



Six Petits Duos

Op.34 No.2

Fernandino Carulli (1770 - 1841)

 *Largo* $\text{♩} = 52$

The musical score is written for two staves, Treble and Bass clef, in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'Largo' with a quarter note equal to 52 beats. The score is divided into four systems, each containing two measures. The first system starts with a forte (f) dynamic. The second system includes piano (pp) dynamics. The third system includes mezzo-forte (mf) dynamics. The fourth system includes piano (p) dynamics. The score features various musical notations including eighth notes, sixteenth notes, and rests.

14

17

19

21

ff *ff* *p* *pp*

ff *ff* *p* *pp*

3 3

25

8

p

28

This block contains measures 28, 29, and 30 of the musical score. Measure 28 features a treble staff with a melody of eighth notes and a bass staff with a simple accompaniment of quarter notes. Measure 29 continues the melody and accompaniment. Measure 30 concludes the section with a final chord in the bass staff.

[illegible][illegible]

35

37

39

41

Allegretto poco

♩ = 76

Rondeau.

5

10

14

p

pp

p

f

18

22

27

31

8

ad libitum

Fine

Fine

p

f

37

42

46

51

55

mf

60

65

D.C. al Fine

Minore.

mf

5

f *p* *f*

10

14

19

23

28

32

37

D.C. al Fine

Guitare 1

Six Petits Duos

Op.34 No.2

Fernandino Carulli (1770 - 1841)

♩ = 52 *Largo*

f *pp*

6 *mf*

11 *p*

15 *f*

20 *ff* *ff* *p*

24 *pp* *p*

The musical score is written for a single guitar. It begins with a tempo marking of 'Largo' and a metronome indication of 52 beats per minute. The key signature has two sharps (F# and C#). The score is divided into six systems, each containing a melodic line in the treble clef and a guitar-specific line with fret numbers. The first system starts with a forte (f) dynamic, followed by a piano-piano (pp) section. The second system introduces a mezzo-forte (mf) dynamic. The third system features a piano (p) dynamic. The fourth system returns to a forte (f) dynamic. The fifth system includes fortissimo (ff) and piano (p) dynamics. The sixth system concludes with piano-piano (pp) and piano (p) dynamics. The score ends at measure 24.

