

***Journal des Troubadours Avec Accompagnement de Guitare ou Lyre* with its Unusual Dating Code and Ferdinando Carulli as Composer and Arranger**

By Kenneth Sparr

In my collection is a *recueil* which contains two nearly complete annual volumes of the French music periodical *Journal des Troubadours Avec Accompagnement de Guitare ou Lyre*, for five years co-edited by Ferdinando Carulli and thus also of some significance to guitar history.¹ My attention was first caught by an unusual code at the bottom of the first music page of practically all of the issues. This could at first be taken as a plate number, but many of the issues also have a customary plate number as well as the code mentioned. I had never seen this type of code and this of course sparked my interest to do some research on this journal, what this code could signify and what other information the code might provide.



Journal des Troubadours Avec Accompagnement de Guitare ou Lyre, eighth année, tenth cahier (October 1815). The code (H. X.) to the left and the plate number (725) in the middle. From the guitar part of Ferdinando Carulli's 2e Walze, opus 108.

Another thing that struck me concerning this journal was the dominance of Ferdinando Carulli as arranger of guitar accompaniments to songs, provider of solo music for the guitar and occasionally as composer of music for song and piano/harp during the period 1810-1815.

A large amount of music periodicals was published during the late eighteenth and the first part of the nineteenth century and among them many for the piano, harp and guitar. Paris was the most important place for music publishing in this period with c. 60 music publishers and not less than c. 150 engravers active. The content of the music periodicals certainly reflects the musical taste of the period and show the popularity of the piano, harp and the guitar, both as solo and as ensemble instruments, but mainly as accompanying instruments to songs. Not much detailed research has been done about these journals and only scattered parts of them seem to have been preserved or catalogued in libraries.² It is thus difficult to find complete

¹ This *recueil* belongs to four uniformly bound *recueils* with music for song and guitar in my collection. Imogen Fellingner's *Periodica Musicalia (1789-1830)*, (Regensburg 1986), 260-268, 382 located only a few scattered copies of the *Journal des Troubadours* and the information given is somewhat confusing.

² An exception is Erik Stenstadvold's study of Meissonnier's *Journal de Lyre ou Guitare*, in the article, 'A Bibliographical Study of Antoine Meissonnier's Periodicals for Voice and Guitar, 1817-27', *Notes*, Volume 58, no. 1 (September 2001). Stenstadvold's study clearly shows many of the problems with research on these

runs of the journals, which makes dating them more or less complex.³ Fellingner's *Periodica Musicalia* provides many examples of these *lacunae*. Music periodicals from the late eighteenth century are sometimes well dated, but this is not the case when we enter into the following century. We can see a similar development as with other printed music: a lack of dating whatsoever. Dating these early nineteenth century journals is sometimes a challenge, but when successful can be rewarding from other viewpoints too. Most of these journals certainly were short-lived, but a few were published for quite some time, among them the *Journal des Troubadours...*, which was issued in two versions: one for the piano and harp and the other for lyre and guitar. In the following I will use the French terms *cahier* for the monthly journal (consisting of several separate *numéros*) and *année* for annual volume (consisting of all monthly journals for a specific year).

Journal des Troubadours... was published in Paris between 1808 and 1815.⁴ This periodical is of a particular interest as it is possible to date the *cahiers* with a rather good precision using the mentioned code system for *année* and *cahier*. The *Journal des Troubadours...* also seems to be unique in using this type of code. Furthermore, in combination with the customary plate numbers, which also were used in many *numéros*, it helps us to get a more precise dating of some plate numbers of the French music publisher Lélou. As often is the case no complete runs of either version of the *Journal des Troubadours...* seem to have survived. Where there are extant copies of *années*, *cahiers* or *numéros* of the journal in libraries they are often incompletely or differently catalogued making identification difficult sometimes. To make a real thorough study you have to do an ocular examination of each *cahier* or *numéro* and this has not been possible for this study.

The publishing history of Journal des Troubadours...

