

# COMPOSITIONS

POUR

## GITARE

PAR

# 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	50 Morceaux méthodiques et progressifs.	

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

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# FANTAISIE

sur des Motifs du Postillon de Lonjumeau d' Ad. Adam

par M. CARCASSI OP. 64.



Allegro moderato.

GUITARE.

Musical score for guitar, consisting of ten staves of music. The score includes various musical notations such as treble clef, key signature of two sharps (F# and C#), and a 2/4 time signature. The piece begins with a dynamic marking of *f* (forte). The tempo is marked as *Allegro moderato*. The score contains several performance instructions: *riten.* (ritardando), *a tempo*, *con grazia*, *dim.* (diminuendo), *p* (piano), *pp* (pianissimo), *rall.* (ritardando), *con espress.* (con espressione), *dol.* (dolce), and *plus lent.* (plus lentement). The score also features various guitar-specific techniques and fingerings, including triplets, slurs, and specific fret positions like "4<sup>me</sup> pos." (4th position). The piece concludes with a final *rall.* marking and a fermata over the final note.

Allegretto.

*p*

*p*

*p*

*p*

*9<sup>me</sup> pos.*

*cresc.*

*pf*

*pf*

*pf*

*p*

*pf*

Musical score for a piece in D major, consisting of ten staves. The score includes various dynamics and articulations:

- Staff 1: *p*
- Staff 2: *mf*, *p*, 4<sup>me</sup> pos.
- Staff 3: 5<sup>me</sup> pos., 4<sup>me</sup> pos., 5<sup>me</sup> pos.
- Staff 4: 4<sup>me</sup> pos., *dim.*, *pp*
- Staff 5: *mf*
- Staff 6: *f*
- Staff 7: *f*
- Staff 8: *ff*
- Staff 9: *a volontà.*, *p*, *lento.*

Moderato.

Musical score for the Moderato section, measures 1 through 12. The music is in 2/4 time with a key signature of two sharps (F# and C#). The first system (measures 1-4) features a melody in the right hand and a bass line in the left hand, with dynamics *f*, *mf*, and *p*. The second system (measures 5-8) continues the melodic and harmonic development. The third system (measures 9-12) includes a *sf* dynamic and a *pf* dynamic. Fingerings are indicated with numbers 1-4. A *rall* marking appears at the end of measure 12.

Più mosso.

Musical score for the Più mosso section, measures 13 through 18. The tempo increases. The right hand features a melodic line with a trill (*tr*) in measure 13. The left hand provides a steady accompaniment. Dynamics include *mf*, *f*, and *p*. The section concludes with a descending melodic line in the right hand.

Allegro.

Musical score for the Allegro section, measures 19 through 24. The tempo is further increased. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a similar pattern. Dynamics range from *f* to *ff* and *mf*. The section ends with a final chord in the right hand.

Musical score for piano, consisting of ten staves. The key signature is three sharps (F#, C#, G#). The score includes various dynamics and performance instructions:

- Staff 1: *dim.*
- Staff 2: *pp*, *sf*, *f*
- Staff 3: *rall.*, *p*, *sf*, *p*, **Allegretto.**
- Staff 4: *leggiere.*, *p*
- Staff 5: *mf*, *p*
- Staff 6: *cresc.*, *fp*
- Staff 7: *f*, *mf*
- Staff 8: *f*
- Staff 9: *f*, *ff*
- Staff 10: *f*, *cresc.*

The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Fingerings are indicated with numbers 1-5. A 2/4 time signature change is visible in the third staff.

Allegro.

The 'Allegro' section consists of seven systems of music. Each system has a treble clef staff on top and a bass clef staff on the bottom. The key signature is three sharps (F#, C#, G#). The time signature is 6/8. The first system starts with a dynamic marking of *sf* followed by *mf*. The second system has a *p* marking. The third system has *sf* and *mf* markings. The fourth system has a *cresc.* marking. The fifth system has a *pf* marking. The sixth system has a *cresc.* marking. The seventh system has a *cresc.* marking. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Brillante.

The 'Brillante' section consists of three systems of music. Each system has a treble clef staff. The key signature is three sharps (F#, C#, G#). The time signature is 6/8. The first system starts with a dynamic marking of *mf*. The second system has a *cresc.* marking. The third system has a *cresc.* marking. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

The musical score consists of ten staves of notation. The first two staves are in treble clef, and the remaining eight are in bass clef. The key signature is three sharps (F#, C#, G#). The score features a variety of rhythmic patterns, including sixteenth and thirty-second notes, often beamed together. Dynamic markings include *f*, *mf*, *ff*, and *cresc.*. Fingering numbers (1, 2, 3, 4) are placed above or below notes to indicate fingerings. The piece concludes with a *Fine.* marking.



# COMPOSITIONS POUR GUITARE

	M. Pf.		M. Pf.
Airs de ballet, trois: El Zapateado, la Cracovienne et la Cachucha . . . . .	— 75	Brand, F. Thème de Marche varié . . . . .	— 75
Allemande à trois, exécutée par M. Casorti et ses Soeurs . . . . .	— —	— 6 Valses et 6 Ecossaises . . . . .	— 75
Aguado, D. 12 Valses. Op. 1. (N. Edit.) . . . . .	— 75	Carulli, F. 3 Sonates. Op. 21 . . . . .	3 25
— 3 Rondeaux brill. Op. 2. „ . . . .	2 —	— La Prise d'Alger, Pièce héroïque. Op. 327 . . . . .	1 75
— 8 petites Pièces. Op. 3. „ . . . .	1 —	— <i>La Marseillaise</i> , variée. Op. 330 . . . . .	1 —
— 6 petites Pièces. Op. 4. „ . . . .	1 —	— Les 3 Jours, Pièce analogue aux événements des journées de Juillet 1830. Op. 331. (N. Edit.) . . . . .	1 —
Arnold, J. 24 Pièces faciles . . . . .	1 —	— <i>La Parisienne</i> , Marche nationale variée. Op. 332 . . . . .	1 —
— 8 Faschings-Walzer . . . . .	— 75	— Fantaisie sur la Romance favorite de Grisar <i>La Folle</i> . Op. 363. (N. Edit.) . . . . .	1 —
— Marches et Danses . . . . .	— 50	— <i>Ma Normandie</i> , Romance variée. Op. 364 . . . . .	1 —
Brand, A. 6 Valses . . . . .	— 75	— 3 Sonates . . . . .	2 —
Brand, F. 2 Thèmes variés. Op. 7 . . . . .	— 75		
— 2 Thèmes variés. Op. 8 . . . . .	— 75		
— 12 Pièces d'opéras. Op. 10, 2 Suites, chaque . . . . .	1 50		
— 20 Pièces faciles . . . . .	— 75		

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