

Concerto em Lá maior

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Ferdinando Carulli (1770-1841)

Opus 8

Adaptação para Violão Solo de
Edson Lopes

Standard tuning

Allegro ♩ = 132

I Movimento

n. guit.

5 0 2 2 0 2 3 3 2 1

7 2 4 0 0 0 0 0 0 0 0 0 0 0 0 0

1 2 2 3 5 7 7 5 4 4 5 5 5 5

0 0 0 0 0 0 0 0 0 0 0 0 0 0

7 8 9 3 2 2 3 2 0 3 2 7 5 5 2 0 2 3 3 2 1

0 0 0 0 0 0 0 0 0 0 0 0 0 0

②-----
③-----

1/2B II

natural

TAB

1 2 2 3 5 7 7 5 4 5 4 5 5 5 5 5

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

i m a m

1/2B IX

TAB

5 3 2 0 0 3 2 0 2 5 5 5 0 2 2 2 0 10 9 10

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

②

TAB

12 10 9 10 9 12 12 12 12 5 2 4 2 0 4 2 5

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

i m

②-----
③-----

TAB

9 7 5 7 5 4 4 4 4 5 4 7 5 4 5 4 6 4 6 4

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

The musical score is divided into two sections: 'metalico' and 'dolce.'.

metalico section: This section consists of two measures. The first measure (measure 25) features a treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The melody starts on a whole note G#4, followed by a quarter note F#4, a quarter note E4, and a quarter note D#4. The bass line consists of a whole note G#2. The second measure (measure 26) continues the melody with a quarter note C#4, a quarter note B3, a quarter note A3, and a quarter note G#3. The bass line consists of a whole note G#2.

dolce. section: This section consists of one measure (measure 27). The treble clef has a key signature of one sharp (F#) and a 2/4 time signature. The melody starts on a whole note F#4, followed by a quarter note E4, a quarter note D#4, and a quarter note C#4. The bass line consists of a whole note G#2.

③

p i m

28 29 30

⑤

3 3 3 3 3 3

4 6 6 0 2-1 4 2 2 0 2-1 4 2 1 0 0 0 0 0 0 2 1 2 1 4 2 4 6 4 6

The musical score for 'The Rose Tree' is presented in three systems. The first system (measures 33-34) features a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/8 time signature. The melody consists of eighth-note triplets, with fingering numbers 5 and 4 indicated above the first triplet. The bass line is a simple eighth-note accompaniment. The second system (measures 35-36) continues the melody and bass line, with a fermata over the final note of measure 36. The third system (measures 37-38) shows the final measures of the piece, with a key signature change to one sharp (F#) and a 3/8 time signature. The melody ends with a quarter note, and the bass line has a final chord. The score is labeled 'B VII' and 'm' at the end.

1/2B IV

m i a i m

36 37 38

2 1 0 2 1 2 3 4 3 2 2 4 2 4 5 7 6 4 5 7 0

5 7 5 4 5 4 0 5 4 6 7 6 4 7 5 7 5 7 5 4 5 7 4 5 7 4 5 7 0

1/2B IV

m i ② m i a i m ③ ② ②

TAB: 7 4 7 5 7 4 | 5 7 5 4 5 4 0 5 | 4 5 7 7 5 5 4 6 7 6 6 4

p m i
1/2B IV

⑤ ④--- ③--- ②---

B II

TAB: 0 7 4 6 7 4 6 4 5 7 4 5 7 7 | 5 2 4 5 2 4 5 2 4 5 2 4 4

p m i
1/2B IV

⑤ ④--- ③--- ②---

B II

TAB: 0 7 4 6 7 4 6 4 5 7 4 5 7 7 | 5 2 4 5 2 4 5 2 4 5 2 4 4

m i m i m

② ② ②

TAB: 4 5 4 9 7 9 7 5 7 5 4 2 4 2 | 5 4 5 4 9 7 9 7 5 7 5 4 2 4 2

[illegible]

1/2B II

69 70 71

②----- 1/2B IX

72 73 74

1/2B IX

75 76 77

cresc.

78 79

②
③

94 95 96

T 4 5 5 5 5 5 3 2 5 5 5 5 3 2 3 3 3

A 5 6 6 6 6 6 6 4 2 5 5 5 5 4 3 5 5 5

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

rit.

