No. 10. The melodic line continues. A *fine.* marking is placed above the staff. The dynamics are *mf*. The staff ends with a double bar line and a first ending bracket.

Fifth line of musical notation for No. 10. This line features a complex rhythmic pattern with many beamed sixteenth and thirty-second notes. The dynamics are *f*. The staff ends with a double bar line and a first ending bracket.

Sixth line of musical notation for No. 10. This line continues the complex rhythmic pattern. The dynamics are *f*. The staff ends with a double bar line and a first ending bracket. A *ritard. D.C.* marking is placed below the staff.

Nº 11.

Larghetto.

First line of musical notation for No. 11. It begins with a treble clef, a key signature of one sharp (F#), and an 8/8 time signature. The music starts with a piano (*p*) dynamic. The first measure contains a quarter note G4, followed by quarter notes A4, B4, and C5. The staff continues with a series of quarter and eighth notes, ending with a double bar line.

Second line of musical notation for No. 11. The melodic line continues. The dynamics are *f*. The staff ends with a double bar line and a first ending bracket.

Third line of musical notation for No. 11. The melodic line continues. The dynamics are *p*. The staff ends with a double bar line and a first ending bracket.

Fourth line of musical notation for No. 11. The melodic line continues. The dynamics are *p*. The staff ends with a double bar line and a first ending bracket.



Nº 12.  
Walse.

Trio.

Nº 13...  
Scherzo.

All<sup>to</sup>

Nº 14.  
Allegretto.

Allegro.

Nº 15.  
Scherzo.



Nº 17.  
Poco All<sup>to</sup>

Nº 18.  
And<sup>te</sup> Varié.

The first system of music for 'Andte Varié' 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 with the same key signature and time signature, featuring a bass line with some triplets and a *cres.* marking. The system concludes with a double bar line and repeat dots.

Var: 1.

The first variation section consists of seven staves. The top staff is in treble clef with a key signature of two sharps and a 2/4 time signature, 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. The section ends with a double bar line and repeat dots.

Var: 2.

The second variation section consists of one staff in treble clef with a key signature of two sharps and a 2/4 time signature. It begins with a dynamic marking of *mf* and contains a series of eighth-note patterns. The staff concludes with a double bar line and repeat dots.

The main musical score consists of five systems of two staves each. The first system includes dynamic markings *f* and *mf*. The second system includes *f*. The third system includes *f*. The fourth system includes *f*. The fifth system includes *f*. The music features complex rhythmic patterns and articulation marks.

Un poco più Allegro.

Var: 3.

Variation 3 consists of ten systems of two staves each. The first system includes dynamic markings *f* and *mf*. The second system includes *f*. The third system includes *f*. The fourth system includes *f*. The fifth system includes *f*. The sixth system includes *f*. The seventh system includes *f*. The eighth system includes *f*. The ninth system includes *f*. The tenth system includes *f*. The variation features complex rhythmic patterns and articulation marks.

*fine*