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Six

AIRS VARIÉS

pour la Guitare

d'une Exécution Brillante et Facile

DEDIES

à Monsieur le Vicomte de Bellemain

PAR
MATTEO CARCASSI

Ouvr. 18.

Prix 1/636 fr

*Moyence chez les fils de B. Schott
à Anvers chez A. Schott.*

2565.

1794, 0838



LA HONGROISE.

N^o 1. THEME

1^e VARIA.

2^e VARIA.

3^e VARIA.

4^e
VARIA.

p 8^e Pos. *mf* *p*

mf *p* *sf* *f*

8^e Pos.

5^e
VARIA.

f *mf* *sf* *pouce*

AUSSITOT QUE LA LUMIERE.

Moderato.

N° 2.
THEME

mf sf sf sf sf

1^e
VARIA.

mf p f sf sf sf p

2^e
VARIA.

mf

p

mf

f

p

sf

sf

mf

3^e
VARIA.

stacc.

legerement p

f

sf

pouce

sf

4^e VARIA. *legerement.* *ff* 7^e Pos. 0 3 1 7^e Pos. 7^e Pos. 0 3

5^e Pos. 7^e Pos. 7^e Pos. 0 3 1 7^e Pos. 7^e Pos. 0 3

5^e VARIA. *mf* *stacc.* *p* *pouce* 1. 2.

AIR MONTAGNARD.

Nº 3. THEME

mf

V

V

1^{re} VARIA.

mf

dol.

4 1 3

2^e VARIA.

pp. *f*

mf *f*

f *p*

Majeur. *con espressione*

3^e VARIA.

9^e Pos.

9^e Pos.

9^e Pos.

p

f

4^e VARIA.

mf

cresc.

f

p

cresc.

f

f

p

f

f

mf

CODA.

mf

f

p

f

f

ff

Air Montagnard

Thema

Matteo Carcassi
aus op. 18

Var. I

Var. II

Musical score for Var. II, featuring four staves of music in 3/4 time with a key signature of one sharp (F#). The score includes various dynamics (p, f, mf) and fingerings.

Staff 1: *p*, *f*. Fingerings: *i m*, *a m*, *i*, *3*, *m*, *4*, *1*, *0*, *2*, *3*, *-2-3*, *0*, *1*, *2*.

Staff 2: *p*, *mf*. Fingerings: *2*, *3*, *1-3*.

Staff 3: *f*. Fingerings: *2*, *-2*.

Staff 4: *p*.

 Var. III
 Maggiore

Musical score for Var. III Maggiore, featuring three staves of music in 3/4 time with a key signature of two sharps (D#). The score includes dynamics (p, *con espressione*) and fingerings.

Staff 1: *p*, *con espressione*. Fingerings: *1*, *0*, *0 4 2 0 3*, *2*, *0*, *2 1 4 2*, *1*, *3*, *0 4*, *3*.

Staff 2: *p*, *p*. Fingerings: *2*, *4*, *1*, *0*, *4*.

Staff 3: *p*. Fingerings: *2*, *3*, *0-3*, *1*, *4*, *3*, *4*, *1*, *3*, *4*, *0*, *2*, *1*.

Var. IV

Musical score for Var. IV, featuring one staff of music in 3/4 time with a key signature of one sharp (F#). The score includes dynamics (*mf*, *f*) and fingerings.

Fingerings: *i m*, *i m*, *2*, *1*, *3*, *2*, *-3*, *1*.

The first section of the piece consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. It features a melodic line with eighth-note patterns and a bass line with chords. Dynamics include *p* (piano) and *pp* (pianissimo). The second staff continues the melodic line with triplets and includes a *f* (forte) dynamic. The third staff features a melodic line with triplets and a *pp* dynamic. The fourth staff includes fingering numbers (0, 4, 3-4, 3-4, 1-4, 3, 2, 3, 1, 2) and a *p* dynamic. The fifth staff concludes the section with a double bar line and repeat dots.

Coda

The Coda section consists of seven staves of music. The first staff is in 3/4 time and begins with a *mf* (mezzo-forte) dynamic. It features a melodic line with triplets and a bass line with chords. The second staff continues the melodic line with a *p* dynamic. The third staff features a melodic line with a *mf* dynamic. The fourth staff continues the melodic line with a *f* dynamic. The fifth staff features a melodic line with a *p* dynamic. The sixth staff continues the melodic line with a *p* dynamic. The seventh staff concludes the section with a double bar line and repeat dots.

DI TANTI PALPITI.

N^o 4. THEME

p

mf

p

mf

CODA *f*

1^e VARIA.

mf

mf

f

mf

glissé

First musical staff with dynamic markings *f* and *mf*. Includes a four-measure rest at the beginning.