The publishing history of the *Journal des Troubadours...* is described in Devriès' and Lesure's *Dictionnaire des éditeurs de musique français*. A few *années* and *cahiers* of it are noted in Fellingner's *Periodica Musicalia*. I have examined the *années*, *cahiers* and *numéros* available to me in my own collection and the information available in the on line catalogues of libraries. As noted above the *Journal des Troubadours...* appeared in two versions, one for the guitar and/or the lyre guitar and one for the piano and/or the harp. In this respect the *Journal des Troubadours...* is certainly not unique: there are other examples from different countries of journals with parallel editions for various instruments. Just to mention a few:

Journal d'Airs et duos de divers auteurs (Sieber, Paris c. 1807)
Theater=Journal (Steiner, Wien, 1819)
Soirées Musicales (Bressler, Paris c. 1820)
Journal des Amateurs (Plouvier, Brussels, c. 1824)
La Lyre du Vaudeville (Jouve, Paris, 1824>)
Arion. Sammlung auserlesene Gesangstücke mit Begleitung... (Busse, Braunschweig, 1828>)

journals. Fellingner (1986) also gives many examples of the fragmentary library holdings, the *Journal des Troubadours...* is but one example. Fellingner has only noted one single *cahier* of the guitar/lyre version (p. 382) and the eleventh *cahier* of the noted piano/harp version (p. 262) is probably for guitar/lyre.

³ In my collection are complete (or nearly complete) *années* of the guitar/lyre version (sixth and eighth *années*) and the piano/harp version (third, fourth and seventh *années*)

⁴ Anik Devriès, & François Lesure, *Dictionnaire des éditeurs de musique français*. Vol. II. (Genève 1988), 332

A problem with these parallel editions is that they can easily be mixed up with each other and this may lead to confusion.⁵

According to Devriès and Lesure the *Journal des Troubadours...* was formed and initiated on 1 January 1808 by the two Italian musicians Antonio Pacini (1778-1866) and Felice Blangini (1781-1841) in partnership with the French composer and music publisher Jérôme-Joseph de Momigny (1762-1842).⁶ Pacini and Blangini owned together half of the journal and Momigny the other half. Momigny seems mainly to have handled subscriptions and acted as a publisher, while Pacini and Blangini were editors. Pacini associated with another French composer and music publisher Jean-Baptiste-Pierre Lélou (1768-1850) from 13 September 1810 to establish

*un commerce de musique, d'instruments, et objets relatifs, pour l'exercice duquel ils sont sur le point d'ouvrir un magasin, sur le Bd. Des Italiens, à l'enseigne du Troubadour*⁷

Blangini transferred his part of the *Journal des Troubadours...* to Pacini's associate Lélou in December 1810, but remained as a co-editor. Momigny's name disappears from the serial titles and seems to have left the business also in December 1810. At the same time Pacini and Lélou was joined by the Bohemian musician and composer Charles Bochsa (1760-1820), also named *Bochsa père*. These changes were effective from the first *cahier* of the fourth *année* (January 1811). From the fourth *année* (1811) the journal was edited by *MM. Pacini, Blangini et Lélou*. There was also a change of the imprint:

On s'abonne à Paris, aux Troubadours, chez MM. Pacini, Lélou et Bochsa, Compositeurs, Editeurs de Musique et Facteurs de Harpes, Boulevard des Italiens, No. 8, près la Rue Cérutti.

Bochsa was short-lived in this business and probably left already in March 1811 as his name disappears from the serial title pages of the journal from the fourth *cahier* (April 1811). At about the same time, 1 April 1811, Pacini transferred his part to Lélou, but Pacini remained as co-editor together with Blangini and Lélou. The imprint changed again:

On s'abonne à Paris, aux Troubadours, chez LÉLOU, Compositeur, Editeur de Musique et Facteur de Harpes, Boulevard des Italiens, No. 8, près la Rue Cérutti.

Thus Lélou had taken over the *Journal des Troubadours...* The editors remained the same: Pacini, Blangini and Lélou, but they were soon, in the fifth *cahier* of the fourth *année* (April 1811), joined by the prolific song composer, *le Roi de la romance*, Charles-Henri Plantade (1764-1839). This combination seems to have lasted until the first *cahier* of the seventh *année* (January 1814), when Pacini, Blangini and Plantade disappeared as co-editors and only Lélou remained. This also lasted until the journal came to an end with the eighth *année* in 1815. Pacini started his own periodical for song and guitar, *Le Troubadour Ambulant. Journal de Guitare...* in 1817, which was alive until 1828 and later, in 1827, he launched *l'Echo lyrique, journal de chant et de piano...*⁸

⁵ There are some examples of this confusion in Fellingner (1986).

