



# Giuseppe Torrasi

Arranger, Composer, Interpreter, Teacher

Italia, Catania

## About the artist

Giuseppe Torrasi

Was born in Catania, and is a self-taught classical guitarist. In 1986 he graduated in the conservatory Tito Schipa in Lecce.

He attended several postgraduate studies with world-famous teachers such as A. Diaz, R. Chiesa ed A. Minella.

Since 1983 he is a good assistant of the E.A.R- Massimo Bellini Theatre in Catania giving substantial contributions for the realization of operas, ballets and symphonic concerts, one of many is Bozzetto Siciliano, theatrical production of the composer Sylvano Bussotti performed in 1990 on first worldwide release. He's been engaged several times as mandolin player (e.g. in the W. A. Mozart's opera "Don Giovanni"), as banjo professor (in some G. Gershwin's works) and, recently, also as bouzouki and charango soloist (e.g. M. Theodorakis' Zorba il Greco ballet and Ariel Ramirez's Misa Criolla)

He has appeared on live television and participated to radio programmes performing live, and in 1986 he was awarded the special "Show Prize". He writes lots of transcriptions and arrangements for the classical guitar.

In 1999 he released a solo CD (Dalla Sicilia al Sud-America...) in which there can be found personal guitar re-examinations of renowned tunes during an imaginary trip through different po... (more online)

**Qualification:** Diploma in Classical Guitar

**Personal web:** <http://guitarfreescores.com>

## About the piece

**Title:** Complete Method op. 59 (part three)

**Composer:** Carcassi, Matteo

**Licence:** Domaine Public

**Instrumentation:** Guitar solo (standard notation)

**Style:** Classical

## Giuseppe Torrasi on [free-scores.com](http://www.free-scores.com)

<http://www.free-scores.com/Download-PDF-Sheet-Music-giuseppe-torrasi.htm>

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N<sup>o</sup> 4556.

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Andantino grazioso.

N<sup>o</sup> 1.

N<sup>o</sup> 2.  
WALZER.  
VALZ.

N<sup>o</sup> 3.

Andante.

Allegretto .

Nº 4.

*mf*

*f*

*p*

Fin.

Nº 5.  
WALZER  
VALZ.

*mf*

Cres.

*f*

*p*

Fin.

D.C.

Nº 6.

*p*

Cres.

*f*

*p*

Fin.

*mf*

D.C.

N° 7.  
WALZER.  
VALZ.

*mf*

*f*

Mineur.

Fin.

*p*

D.C.

Allegretto.

N° 8.

*mf*

*p*

*f*

Cres.

Fin.

*p*

D.C.

Andante.

N° 9.

*mf*

*f*

Fin.

Dimin.

*p*

Nº 10.  
WALZER  
VALZ.

*p* *mf* *Fin.*

Moderato.

Nº 11.

*f* *f* *Fin.*

Allegretto.

Nº 12.

*p* *mf* *Fin.* *p*

Allegretto non troppo.

Nº 13.

Andantino.

Nº 14.

Nº 15.  
WALZER  
VALZ.



Andante.

G.<sup>r</sup> barré.

N<sup>o</sup> 18.

mf

Cres.

Dimin.

mf

Fin.

N<sup>o</sup> 19.

Allegretto.

mf

f

pp

Dimin.

N<sup>o</sup> 20.

Andante non troppo.

pp

f

Fin

Majeur.

Dimin.

mf

sf

mf

D.C.

Allegretto.

N° 21.  
RONDO.

Musical score for N° 21 Rondeau. The piece is in G major (one sharp) and 2/4 time. It begins with a piano (*p*) dynamic. The score consists of ten staves of music. A key change to G minor is indicated by the word "Mineur." and a change in the key signature. Dynamics include *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). The piece concludes with a *mf* dynamic.

N° 22.  
SICILIANO.  
SICILIENNE.

Musical score for N° 22 Siciliano. The piece is in G major (one sharp) and 6/8 time. It begins with a piano (*p*) dynamic. The score consists of four staves of music. A key change to G minor is indicated by the word "Fin. Mineur." and a change in the key signature. Dynamics include *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). The piece concludes with a *pf* (pianissimo) dynamic.