28

Musical score for 'The Rose Tree' (Instrumental). The score is written for a single melodic line (treble clef) and a bass line (bass clef). The key signature is one sharp (F#). The melody is in 4/4 time. The bass line includes fret numbers (0-10) and fingerings (1-4) for the left hand. The right hand includes fingering (1-4) and some slurs. The score is divided into measures by bar lines. The first measure is a whole note chord (F#4, A4, C5). The second measure is a whole note chord (F#4, A4, C5). The third measure is a whole note chord (F#4, A4, C5). The fourth measure is a whole note chord (F#4, A4, C5). The fifth measure is a whole note chord (F#4, A4, C5). The sixth measure is a whole note chord (F#4, A4, C5). The seventh measure is a whole note chord (F#4, A4, C5). The eighth measure is a whole note chord (F#4, A4, C5). The ninth measure is a whole note chord (F#4, A4, C5). The tenth measure is a whole note chord (F#4, A4, C5). The eleventh measure is a whole note chord (F#4, A4, C5). The twelfth measure is a whole note chord (F#4, A4, C5). The thirteenth measure is a whole note chord (F#4, A4, C5). The fourteenth measure is a whole note chord (F#4, A4, C5). The fifteenth measure is a whole note chord (F#4, A4, C5). The sixteenth measure is a whole note chord (F#4, A4, C5). The seventeenth measure is a whole note chord (F#4, A4, C5). The eighteenth measure is a whole note chord (F#4, A4, C5). The nineteenth measure is a whole note chord (F#4, A4, C5). The twentieth measure is a whole note chord (F#4, A4, C5). The twenty-first measure is a whole note chord (F#4, A4, C5). The twenty-second measure is a whole note chord (F#4, A4, C5). The twenty-third measure is a whole note chord (F#4, A4, C5). The twenty-fourth measure is a whole note chord (F#4, A4, C5). The twenty-fifth measure is a whole note chord (F#4, A4, C5). The twenty-sixth measure is a whole note chord (F#4, A4, C5). The twenty-seventh measure is a whole note chord (F#4, A4, C5). The twenty-eighth measure is a whole note chord (F#4, A4, C5). The twenty-ninth measure is a whole note chord (F#4, A4, C5). The thirtieth measure is a whole note chord (F#4, A4, C5). The thirty-first measure is a whole note chord (F#4, A4, C5). The thirty-second measure is a whole note chord (F#4, A4, C5). The thirty-third measure is a whole note chord (F#4, A4, C5). The thirty-fourth measure is a whole note chord (F#4, A4, C5). The thirty-fifth measure is a whole note chord (F#4, A4, C5). The thirty-sixth measure is a whole note chord (F#4, A4, C5). The thirty-seventh measure is a whole note chord (F#4, A4, C5). The thirty-eighth measure is a whole note chord (F#4, A4, C5). The thirty-ninth measure is a whole note chord (F#4, A4, C5). The fortieth measure is a whole note chord (F#4, A4, C5). The forty-first measure is a whole note chord (F#4, A4, C5). The forty-second measure is a whole note chord (F#4, A4, C5). The forty-third measure is a whole note chord (F#4, A4, C5). The forty-fourth measure is a whole note chord (F#4, A4, C5). The forty-fifth measure is a whole note chord (F#4, A4, C5). The forty-sixth measure is a whole note chord (F#4, A4, C5). The forty-seventh measure is a whole note chord (F#4, A4, C5). The forty-eighth measure is a whole note chord (F#4, A4, C5). The forty-ninth measure is a whole note chord (F#4, A4, C5). The fiftieth measure is a whole note chord (F#4, A4, C5). The fifty-first measure is a whole note chord (F#4, A4, C5). The fifty-second measure is a whole note chord (F#4, A4, C5). The fifty-third measure is a whole note chord (F#4, A4, C5). The fifty-fourth measure is a whole note chord (F#4, A4, C5). The fifty-fifth measure is a whole note chord (F#4, A4, C5). The fifty-sixth measure is a whole note chord (F#4, A4, C5). The fifty-seventh measure is a whole note chord (F#4, A4, C5). The fifty-eighth measure is a whole note chord (F#4, A4, C5). The fifty-ninth measure is a whole note chord (F#4, A4, C5). The sixtieth measure is a whole note chord (F#4, A4, C5). The sixty-first measure is a whole note chord (F#4, A4, C5). The sixty-second measure is a whole note chord (F#4, A4, C5). The sixty-third measure is a whole note chord (F#4, A4, C5). The sixty-fourth measure is a whole note chord (F#4, A4, C5). The sixty-fifth measure is a whole note chord (F#4, A4, C5). The sixty-sixth measure is a whole note chord (F#4, A4, C5). The sixty-seventh measure is a whole note chord (F#4, A4, C5). The sixty-eighth measure is a whole note chord (F#4, A4, C5). The sixty-ninth measure is a whole note chord (F#4, A4, C5). The seventieth measure is a whole note chord (F#4, A4, C5). The seventy-first measure is a whole note chord (F#4, A4, C5). The seventy-second measure is a whole note chord (F#4, A4, C5). The seventy-third measure is a whole note chord (F#4, A4, C5). The seventy-fourth measure is a whole note chord (F#4, A4, C5). The seventy-fifth measure is a whole note chord (F#4, A4, C5). The seventy-sixth measure is a whole note chord (F#4, A4, C5). The seventy-seventh measure is a whole note chord (F#4, A4, C5). The seventy-eighth measure is a whole note chord (F#4, A4, C5). The seventy-ninth measure is a whole note chord (F#4, A4, C5). The eightieth measure is a whole note chord (F#4, A4, C5). The eighty-first measure is a whole note chord (F#4, A4, C5). The eighty-second measure is a whole note chord (F#4, A4, C5). The eighty-third measure is a whole note chord (F#4, A4, C5). The eighty-fourth measure is a whole note chord (F#4, A4, C5). The eighty-fifth measure is a whole note chord (F#4, A4, C5). The eighty-sixth measure is a whole note chord (F#4, A4, C5). The eighty-seventh measure is a whole note chord (F#4, A4, C5). The eighty-eighth measure is a whole note chord (F#4, A4, C5). The eighty-ninth measure is a whole note chord (F#4, A4, C5). The ninetieth measure is a whole note chord (F#4, A4, C5). The ninety-first measure is a whole note chord (F#4, A4, C5). The ninety-second measure is a whole note chord (F#4, A4, C5). The ninety-third measure is a whole note chord (F#4, A4, C5). The ninety-fourth measure is a whole note chord (F#4, A4, C5). The ninety-fifth measure is a whole note chord (F#4, A4, C5). The ninety-sixth measure is a whole note chord (F#4, A4, C5). The ninety-seventh measure is a whole note chord (F#4, A4, C5). The ninety-eighth measure is a whole note chord (F#4, A4, C5). The ninety-ninth measure is a whole note chord (F#4, A4, C5). The hundredth measure is a whole note chord (F#4, A4, C5).

