

Trois

THÈMES  
varies

pour la Guirare  
et dédiés

à son ami Meissonnier J<sup>e</sup>

par  
MATTEO CARCASSI.

Oeuvre 12.

P. 1. fl. 12. 2.

Mayence chez les fils de B. Schott  
à Anvers chez A. Schott.

2560

1924  
515 :



Carcassi Op:12.  
THÈME  
Italien.

*Andantino.*

mf

f

dimin.

3

1<sup>re</sup> VAR.

p

cres.

f

dimin.

p



*Affectuoso*

2<sup>me</sup> VAR.

Musical score for the 2nd variation, featuring a treble clef, key signature of two sharps (F# and C#), and a 2/4 time signature. The music consists of a single melodic line with a piano accompaniment of chords. The piece concludes with a double bar line and repeat dots.

3<sup>me</sup> VAR.

Musical score for the 3rd variation, featuring a treble clef, key signature of two sharps (F# and C#), and a 2/4 time signature. The music consists of a single melodic line with a piano accompaniment of chords. The piece concludes with a double bar line and repeat dots.

First musical staff, treble clef, key signature of three sharps (F#, C#, G#). It features a complex rhythmic pattern with many beamed notes and rests.

Second musical staff, treble clef, key signature of three sharps. It features a complex rhythmic pattern with many beamed notes and rests. A dynamic marking of *mf* is present at the beginning.

Third musical staff, treble clef, key signature of three sharps. It features a complex rhythmic pattern with many beamed notes and rests. A dynamic marking of *p* is present at the beginning.

Fourth musical staff, treble clef, key signature of three sharps. It begins with the text "4<sup>me</sup> VAR." and a 4/4 time signature. The music features a complex rhythmic pattern with many beamed notes and rests. A dynamic marking of *ff* is present.

Fifth musical staff, treble clef, key signature of three sharps. It features a complex rhythmic pattern with many beamed notes and rests.

Sixth musical staff, treble clef, key signature of three sharps. It features a complex rhythmic pattern with many beamed notes and rests.

Seventh musical staff, treble clef, key signature of three sharps. It features a complex rhythmic pattern with many beamed notes and rests. A dynamic marking of *f* is present at the beginning.

Eighth musical staff, treble clef, key signature of three sharps. It features a complex rhythmic pattern with many beamed notes and rests. A dynamic marking of *ff* is present.

Ninth musical staff, treble clef, key signature of three sharps. It features a complex rhythmic pattern with many beamed notes and rests.

*Plus vite*

5<sup>me</sup> VAR.

Musical score for the 5th variation, titled "Plus vite". It consists of six staves of music in treble clef, with a key signature of two sharps (F# and C#) and a 4/4 time signature. The piece begins with a dynamic marking of *dol.* (dolce) and a piano (*p*) dynamic. The music features a complex, rhythmic melody with many beamed eighth and sixteenth notes. There are several dynamic markings throughout, including *p*, *mf*, and *f*. A repeat sign is present at the end of the fifth staff. The tempo is indicated as "Plus vite".

*Andante con espres.*

6<sup>me</sup> VAR.  
Mineur

Musical score for the 6th variation, titled "Andante con espres.". It consists of three staves of music in treble clef, with a key signature of one flat (Bb) and a common time signature (C). The piece begins with a dynamic marking of *mf* (mezzo-forte). The music is characterized by a slower tempo and a more expressive, melodic style. It includes dynamic markings such as *p*, *mf*, and *ff*. There are also triplet markings (indicated by a '3' over the notes) in the final staff. A repeat sign is present at the end of the second staff. The tempo is indicated as "Andante con espres.".

Staff 1: Treble clef, C major key signature, 2/4 time signature. Dynamics: *p*, *p*, *pp*, *sf*. Features a triplet of eighth notes.

Staff 2: Treble clef, C major key signature, 2/4 time signature. Dynamics: *sf*, *p*. Features a triplet of eighth notes.

*Allegro*

x  
7<sup>me</sup> VAR. 

Staff 3: Treble clef, C major key signature, common time signature. Dynamics: *mf*. Features a triplet of eighth notes.

Staff 4: Treble clef, C major key signature, common time signature. Dynamics: *mf*. Features a triplet of eighth notes.

Staff 5: Treble clef, C major key signature, common time signature. Dynamics: *f*. Features a triplet of eighth notes.

Staff 6: Treble clef, C major key signature, common time signature. Dynamics: *f*, *f*, *mf*. Features a triplet of eighth notes.

Staff 7: Treble clef, C major key signature, common time signature. Dynamics: *mf*. Features a triplet of eighth notes.

Staff 8: Treble clef, C major key signature, common time signature. Dynamics: *f*. Features a triplet of eighth notes.

Staff 9: Treble clef, C major key signature, common time signature. Dynamics: *sf*. Features a triplet of eighth notes.

Staff 10: Treble clef, C major key signature, common time signature. Dynamics: *sf*. Features a triplet of eighth notes.

*Allegretto non troppo.*

THÈME.  
Allemand.