Second musical staff with dynamic markings *f* and *p*. Includes fingerings 3, 4, 5, 4, 3, 4, 1.

Third musical staff with dynamic marking *f*. Includes fingerings 4, 2, 4, 1, 4, 1, 4.

2^e
VARIA. *Plus lent.*

Fourth musical staff in 2/4 time, marked *Plus lent.* with dynamic markings *f*, *mf*, and *f*. Includes fingerings 4, 5, 4, 2.

Fifth musical staff with dynamic markings *mf*, *p*, and *sf*. Includes fingerings 3, 2, 3, 4, 1.

Sixth musical staff with dynamic marking *sf*.

cresc.

Seventh musical staff with dynamic markings *f*, *mf*, *f*, *sf*, and *p*. Includes fingerings 4, 3, 2, 1, 3, 2, 1.

stacc.

Eighth musical staff with dynamic markings *sf* and *sf*. Includes fingerings 3b, 4, 3b, 3.

I^o Tempo.

3^e
VARIA.

The musical score consists of ten staves of music. The first staff is marked with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). It begins with a dynamic marking of *p*. The second staff is labeled "2^e Corde" and continues the melodic line. The third and fourth staves show a change in dynamics to *f*. The fifth and sixth staves continue with a dynamic of *mf*. The seventh staff includes fingering numbers (1, 3, 4, 4, 1, 4) and a dynamic of *f*. The eighth and ninth staves conclude the piece with a final dynamic of *f*. The notation includes various rhythmic values, slurs, and articulation marks.

4^e
VARIA.

Mineur.

The musical score consists of seven staves of music in a 2/4 time signature, written in a minor key. The first staff begins with a dynamic of *mf* and includes fingering numbers 3, 2, 0, 2, 4, and 4. The second staff is marked *mf* and includes the instruction "9^e Pos." and fingering numbers 1, 4, 1, 4, 1, 4. The third staff starts with a dynamic of *f*. The fourth staff also begins with *f*. The fifth staff starts with *f*. The sixth staff includes the instruction "9^e Pos." and dynamics of *f* and *mf*. The seventh staff begins with a dynamic of *f* and includes *pp* markings. The score is filled with complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations.

Allegretto.

5^e
VARIA.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a 3/8 time signature, and a key signature of one sharp (F#). The music is marked *p* (piano). The second staff is marked *f* (forte). The third staff features dynamic markings *p* and *f*. The fourth staff is marked *f*, *p*, and *f*. The fifth staff is marked *mf* (mezzo-forte). The sixth staff is marked *mf* and *f*. The seventh staff is marked *mf*. The eighth staff is marked *p* and *f*, with the instruction *pouce* (thumb) written below. The ninth staff is marked *ff* (fortissimo). The score includes various musical notations such as slurs, accents, and fingerings (e.g., 1, 2, 3, 4). The piece concludes with a double bar line.



DANSE FAVORITE DU BALLET D'ARSENE.

N^o 5. THEME

1^e VARIA.

2^e
VARIA.

The 2^e variation consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It starts with a piano (*p*) dynamic and includes fingerings 1, 3, 4, and 5. A *pouce* (thumb) instruction is present. The second staff continues with a mezzo-forte (*mf*) dynamic. The third and fourth staves feature a forte (*f*) dynamic. The fifth and sixth staves conclude the variation with a forte (*f*) dynamic and include fingerings 4, 2, 3, 1, 3, 2, 3, and 4. The music is characterized by rapid sixteenth-note passages and slurs.

3^e
VARIA.

The 3^e variation consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It includes a *glissez* (glissando) instruction. The second and third staves continue the melodic line with various articulations and slurs.

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a melodic line with eighth and sixteenth notes, and a bass line with quarter notes.

Musical staff 2: Treble clef, key signature of two sharps, 4/4 time signature. Continuation of the melodic and bass lines from the first staff.

4^e
VARIA. *mf*

Musical staff 3: Treble clef, key signature of two sharps, 3/4 time signature. The piece is marked *mf*. The staff features a melodic line with slurs and fingering numbers (2, 1, 1, 3, 1, 1) above the notes.

Musical staff 4: Treble clef, key signature of two sharps, 3/4 time signature. The piece is marked *f*. The staff features a melodic line with slurs and fingering numbers (1, 1) above the notes.

Musical staff 5: Treble clef, key signature of two sharps, 3/4 time signature. The piece is marked *p*. The staff features a melodic line with slurs and fingering numbers (1, 1) above the notes. The staff concludes with a double bar line and the marking "10^e Pos." above the final notes.