[illegible][illegible]

Allegretto poco

♩ = 76

Rondeau.

p

pp

8 8 10 8 7 8 7 7 8 7 10 8 8 10 7 8 9 10 7 8 10 10 9 10 7 9 10 10 9 10 7 9

0 0

[illegible]

14

f

12-10-10-10-10-8-8-8 7-9 10-10-8-10-8 7 8-10 12-12-10-8 7-8 10-10-8-7 8-10 7

19

8-7 10-10-8-10-8-7 8-10 7-8-10-7-8-10 12-12-10-8 7-8-10 10-8-7 7 8-7 10-10-8-10-8-7 8 8-8-8

9 9 7 9 0

p

25

7 10-8 8-7 10-10-8-7 8 8-8-8 7 10-8-8-7 10-10-8-7 8 10-7-8 10-7 8 10-7-8 10-7 8 7-8-10 7-8

0

31

8 *ad libitum*

Fine

10 12-14 12-14 15 3 3

12-14 12-13-15 0 0 0 0 3 3

3 3 3 3 3 3 2 2 2 2 2 2 4 5 4 5 2-4

5 4 5 4 4 2 4 2 2 2 5 2-4 5 2-4

38

39

40

41

42

43

mf

[illegible]

52

58

58

58

58

58

58

58

58

58

58

58

64

D.C. al Fine

Minore.

7

p

16

22

p

28

f p

36

D.C. al Fine

Guitare 2

Six Petits Duos

Op.34 No.2

Fernandino Carulli (1770 - 1841)

Largo
♩ = 52

The score is written for guitar in 3/4 time, key of D major. It consists of 32 measures. The tempo is marked *Largo* with a quarter note equal to 52 beats. The dynamics range from *f* (forte) to *pp* (pianissimo). The fingering is indicated by numbers 0-4 on the strings and 1-5 on the fingers. The score is divided into systems of two staves each, with measure numbers 6, 11, 15, 19, and 25 marking the beginning of new systems.

Measures 1-5: *f* (forte), *pp* (pianissimo).
Measures 6-10: *mf* (mezzo-forte).
Measures 11-14: *p* (piano).
Measures 15-18: *f* (forte).
Measures 19-24: *ff* (fortissimo), *p* (piano), *pp* (pianissimo).
Measures 25-32: *p* (piano).

30

Sheet music for 'The Rose Tree' in G major, 2/4 time. The score includes a treble clef with a key signature of one sharp (F#) and a common time signature. The melody is written in a single staff, and the accompaniment is written in a grand staff (treble and bass clefs). The piece features a repeating melodic motif and a final cadence. The score is divided into two systems, with the second system containing a repeat sign and a final cadence.

[illegible][illegible][illegible][illegible]

13

Sheet music for 'The Rose Tree' in G major, 2/4 time. The score is for a single melodic line on a treble clef staff. The key signature has one sharp (F#). The melody consists of eighth and sixteenth notes, with some rests. The piece ends with a double bar line. The number '13' is written in the top left corner.

20

♯

p

0 1—1-0 2—0-2 0—0—0-1-3 0 3-1-1-0-0-2 4—3—3—3—3 5—3—3—3—3—3 4—3—3—3—3—3

3 3 2 3 0 2 0 0 2 2 0 0 2 2

27

Fine

35

42

47

54

61

D.C. al Fine

Minore.

7

p *f*

3 2 2 2 2 5 4 5 8-7 10-8-7 9-7 10 9 7 8 7-10-7 10-8 8-7 10-8-7 9-7 10 9 7 8 7-10-7 10-9

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466

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468

469

470

[illegible]

28

5

p

D.C. al Fine

2-0 4-4-4-4

2 0-4-2 0 0-3-2 0 2-1-4 2 2-0-4 2 5-4-2 5-4-2 3-2-4 3-2-4 3-2-4