⁶ Devriès & Lesure (1988), 332

⁷ Devriès, Anik & Lesure, François, *Dictionnaire des éditeurs de musique français*. Vol. I. (Genève 1979), 106

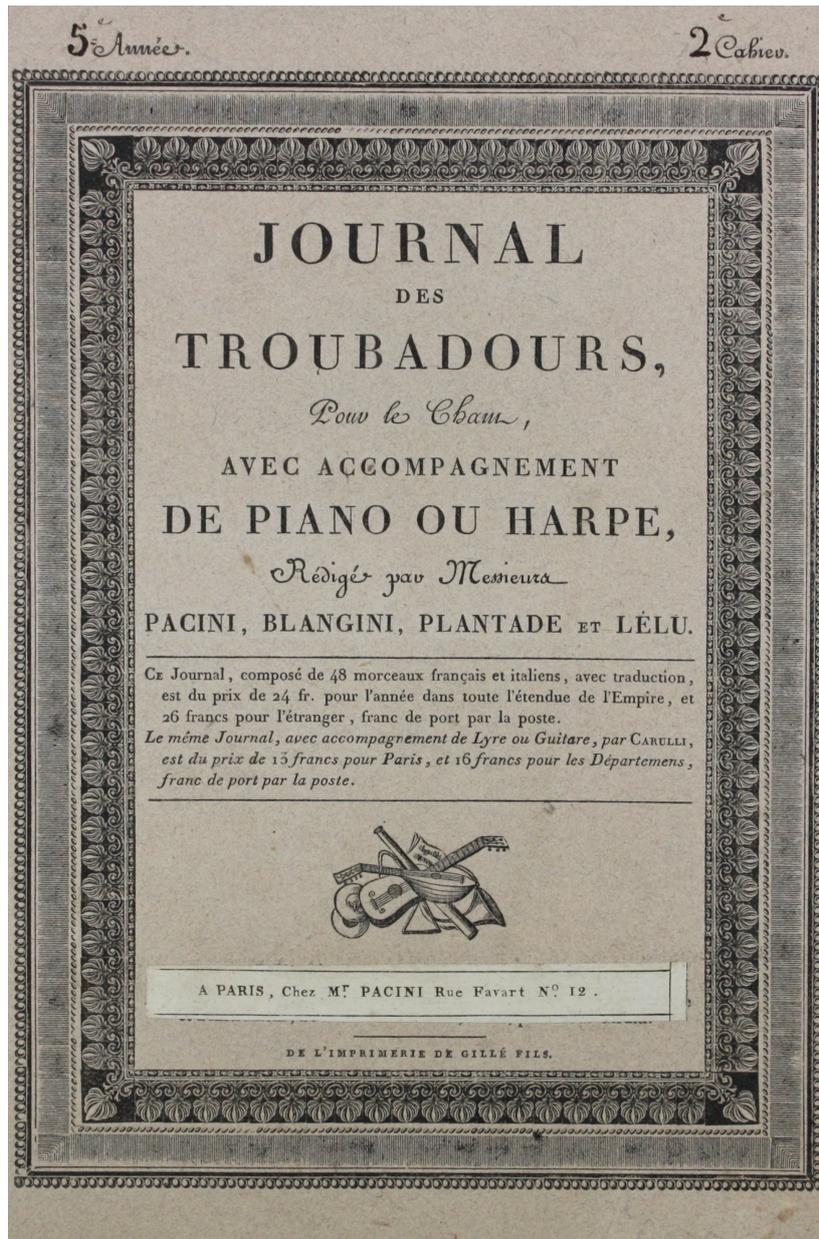
⁸ Devriès & Lesure II (1988), 333

The versions of the Journal des Troubadours...