Musical score for the first piece, featuring five staves. The notation includes various rhythmic patterns, triplets, and dynamic markings such as *Cres.* and *Pouce.*

N<sup>o</sup> 26.  
WALZER.  
VALZ.

Musical score for piece No. 26, featuring two staves. The notation includes dynamic markings such as *mf* and *f*, and a *Fin.* marking.

N<sup>o</sup> 27.  
MARSCH.  
MARSCHÉ.

Musical score for piece No. 27, featuring four staves. The notation includes dynamic markings such as *f* and *p*, and *Fin.* markings.

Larghetto.

N° 28.

N° 29.  
RONDO.

Allegretto.

N° 30.  
CHASSE.

Fin.

*f*

*f*

*f*

*f*

D.C.

Larghetto.

Nº 31.

*p*

Fin.

Dolce.

5<sup>o</sup> Pos.

*mf*

Dol.

D.C.

N° 32.  
MARSCH.  
MARCHÉ.

1° Fois. 2° Fois.

*sf p mf f*

*Allegretto.*

N° 33.  
RONDO.

9° Pos.

*p mf Cres. sf*

*CODA..*

*D.C.*

*Fin.*



N° 36.  
WALZER.  
VALZ.

Musical score for N° 36, Walzer. It consists of five staves of music in G major and 3/8 time. The first staff starts with a treble clef, a key signature of two sharps, and a 3/8 time signature. It includes dynamics like *p* and *Cres.* The second staff has *mf*. The third staff has *Fin.* and *p*. The fourth staff has a 3/8 time signature. The fifth staff ends with a double bar line and *D.C.*

N° 37.

Larghetto.

Sur la 2<sup>e</sup> et la 3<sup>e</sup> corde

Musical score for N° 37, Larghetto. It consists of four staves of music in G major and 6/8 time. The first staff starts with a treble clef, a key signature of two sharps, and a 6/8 time signature. It includes dynamics like *mf*. The second staff has *9° Pos.* The third staff has a 6/8 time signature. The fourth staff has a 6/8 time signature and *Fin.*

N° 38.  
CHASSE.

Musical score for N° 38, Chasse. It consists of two staves of music in G major and 6/8 time. The first staff starts with a treble clef, a key signature of two sharps, and a 6/8 time signature. It includes dynamics like *mf* and *sf*. The second staff has *sf*, *p*, *sf*, *Rall.*, and *mf*.

Musical score for piano, consisting of 11 staves of notation. The score includes various dynamics and performance instructions:

- Staff 2: *p*, *sf*, *sf*, *sf*
- Staff 3: *p*
- Staff 4: *Cres.*
- Staff 5: *mf*, *sf*
- Staff 6: *sf*, *p*, *sf*, *Rall.*, *a Tempo.*, *mf*
- Staff 7: *f*, *sf*
- Staff 8: *mf*
- Staff 9: *Dim.*
- Staff 10: *sf*, *sf*

The score concludes with a double bar line and the word "Fin." at the end of the final staff.



9<sup>e</sup> Pos. 9<sup>e</sup> Pos.

Rall. pp pf

4<sup>e</sup> Pos. 4<sup>e</sup> Pos. 6<sup>e</sup> Pos. 7<sup>e</sup> Pos. Cres. mf

Rall. mf

Dim.

N° 41.  
THEMA  
THÈME

Andantino.

Musical score for the main theme, Andantino. It consists of three staves of music in G major and common time. The first staff begins with a piano fortissimo (pf) dynamic and ends with a piano forte (f) dynamic. The second staff includes piano (p) and mezzo-forte (mf) dynamics. The third staff includes piano (p) dynamics.

Var: 1.

Musical score for the first variation, Var: 1. It consists of four staves of music in G major and common time. The first staff begins with a mezzo-forte (mf) dynamic. The second staff includes piano forte (f) and mezzo-forte (mf) dynamics. The third staff includes piano (p) dynamics. The fourth staff includes piano (p) dynamics.

Légerement.

Var: 2.

Musical score for the second variation, Var: 2. It consists of three staves of music in G major and common time. The first staff begins with a piano (p) dynamic. The second staff includes piano (p) and piano fortissimo (pf) dynamics. The third staff includes mezzo-forte (mf) dynamics.

