

Gi Boije 74

GÅVA fr. Ing. C. O. Bolje af Gennäs  
1924

# COMPOSITIONS

POUR

## GITARE

PAR



# MATTEO CARCASSI

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

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

1924  
506.

Propriété des Editeurs

MAYENCE, B. SCHOTT'S SÖHNE

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# TROIS SONATINES

MATTEO CARCASSI, OP. 1.

## I.

GUITARE.  
Larghetto.

Allegretto.

Rondo.

*f*

*ff*

*p*

1

4

2

This page of musical notation consists of ten staves of music. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together. The key signature is one flat (B-flat), and the time signature is 3/4. The dynamics are varied, including *f* (forte), *p* (piano), *mf* (mezzo-forte), and *ff* (fortissimo). There are also technical markings such as *1*, *3*, *4*, and *5*, which likely refer to fingerings or specific musical techniques. The music is written in a style characteristic of 19th-century piano literature.

Larghetto.

II.

The musical score for the second movement, 'Larghetto', consists of ten staves of music. The key signature is one sharp (F#) and the time signature is 6/8. The music is characterized by dense, flowing textures with frequent sixteenth and thirty-second notes. Dynamic markings include *p* (piano), *f* (forte), and *dim.* (diminuendo). There are also some numerical markings '4' and '2' above certain notes. The piece concludes with a double bar line.

Allegretto.

Rondo.

The Rondo section begins with a treble clef and a 6/8 time signature. It features a melody with eighth and sixteenth notes. Dynamic markings include *p* (piano) and *f* (forte). The piece ends with a double bar line.

The musical score consists of 12 staves. The first two staves are in treble clef, and the remaining ten are in bass clef. The key signature is one sharp (F#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings are placed throughout the score: *mf* (mezzo-forte) appears on the first staff; *ff* (fortissimo) appears on the first and second staves; *p* (piano) appears on the second, eighth, and ninth staves; *f* (forte) appears on the fifth, sixth, seventh, and tenth staves; and *cresc.* (crescendo) appears on the eighth staff. There are also some markings like *fz* (forzando) on the eighth staff. The music is dense and features intricate melodic and harmonic textures.

# III.

Andante grazioso.

*p*

*rall.*

*Minore.*

*f* *ff*

*pp*

*f*

pp

Allegretto.

Rondo.

$\frac{2}{4}$  p

mf

f

mf



Mineur.

The first section of the score, labeled "Mineur.", consists of eight staves of music. It begins with a treble clef and a key signature of one sharp (F#). The music is written in a 2/4 time signature. The first staff starts with a dynamic marking of *f* (forte). The melody is characterized by eighth-note patterns and slurs. The bass line consists of chords and single notes. The section concludes with a double bar line.

Majeur.

The second section of the score, labeled "Majeur.", consists of eight staves of music. It begins with a treble clef and a key signature of two sharps (F# and C#). The music is written in a 2/4 time signature. The first staff starts with a dynamic marking of *f* (forte). The melody continues with eighth-note patterns and slurs. The bass line consists of chords and single notes. The section concludes with a double bar line.