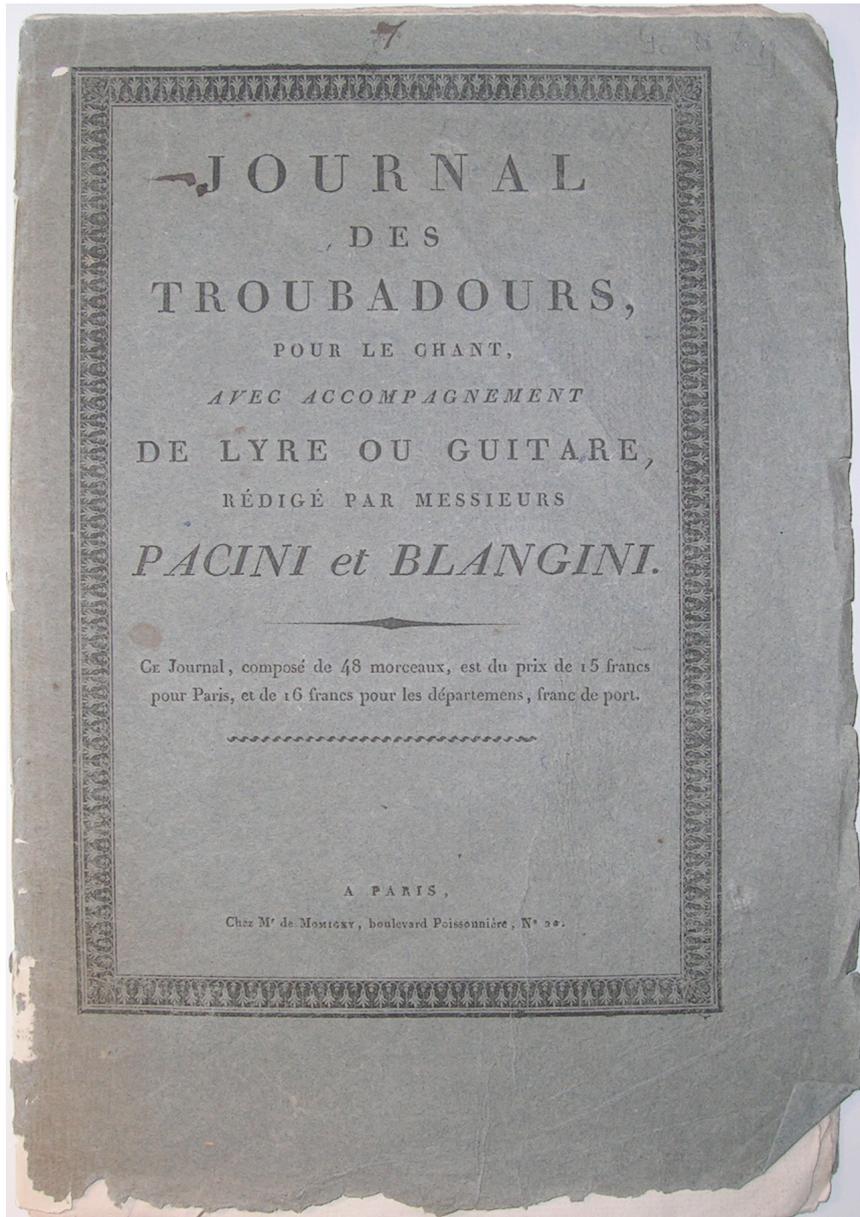
The *Journal des Troubadours...* was printed in two different formats depending on the instrumentation: for piano and harp in *quarto* and for guitar/lyre in *octavo*. This is also seen in the difference in the pricing of the two versions: the subscription was 15 francs a year for the guitar/lyre version and 24 francs for the piano/harp version. There is a close correspondence between the contents of the two parallel editions except the solo or ensemble instrumental music which always is present in each *cahier* for guitar/lyre, but is completely lacking in the *cahiers* for piano/harp. This is also indicated in the information text cited below.⁹ If this is consistent it would be possible, at least concerning the songs, to reconstruct missing *numéros* of either versions of the *Journal des Troubadours...*

Each *cahier* of both versions seems to have had a separate cover printed on brown-greyish (piano/harp version) or bluish-greyish (guitar/lyre version) wrapping paper with variant serial titles: *Journal des Troubadours Pour le Chant Avec Accompagnement de Piano ou Harpe* and *Journal des Troubadours Pour le Chant Avec Accompagnement de Guitare ou Lyre*.

⁹ My conclusion is mainly based on a comparison between some *cahiers* of the piano/harp and the guitar/lyre versions in my own collection (sixth *année*, *cahiers* 10-12 and eighth *année*, *cahier* 2) as well as from some library holdings. The plate numbers in both versions are quite near each other and both versions use the same code system for indicating the *année* and *cahier* after this was introduced.



Front cover of the piano/harp version of Journal des Troubadours... fifth année, second cahier (February 1812) with an overpasted label by Pacini.