Musical score for the first section, consisting of six staves of music in G major. The music features a rhythmic melody with eighth and sixteenth notes. Dynamics include *p*, *f*, and *Cres.* A first ending bracket is present in the third staff.

SCHWEIZERISCHER GESANG.

AIR SUISSE.

N°42.  
THEMA  
THÈME.

Allegretto.

Musical score for the second section, consisting of four staves of music in G major. The tempo is marked *Allegretto.* Dynamics include *p* and *f*. The music features a more melodic line with triplets and rests.

Var: 1.

*mf* 3º Pos. 7º Pos. *f* *p* *mf*

Var: 2.

*p* 3º Pos. 7º Pos. *f* *p* *mf* *p* 1ª 2ª *f* *mf*

*mf* *ff*

LETZTER MUSIKALISCHER GEDANKE WEBER'S. \* DERNIERE PENSÉE DE WEBER.

N°43.  
THEMA.  
THÈME.

Andante

*pf*

*mf* *sf* *sf*

*sf* *sf* *Dolce.*

Var.

*mf*

*sf*

*sf* *sf* *sf*

*Dolce.*

ITALIENISCHER GESANG.

AIR ITALIEN.

N° 44.  
THEMA.  
THÈME.

Andantino.

Langsamer. \* Plus lent.

Var: 2.

9<sup>e</sup> Pos.

Dolce.

Tempo 1<sup>o</sup>

9<sup>e</sup> Pos.

9<sup>e</sup> Pos.

*Forte*

Cres.

LIEBLINGSWALZER DES HERZOGS VON REICHSTADT.  
VALZE FAVORITE DU DUC DE REICHSTADT.

N° 45.

The musical score is written for guitar and consists of 12 staves. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first staff includes fingering numbers (1, 2, 3, 4) and a dynamic marking of *p*. The score features various musical notations such as slurs, accents, and dynamic markings including *mf*, *sf*, *f*, and *pp*. A section labeled "Barré." appears on the eighth staff, followed by a section labeled "Var." on the eleventh staff. The piece concludes with a double bar line on the twelfth staff.

The musical score consists of 12 staves of music in G major. The first staff begins with a mezzo-forte (*mf*) dynamic. The second staff contains a first position (*1<sup>re</sup> Pos.*) marking. The third staff features a piano fortissimo (*ppf*) dynamic. The fourth staff has a mezzo-forte (*mf*) dynamic. The fifth staff includes a fortissimo (*ff*) dynamic. The sixth staff contains a *Dimin.* (diminuendo) instruction. The seventh staff has a fortissimo (*ff*) dynamic. The eighth staff includes a fifth position (*5<sup>e</sup> Pos.*) marking. The ninth staff features a fortissimo (*ff*) dynamic. The tenth staff includes a fortissimo (*ff*) dynamic. The eleventh staff has a fortissimo (*ff*) dynamic. The twelfth staff concludes with a fortissimo (*ff*) dynamic.

Zöglinge die sich im Spiele zu vervollkommen wünschen, empfehle ich die Übungen Op.60 als eine Fortsetzung dieses Werkes.

Je recommande aux élèves, qui désireraient se perfectionner, les études Op.60 faisant suite à cet ouvrage.

Um die drey folgenden Stücke zu spielen muss die Guitare in E dur gestimmt werden.

Pour exécuter les trois morceaux suivants, il faut accorder la Guitare en Mi Majeur.

BEYSPIEL.  
EXEMPLE.



N°46.  
WALZER.  
VALZ.

4<sup>e</sup> Pos. 4<sup>e</sup> Pos.

G<sup>e</sup> barré. 5<sup>e</sup> touche.

mf p p.

touches. 12<sup>e</sup> Fin. harm. 7<sup>e</sup> 5<sup>e</sup> 12<sup>e</sup>

Cordes 5 4 3 2 1 3 2 4 3 5 4 - 4 2 1 5 4 3 2 1 3 2 4 3

7<sup>e</sup> 12<sup>e</sup>

5 4 - 1 3

harm. Dimi. D.C.

