



1 Introduction –

2 Thème –



3 Variations [1-5] –

4 Final

V 1) Paris: J. Meissonnier, Pl.-Nr. J.M. 766, [ca. 1835]

2) Tuscany's Edition, 2000 / hrsg. von Long, Richard M.

BIBL Ottawa: National Library of Canada (2) / Oxford: Bodleian Library (2) / Paris: Bibliothèque National (1) / Washington: The Library of Congress (2)

BEM «...It is a showy piece, that puts together all that the guitar can do well, it requires the player to race up and down the fingerboard with nimble arpeggio and scale patterns, play chords with panache, and use to effect motifs that the guitar is comfortable with. There is a light-hearted feel to the music, that captures the essence of the Tyrolean art form, and it requires agility rather than strength in the hands to play it well. It conjures up a picture of the period, and gives an insight into the showmanship of the original player Carcassi himself, who must have impressed his audiences with his virtuosic displays of technique. Carcassi does not have his place in guitar history for nothing, because everything he writes is tailor made for the guitar and he knows only too well how to exploit its strengths and disguise its weaknesses.» (Sandra Hambleton-Smith, *Classical Guitar*)  
Based on the duet for 2 voices and piano by Édouard Bruguère; an arrangement for 2 voices and guitar by J[oseph] Meissonnier precedes the solo variations (p. 4-5).

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