The first section of the score, labeled 'THÈME. Allemand.', consists of two systems of music. The first system is in 2/4 time and features a treble staff with a melody starting on a half note G4, followed by quarter notes A4, B4, C5, and D5. The bass staff provides accompaniment with a half note G3 and a quarter note A3. Dynamics include *mf* and *sf*. The second system continues the melody with a repeat sign and a *dol.* (dolce) marking, followed by a *sf* dynamic.

The second section, labeled '1<sup>re</sup> VAR.', is marked 'Legerement' and consists of two systems. The first system is in 2/4 time and features a treble staff with a melody of eighth notes. The bass staff has a simple accompaniment. Dynamics include *f* and *p*. The second system continues the variation with a repeat sign and a *p* dynamic.

The third section, labeled '2<sup>me</sup> VAR.', is in 2/4 time and consists of two systems. The first system features a treble staff with a melody of eighth notes and a bass staff with a simple accompaniment. Dynamics include *f* and *p*. The second system continues the variation with a repeat sign and a *f* dynamic.



3<sup>me</sup> VAR. *mf*

*mf*

4<sup>me</sup> VAR. *mf*



5<sup>me</sup> VAR. *f*

The 5th variation consists of 12 measures. It begins with a treble clef, a common time signature (C), and a forte (*f*) dynamic. The melody is characterized by frequent triplets and sixteenth-note patterns. The first measure contains a triplet of eighth notes. The second measure contains a triplet of sixteenth notes. The third measure contains a triplet of eighth notes. The fourth measure contains a triplet of sixteenth notes. The fifth measure contains a triplet of eighth notes. The sixth measure contains a triplet of sixteenth notes. The seventh measure contains a triplet of eighth notes. The eighth measure contains a triplet of sixteenth notes. The ninth measure contains a triplet of eighth notes. The tenth measure contains a triplet of sixteenth notes. The eleventh measure contains a triplet of eighth notes. The twelfth measure contains a triplet of sixteenth notes. The piece concludes with a double bar line.

6<sup>me</sup> VAR. *pp*

The 6th variation consists of 12 measures. It begins with a treble clef, a common time signature (C), and a pianissimo (*pp*) dynamic. The melody is characterized by frequent triplets and sixteenth-note patterns. The first measure contains a triplet of eighth notes. The second measure contains a triplet of sixteenth notes. The third measure contains a triplet of eighth notes. The fourth measure contains a triplet of sixteenth notes. The fifth measure contains a triplet of eighth notes. The sixth measure contains a triplet of sixteenth notes. The seventh measure contains a triplet of eighth notes. The eighth measure contains a triplet of sixteenth notes. The ninth measure contains a triplet of eighth notes. The tenth measure contains a triplet of sixteenth notes. The eleventh measure contains a triplet of eighth notes. The twelfth measure contains a triplet of sixteenth notes. The piece concludes with a double bar line.



*O Pescator.*

**THÈME.**  
*Moderato.*

**1<sup>re</sup> VAR.**

**2<sup>me</sup> VAR.**

*Grazioso*

3<sup>me</sup> VAR.

mf

ff p

ff dimin.

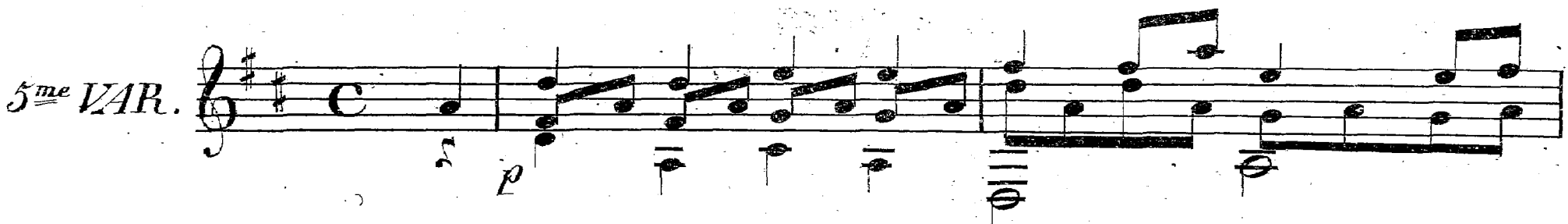
4<sup>me</sup> VAR.

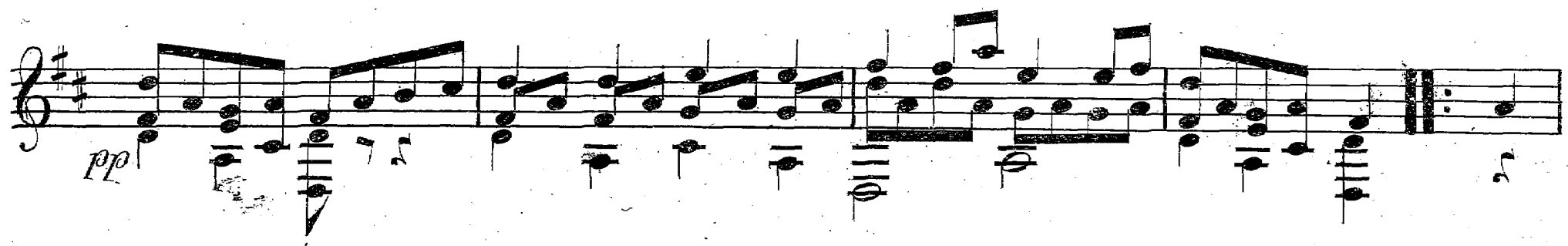
ff p

mf ff p

mf ff

mf

5<sup>me</sup> VAR. 