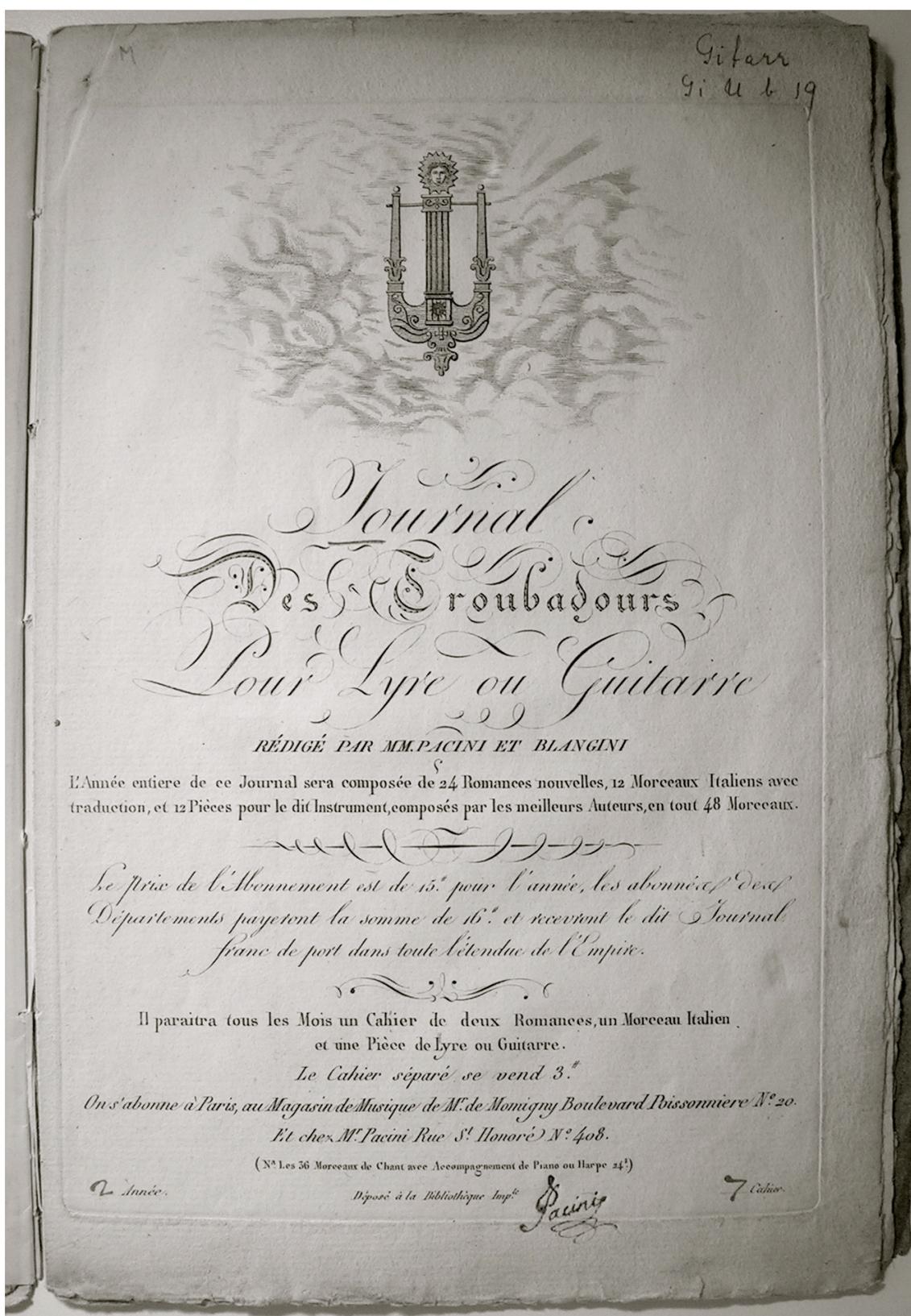
Front cover of the guitar/lyre version of Journal des Troubadours... second année, seventh cahier (July 1809).

The cover title of this reads:

JOURNAL / DES / TROUBADOURS, / POUR LE CHANT, AVEC
 ACCOMPAGNEMENT DE LYRE OU GUITAR, / RÉDIGÉ PARS
 MESSIEURS / PACINI et BLANGINI. / Ce Journal, composé de 48 morceaux,
 est du prix de 15 francs, / pour Paris, et de 16 francs pour les départemens,
 franc de port. / A PARIS / Chez Mr. de MOMIGNY, boulevard Poissonnière,
 No. 20.¹⁰

¹⁰ This copy is preserved in *Musik- och teaterbiblioteket*, Stockholm, signum Gi U b 19.

The serial title page gives further information about the version for piano and harp:



Serial title page of the guitar/lyre version of *Journal des Troubadours*... second année, seventh cahier (July 1809).