Musical staff 6: Treble clef, key signature of two sharps, 3/4 time signature. The staff features a melodic line with slurs and fingering numbers (3, 4, 1, 4, 3, 2, 4, 1) below the notes.

Musical staff 7: Treble clef, key signature of two sharps, 3/4 time signature. The piece is marked *mf*. The staff features a melodic line with slurs and fingering numbers (4) below the notes.

Musical staff 8: Treble clef, key signature of two sharps, 3/4 time signature. The staff features a melodic line with slurs and fingering numbers (1, 1) above the notes.

5^e
VARIA.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The dynamics range from *p* (piano) to *f* (forte). The notation includes various rhythmic patterns, slurs, and accents. The fifth staff is marked with "9^e Pos." and features a change in dynamics to *sf* (sforzando) and *p* (piano). The final staff shows a sequence of notes with a dynamic of *p* and includes fingerings such as 5, 7, and 1.

IL PLEUT BERGERE.

Andante sostenuto.

Nº 6. THEME

The musical score for the Theme is written in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. It begins with a mezzo-forte (*mf*) dynamic. The melody is characterized by a steady eighth-note accompaniment in the left hand and a more active melody in the right hand. The piece concludes with a *p* (piano) dynamic. The score consists of four staves of music.

1^e VARIA.

The first variation is written in the same key signature and time signature as the theme. It begins with a piano (*p*) dynamic. The melody is more rhythmic and features several triplet and sixteenth-note passages. The left hand accompaniment is more complex, with some chords and moving lines. The piece concludes with a *p* dynamic. The score consists of six staves of music.

2^e
VARIA.

p

mf

mf

p

3^e
VARIA.

4^e Touche 12^e 4^e 12^e 4^e 4^e 5^e

Harm. - - - - - *p* - - - - - 9^e Pos. - - - - -

pp *mf* *mf* *p* *cresc.* *f* *dim.* *cresc.* *p* *p* *4^e Pos.*

The musical score consists of eight staves of music. The first staff includes performance instructions for harmonics and positions. The second staff features a melodic line with slurs. The third staff has a piano accompaniment starting with *pp* and moving to *mf*. The fourth staff continues the accompaniment with *mf* and *p* dynamics, ending with a *cresc.* marking. The fifth staff features a *f* dynamic followed by a *dim.* section. The sixth staff begins with *p* and *cresc.* markings. The seventh and eighth staves continue the melodic and accompaniment lines, with the eighth staff ending at a *4^e Pos.* instruction.

dol.

cresc.

5^e Pos.

4^e Touche

Harm.

p

pp

Fine.

The musical score consists of eight staves of music. The first three staves feature a melodic line with a bass accompaniment of chords. The fourth staff includes a section labeled '5^e Pos.' and '4^e Touche' with a 'Harm.' marking. The fifth staff continues with '4^e Touche' and 'Harm.' markings. The sixth staff begins with a triplet of eighth notes and a dynamic marking of *p*. The seventh and eighth staves continue the melodic line, ending with a *pp* dynamic and a 'Fine.' instruction.

COMPOSITIONS

POUR

GITARE

PAR



MATTEO CARCASSI

| Op. | | M. Pf. | Op. | | M. Pf. |
|-----|---|--------|-----|---|--------|
| 1. | 3 Sonates | 1 50 | 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 — | " | " 2. Le Comte Ory | 1 50 |
| " | 5. Le nouveau Papillon, ou Choix d'Airs faciles et soigneusement doigtés | 2 — | " | " 3. La Fiancée | 1 50 |
| " | 6. Introduction, Variations et Finale sur un Duo favori. | 1 — | " | " 4. Guillaume Tell | 1 50 |
| " | 7. „Au Clair de la Lune“, varié | 1 — | " | " 5. Fra Diavolo | 1 — |
| " | 8. Etrennes aux amateurs, ou nouveau Recueil de 6 Contredanses françaises, 6 Valses et 3 Airs variés. | 1 75 | " | " 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 ^{re} 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) | 1 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 Mystères d'Isis, varié | 1 50 | | 4 Airs favoris variés | 1 — |
| " | 25. 2 ^{me} Recueil de 8 Divertissements | 1 50 | | 50 Morceaux méthodiques et progressifs. | |

En 3 Cahiers. I. . . 1 50
II. . . 1 25
III. . . 1 50

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FANTASIE
POUR
Guitare ou Lyre
Composée des plus jolis Airs
de
ROBIN DES BOIS
PAR
MATTEO CARCASSI

Oeuvre 19.

Pr 46 Sr

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

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