N°47.  
GALOP.

mf

harm. 5<sup>e</sup> touche. 4<sup>e</sup> corde. Fin.

harm. 12<sup>e</sup> t. 4 3

harm. 12<sup>e</sup> t. 4 3

harm. 7<sup>e</sup> t.

12<sup>e</sup> t. 7<sup>e</sup> t. 12<sup>e</sup> t.

2 3 4 1 4 1 2 3 mf 4 2 3 4 1 4 1 2 3

D.C.

N°48.  
MARSCH.  
MARCHE.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music is marked with a forte *f* dynamic. The second staff includes a performance instruction: "GF barré. 7<sup>e</sup> touche." followed by a fortissimo *ff* dynamic. The third staff features a section of harmonics labeled "harm. 7<sup>e</sup> L." with specific fingering and bowing techniques: "5<sup>e</sup> 12<sup>e</sup> 5<sup>e</sup> 7<sup>e</sup>" and "2 4 - 3 4 1 3 4 1 2 3 4". The fourth staff is marked with a piano *p* dynamic. The fifth staff returns to a forte *f* dynamic. The sixth staff concludes with a double bar line and the instruction "Fin. 2" and "Dolce.". The seventh staff is marked with a mezzo-forte *mf* dynamic and includes the instruction "4<sup>e</sup> Pos.". The eighth and ninth staves are marked with a piano *p* dynamic and include the instruction "Dolce.". The final staff ends with a double bar line and the instruction "D.C.". The piece concludes with a repeat sign.

Um die zwey folgenden Stücke zu spielen.

Pour exécuter les deux morceaux suivants.

**Friser.** Bedeutet dass man die Finger der rechten Hand geschlossen halten, den Daumen ausgenommen, und sie nacheinander trennen soll, alle Saiten anzuschlagen ohne Bewegung des Arms.

**Pouce.** Den Daumen der rechten Hand leise über sämtliche Saiten gleiten zu lassen.

**Index.** Mit dem Zeigefinger der rechten Hand sehr leise von der obersten Saite an bis zur letzten zu streifen und zwar nahe an der Schallöffnung.

**Vibration.** Die Finger der linken Hand mit Nachdruck und hammerartig auf die bezeichneten Noten mit hinlänglicher Stärke fallen zu lassen, um die Saiten ohne Anschlag in Schwingung zu setzen.

**Tambour.** Bey gehöriger Stärke mit dem Daumen der rechten Hand nahe am Steeg alle Saiten zu überstreifen, jedoch ohne Steifheit.

**Friser.** Indique qu'il faut tenir les doigts de la main droite fermés à l'exception du Pouce: et les ouvrir les uns après les autres en les faisant passer sur toutes les Cordes, sans faire de mouvement avec le bras.

**Pouce.** Il faut passer le Pouce de la main droite légèrement sur toutes les cordes.

**Index.** On passe l'Index de la main droite, très légèrement, depuis la chanterelle jusqu'à la dernière corde, bien près de la Rosette.

**Vibration.** Il faut laisser tomber les doigts de la main gauche, en form de marteau, sur les notes indiquées; avec assez de force, pour mettre les cordes en vibration sans les avoir pincées.

**Tambour.** On doit frapper le Pouce de la main droite, et en longueur sur toutes les cordes près du chevalet avec assez de force, mais sans roideur.

N<sup>o</sup> 49.  
VALZ  
à l'Espagnole.

99 §  
D.C.

N<sup>o</sup> 50.  
GALOP.

7 *pf*

Frisé. Fr. Fr. Fr. *mf* *pp*

Fr. Fr. Fr. Fr. *mf* *pf*

Fin. *mf*

Vibr. Tambour. Fr. *mf*

Fr. Vibr. Tambour. Fr. Fr. Vibr. Tambour. Fr. *mf*

Fr. *f* D.C. 4 7<sup>et.</sup> 3<sup>et.</sup> 3<sup>et.</sup> *mf* harm. 12<sup>e</sup> touche. 7<sup>et.</sup> 3<sup>et.</sup> Pos. harm.

*mf* *ff* Fr.

Fr. Fr. Fr. harm.

*mf* harm. *mf* D.C.