The back cover text of the first *cahier* of the fifth *année* (January 1812) in the version for piano and harp gives the following general information:

Ces Journaux, connus depuis *quatre ans*, se distinguent par le choix des Romances françaises et des Airs italiens qu'ils contiennent. M. LÉLU, propriétaire et l'un des rédacteurs, désirant multiplier et varier les jouissances des abonnés, vient d'augmenter cette année le nombre des morceaux de chant, et d'associer M. PLANTADE à ses anciens coopérateurs, MM. BLANGINI, PACINI et CARULLI. Le talent des ces compositeurs assure aux amateurs, des morceaux de musique nouveaux et choisis, et des accompagnements de Piano, soignés. L'abonnement aux Journaux des Troubadours commence au premier janvier. Les abonnés reçoivent régulièrement un CAHIER du 25 au 30 de chaque mois. - *Les douze Cahiers*, avec accompagnement de Piano ou Harpe, contiennent annuellement 48 morceaux de chant, de deux à trois pages... *Les douze cahiers*, avec accompagnement de Guitare ou Lyre, outre les mêmes morceaux de chant, contiennent 12 pièces, telles que Sonates, Rondeaux, Pots-Pourris, Airs variés, etc., etc., composées, pour cet instrument, par les meilleures auteurs...

From these texts it is clear that each *année* was issued in 12 *cahiers*, each *cahier* was published the last week every month and that each *cahier* consisted principally of four songs with accompaniment, that is a total of 48 songs per year. The guitar/lyre version had the same songs and an additional instrumental piece in each *cahier*, that is a total of 60 songs and instrumental pieces per year. This seems to be the case only concerning the fourth to sixth *années*. The other *années* I have seen only contain 36 songs (with an additional 12 instrumental pieces in the guitar/lyre version).¹¹ Actually the sixth *année* of the guitar/lyre version only contains 48 pieces of music though the serial title announces 60. The *Almanach du Commerce de Paris... 1809*, adds to the confusion:

... *Les personnes qui désireront s'abonner pour avoir des accompagnemens de lyre ou guitare recevront pour la même prix, en outre des trois morceaux de chant déjà indiqués, deux pièces composées pour ledit instrument par les meilleurs auteurs; le bureau d'abonnement est à Paris, au magasin de musique de M. de Momigni, boulevard Poissonnière, 20, ou l'on trouve des pianos à vendre et à louer, et des véritables cordes de Naples... Les amateurs qui voudront ledit ouvrage sur papier vélin, paieront la somme de 36 francs pour l'année...*¹²

The indication above that there were two instrumental pieces in each *cahier* seems to be wrong. However, one has to accept a certain lack of coherence having in mind the length of the publication period for *Journal des Troubadours...* as well as the changes of editors and publishers. One can also question how complete the preserved *années* and *cahiers* of the journal are.

¹¹ Of the fifth *année* I have not located a complete year of either version of *Journal des Troubadours...* only a few scattered *numéros* (one from the piano/harp version and four from the guitar/lyre version)

¹² J. De la Tynna, *Almanach du Commerce de Paris des départements de l'empire français, et le principales villes du monde Année 1809 XII Année (Paris, 1809)*, 858-859. As noted it was also possible to get the music printed on vellum paper at a higher cost!

The code system of the *Journal des Troubadours*...

The two *années* of the *Journal des Troubadours Avec Accompagnement de Guitare ou Lyre* in my collection seem to be fairly complete as stated above and they are the sixth and eighth *années*.¹³ Concerning the eighth *année* one can be pretty certain as almost all *cahiers* are marked in pencil with *8 Année* and the number of the *cahier*. On most music pages there are the customary plate numbers, but there is also the particular code as an additional plate mark, which is of interest concerning the dating of the journal and the different issues. The eighth *année*, for example, has additional plate marks, *H.I - H.XII*, which fits with a monthly issue. *H* is the eighth letter of the alphabet and if you assume that the letter means year, then *H* would stand for the eighth *année*. If this system is consistent and if we can date one of the *années*, we would be able to date many of the *numéros* of the journal. The other *année* in my collection has *F.I - F.XII* as additional plate marks which accordingly would suggest that this is the sixth *année*. There is an interesting text in the *numéro* 35 of the *F.XII cahier* which says

MMrs Les abonnés aux Journaux de chants des TROUBADOURS avec accompagnement de Guitare ou de Piano, sont invites à vouloir bien faire renouveler leur abonnement avant le 15 Janvier 1814, afin de point éprouver de retard dans l'expédition du 1er Cahier de la 7e Année.

This means that those who want to renew their subscription for the seventh *année* have to pay before 15 January 1814, which gives a clear indication that the sixth *année* was published in 1813.