97 98

T 3 2 2 5 5 3 3 2 0 3 0 0 3 0 0 3 0 0 3 0

A 4 3 3 6 6 4 4 3 2 3 0 0 3 0 0 3 0 0 3 0

B 4 4 4 4 4 4 4 2 2 2 2 2 2 2 2 2 2 2 2 2

99 100

T 0 3 0 0 3 0 0 3 0 0 3 0 0 3 0 0 3 0 0 3 0

A 2 3 2 3 4 3 4 3 5 3 5 3 0 3 0 3 0 3 0 3 0

B 2

101 102

T 0 3 0 0 3 0 0 3 0 0 3 0 0 3 0 0 3 0 0 3 0

A 2 3 2 3 4 3 4 3 2 3 2 3 0 3 0 3 0 3 0 3 0

B 2

103 104

T 0 3 0 0 3 0 0 3 0 0 3 0 0 3 0 0 3 0 0 3 0

A 2 3 2 3 4 3 4 3 5 3 5 3 0 3 0 3 0 3 0 3 0

B 2

105 106

T 0 3 0 0 3 0 0 3 0 0 3 0 0 3 0 0 3 0 0 3 0

A 2 3 2 3 4 3 4 3 2 3 2 3 3 3 3 3 3 3 3 3 3

B 2

107 108 109

② ② --- ③ ---

T A B

3 2 0 12 12 12 12 10 9 7 7 7 7 5 6 5 7 7 6 6 4

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

110 111 112 113

③ --- ② --- ② --- ③ ---

T A B

6 7 5 7 4 5 7 9 10 9 5 4 7 5 7 6 4 6 0 0 5 0 2

0 7 9 6 7 5 7 9 0 9 7 5 7 6 9 7 4 6 1 0 7 2 4

114 115 116 117

1/2B IX ② ② ②

T A B

2 2 0 10 9 10 12 10 9 10 9 12 9 10 12 5 0 1

0 0 0 0 0 0 0 0 0 0 0 0 0 2 2 4

p p p i m a 118 119 120

1/2B I 1/2B II ② ---

T A B

1 0 0 4 7 5 4 7 5 3 2 1 1 2 2 2 2

0 4 2 2 1 0 0 0 0 0 0 0 0 0

The musical score is for the song "The Wind" by Gustav Mahler, from his song cycle "Des Knaben Wunderhorn". It is in the key of D major (indicated by two sharps) and 2/4 time. The score is divided into three measures, each containing a vocal line and a guitar accompaniment line.

Measure 1: The vocal line begins with a half note D4 (labeled 125) and a quarter note E4 (labeled 2). The guitar accompaniment starts with a half note D3 (labeled 10) and a quarter note E3 (labeled 9). The guitar line includes a 9th fret bend on the D string (labeled 9) and a 10th fret bend on the E string (labeled 10).

Measure 2: The vocal line continues with a half note F#4 (labeled 126) and a quarter note G#4 (labeled 1). The guitar accompaniment features a half note E3 (labeled 9) and a quarter note F#3 (labeled 7). The guitar line includes a 7th fret bend on the E string (labeled 7) and a 6th fret bend on the F# string (labeled 6).

Measure 3: The vocal line concludes with a half note A4 (labeled 127) and a quarter note B4 (labeled 1). The guitar accompaniment features a half note G#3 (labeled 4) and a quarter note A3 (labeled 3). The guitar line includes a 3rd fret bend on the G# string (labeled 3) and a 2nd fret bend on the A string (labeled 2).

The score is written for a piano introduction, a vocal melody, and a guitar accompaniment. The guitar part is written in standard notation with fret numbers and bends indicated. The vocal part is written in standard notation with lyrics in German and English.

② ----- 1/2B IX ----- ②

132 133 134

TAB

1/2B IX -----

135 136 137

TAB

1/2B IX

138 139 140

TAB

a m i

141 142

TAB

③

mi mi m i m i m i m

143 144

TAB

145 146

TAB

i m m i m i m i a m i m i m i m i

147 148 149

TAB

m i i m a i m a

150 151

TAB

♩ = 55

i m i a

Musical notation for measures 172-173. Treble clef, key signature of two sharps (F# and C#). The melody consists of eighth and sixteenth notes. The bass line is a simple accompaniment with quarter and eighth notes. Fingerings are indicated by numbers 1-4.

Musical notation for measures 174-175. Treble clef, key signature of two sharps. Measure 174 is marked "accell." and contains triplets of eighth notes. Measure 175 contains a triplet of eighth notes and a quarter note. The bass line has various fingerings and a final measure with a 9-10 fingering. A circled 4 is present below the bass line in measure 175.

Musical notation for measures 176-178. Treble clef, key signature of two sharps. Measure 176 is marked "rit." and "rall." and contains a descending scale. Measure 177 is marked "♩ = 30" and contains a half note. Measure 178 is marked "♩ = 132" and contains a half note. The bass line has various fingerings and a final measure with a 9-10 fingering. A circled 2 and a circled 3 are present below the bass line in measure 176.

Musical notation for measures 179-181. Treble clef, key signature of two sharps. Measure 179 is marked "rit." and contains a half note. Measure 180 is marked "♩ = 132" and "♩ = 40" and contains a half note. Measure 181 is marked "♩ = 132" and contains a half note. The bass line has various fingerings and a final measure with a 9-10 fingering. A circled 2 and a circled 3 are present below the bass line in measure 179.

i m a m p p i m a p p i m a i m i m i m

1/2B II

193 194 195

TAB

196 197 198

TAB

199 200

TAB

201 202

TAB

1/2B II

203 204 205 206

TAB