6<sup>me</sup> VAR. *Plus vite* 






*7<sup>me</sup> VAR.* *touches* *harmo cordes*

*8<sup>me</sup> VAR.* *f*



# COMPOSITIONS

POUR

## GUITARE



# MATTEO CARCASSI

		M. Pf.			M. Pf.
Op. 1.	3 Sonates . . . . .	1 50	Op. 26.	6 Caprices . . . . .	1 75
" 2.	3 Rondos . . . . .	1 50	" 33.	6 Fantaisies sur des motifs d'opéras favoris:	
" 3.	12 petites Pièces . . . . .	1 50	No. 1.	La Muette de Portici . . . . .	1 50
" 4.	6 Valses . . . . .	1 —	" 34.	" 2. Le Comte Ory . . . . .	1 50
" 5.	Le nouveau Papillon, ou Choix d'Airs faciles et soigneusement doigtés . . . . .	2 —	" 35.	" 3. La Fiancée . . . . .	1 50
" 6.	Introduction, Variations et Finale sur un Duo favori. . . . .	1 —	" 36.	" 4. Guillaume Tell . . . . .	1 50
" 7.	„Au Clair de la Lune“, varié . . . . .	1 —	" 37.	" 5. Fra Diavolo . . . . .	1 —
" 8.	Etrennes aux amateurs, ou nouveau Recueil de 6 Contredanses françaises, 6 Valses et 3 Airs variés. . . . .	1 75	" 38.	" 6. Le Dieu et la Bayadère . . . . .	1 —
" 9.	3 Airs italiens variés . . . . .	1 75	" 40.	Fantaisie sur des motifs de l'opéra Zampa . . . . .	1 —
" 10.	Amusement ou Choix de 12 Morceaux faciles et soigneusement doigtés . . . . .	1 75	" 41.	Rondoletto sur l'Air favori „Clic Clac“ . . . . .	1 —
" 11.	Recueil de 10 petites Pièces . . . . .	1 75	" 44.	3 Airs suisses variés . . . . .	1 75
" 12.	3 Thèmes variés . . . . .	2 —	" 45.	Fantaisie sur des motifs de l'opéra Le Serment . . . . .	1 50
" 13.	4 Potpourris des plus jolis Airs des opéras de <i>Rossini</i> . . . . .	2 25	" 48.	Fantaisie sur des motifs de l'opéra Le Pré aux Clercs. . . . .	1 25
" 14.	Mélange de 22 Morceaux faciles et soigneusement doigtés . . . . .	2 —	" 49.	Fantaisie sur des motifs de l'opéra Gustave . . . . .	1 50
" 15.	„Tra la la“, Air varié . . . . .	1 25	" 57.	Fantaisie sur des motifs de l'opéra Le Cheval de Bronze . . . . .	1 25
" 16.	8 Divertissements . . . . .	1 25	" 60.	25 Etudes mélodiques et progressives. 1 <sup>re</sup> Suite de la Méthode . . . . .	3 50
" 17.	Le Songe de Rousseau, Air varié . . . . .	1 25	" 62.	Mélange sur des motifs de l'opéra Sarah . . . . .	1 50
" 18.	6 Airs variés d'une exécution brillante et facile . . . . .	2 75	" 64.	Fantaisie sur des motifs de l'opéra Le Postillon de Lonjumeau . . . . .	1 25
" 19.	Fantaisie sur les plus jolis Airs de l'opéra Robin des bois (Der Freischütz) . . . . .	— 50	" 67.	Mosaïque sur des motifs favoris de l'opéra Le Domino noir . . . . .	1 25
" 20.	Air suisse varié . . . . .	1 50	" 70.	Mélange sur des motifs de l'opéra Zanetta . . . . .	1 25
" 21.	Les Récréations des commençants, ou Choix de 24 petites Pièces . . . . .	2 —	" 71.	Fantaisie sur des motifs de l'opéra Les Diamants de la Couronne . . . . .	1 25
" 22.	Air écossais de l'opéra La Dame blanche . . . . .	1 25	" 73.	Fantaisie sur des motifs de l'opéra La part du Diable. . . . .	1 25
" 23.	12 Valses . . . . .	1 —		Récréations musicales de <i>H. Herz</i> , Rondeaux, Variations et Fantaisies sur 24 Thèmes favoris. En 4 Suites, chaque . . . . .	2 —
" 24.	Air des <i>Mystères d'Isis</i> , varié . . . . .	1 50		4 Airs favoris variés . . . . .	1 —
" 25.	2 <sup>me</sup> Recueil de 8 Divertissements . . . . .	1 50			

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