We cannot be quite sure when this code system was first applied consistently. A more thorough investigation of every extant *numéro* of the journal may give more information, but as I said before this has not been possible for this study. I have in my collection some *années*, *cahiers* and separate *numéros* of the *Journal des Troubadours Pour piano ou Harpe* where the code system seems to have been introduced only from the ninth *cahier* of the fourth *année*, that is in September 1811. Some of the earlier *cahiers* of the fourth *année* are simply marked *Journal des Troubadours* on the left of the plate number. The *cahiers* of the second and third *année* are marked *2e Année du Journal des Troubadours* and *3eme Année du Journal des Troubadours* respectively. All evidence points to an introduction of the code from fourth *année*, ninth *cahier* (September 1811).

¹³ There seems to be lacking two parts (second and third) from the guitar quartet by Antoine Lhoyer and a violin part to Carulli's opus 68 in the sixth *année* as well as a one (flute, violin?) part to Carulli's *Ire Walze* with no opus number in the eighth *année*.

On the basis of the information I have presented so far I believe that you with a fair amount of certainty can date the *Journal des Troubadours Avec Accompagnement de Guitare ou Lyre* and its parallel edition *Journal des Troubadours Pour piano ou Harpe* as follows:

<i>Année</i>	<i>Code</i> ¹⁴	<i>Year</i>	<i>Distributor, publisher and editor</i> ¹⁵
1ère	[A.I-XII]	1808	Published, partially owned and distributed by Momigny, partially owned and edited by Pacini, Blangini
2ème	[B.I-XII]	1809	Published, partially owned and distributed by Momigny, partially owned and edited by Pacini, Blangini
3ème	[C.I-XII]	1810	Published and distributed by Momigny, owned and edited by Pacini, Blangini [Carulli]
4ème	[D.I-IV]	1811	Published, distributed and owned by Pacini, Lélou, Bochsa, edited by Pacini, Blangini, Lélou, [Carulli]
4ème	[D.V-VIII]	1811	Published, distributed and owned by Lélou, edited by Pacini, Blangini, Plantade, Lélou, [Carulli]
4ème	D.IX-XII	1811	Published, distributed and owned by Lélou, edited by Pacini, Blangini, Plantade, Lélou, [Carulli]
5ème	E.I-XII	1812	Published, distributed and owned by Lélou, edited by Pacini, Blangini, Plantade, Lélou, Carulli
6ème	F.I-XII	1813	Published, distributed and owned by Lélou, edited by Pacini, Blangini, Plantade, Lélou, Carulli
7ème	G.I-XII	1814	Published, distributed, owned and edited by Lélou
8ème	H.I-XII	1815	Published, distributed, owned and edited by Lélou

I have not found any *cahiers* or *numéros* of the journal later than 1815 so Devriès and Lesure are probably right in their statement that the last year of publication of the journal was 1815.¹⁶ The journal (eighth *année*, first *cahier*) is mentioned in the *Bibliographie de la France* in 1815.¹⁷ There is also a short mention of the journal in *Allgemeine Literatur-Zeitung* 1817, which may suggest that the journal was more long-lived than supposed, but no other records of this have been found.¹⁸

¹⁴ Information within brackets is editorial and suggestions.

¹⁵ Information within brackets is editorial and suggestions.

¹⁶ Devriès & Lesure II (1988), 333

¹⁷ *Bibliographie de la France* Quatrième Anné No. 7, (18 février 1815), 94

¹⁸ F. K. J. Schütz, 'Ueber den gegenwärtigen Zustand der französischen Journalistik', *Allgemeine Literatur-Zeitung* (Dezember 1817), col. 685

As I have mentioned before the code system can also provide or give the basis for other information as many *numéros* of the journal, but far from all, also have the customary plate number which may suggest that those *numéros* may also have been published separately or vice versa. Some *numéros* has a separate title page which clearly indicates that they were sold separately. We may also suspect that the opposite has occurred, that is, that an earlier separately published edition has been included in the journal. There are also examples of issues which have been included in other series as well as in the journal. An interesting change in plate numbering of the separate *numéros* of the piano/harp version occur from the tenth *cahier* of the fourth *année* (October 1811).¹⁹ With a few exceptions there seem to be at least some consistency between plate numbers and the numbering of the *années* of the journal:

Plate number	Année	Year	Distributor/Publisher
1-12, 51	1	1808	Momigny
13-24, 107	2	1809	Momigny
25-36	3	1810	Momigny
37-44	4	1811	Pacini, Lélou, Bochs
284-297, 367, 391	4	1811	Lélou
473-474, 491, 497, 515-585	6	1813	Lélou
629-634	7	1814	Lélou
649-754, 314	8	1815	Lélou

A possible explanation to the irregularities may be that an earlier print was used in later *cahiers* of the journal. Devriès' and Lesure's statement that there seem to be no obvious coherence in Lélou's plate numbers then to some extent could be modified.²⁰ With a few exceptions the plate numbering in the *cahiers* distributed by Momigny seems to be based on the *cahier* number, which is that each *numéro* in the same *cahier* got the same plate number. The irregularities in the first and second *années*, with plate numbers 51 and 107, are interesting as these particular *numéros* use the code system (A.IX and B.VI). However, most probably they are later reprints and the code was added.²¹ Anyway, the table shows that there was a radical change in the plate numbering in 1811, which also was the period when the journal was taken over by Lélou. If you combine this particular code system with normal plate numbers, publisher's addresses and other information in the music prints it would be possible to date many other music publications issued by Lélou with a somewhat greater precision. A lesson to be learned from all this is that researchers, cataloguers and bibliographers have to pay attention to minute details in the music prints and these details are seldom provided in library catalogues or other reference material. These seemingly insignificant letters and numbers can consequently be of use in dating music prints much more precisely.

¹⁹ According to the *cahier* for piano and harp. I

²⁰ Devriès & Lesure I (1979), 107

²¹ There are some signs on these issues that the code has been added later to the the plate and then used for a reprint.

Ferdinando Carulli as co-editor, arranger and composer in the *Journal des Troubadours*...

Very few and scattered issues of the guitar/lyre version from the first two *années* (1808-1809) seem to be preserved. F. Pertosa, Jean-Antoine Meissonnier (1783-1857) and B. Vidal can be identified as arrangers of guitar accompaniments during the years 1808-1809. Pertosa seems to have been active arranger until the third *année* of the journal. That the Italian guitar virtuoso and guitar composer Ferdinando Carulli (1770-1841) took a very active part in the production of the journal is clear from the serial title pages as well as his frequent contributions both with instrumental works as well as songs for the guitar, piano and harp and many accompaniments. He seem to have started his cooperation with the *Journal des Troubadours*... from the first *cahier* of the third *année* (January 1810) as his name for the first time is found on the serial title page of the piano/harp issue of this *cahier*:

Na. Les 36 Morceaux de Chant avec des Accompagnemens de Lyre ou Guitare agréables et faciles composées par Mr. Carulli , plus 12 Pièces composées par les meilleurs Auteurs, en tout 48 Morceaux...

The first composition by Carulli with piano/harp accompaniment I have found in *Journal des Troubadours*... is an *Ariette Italienne* which appeared in the eighth *cahier* of the fourth *année* (August 1811). This certainly also was published with guitar accompaniment in the version for guitar/lyre, but no copy of this version could be located.²² There are at least ten songs with piano/harp accompaniment, composed and arranged by Carulli, in the *Journal des Troubadours*... which indicate that he also was a competent enough pianist. Carulli also started to publish some of his guitar solo works with Lélou in 1810-1811 (from opus 40) and it seems probable to assume that their more close association began at this time. They worked together during the rest of period the *Journal des Troubadours*... was published, that is until 1815. In the preserved third to eighth *années* (1810-1815) of the guitar/lyre version Carulli is totally dominant as arranger of the accompaniments. There are a few instances when other arrangers are mentioned: P. Rougeon-Desrivières and Lélou himself, but Carulli probably produced more than 300 accompaniments during this period. It is a tangible proof of his diligence, given that he had published more than 100 solo works for guitar until 1815.²³ As mentioned Lélou published many of Carulli's early guitar works (from opus 40 to 112) both separately and within the framework of the *Journal des Troubadours*... In the *cahiers* of the *Journal des Troubadours*... which are in my collection there are also unique editions of Carulli's opuses 79, 108 and 111.²⁴ During the period 1810 and 1815 Carulli also used other publishers for his works: mainly Carli, Naderman, Janet et Cotelle, but also Omont, Benoist, Momigny, Pacini, Meysenberg, Frey and Pleyel.²⁵

²² Actually the complete fourth *année* of the guitar/lyre version seems to be lost.

²³ Torta, Mario, *Catalogo tematico delle opere di Ferdinando Carulli*. Vol I-II. (Lucca, 1993). Torta does not include songs with accompaniment either of guitar or piano/harp in his catalogue.

²⁴ Works not located according to Torta (1993).

²⁵ Torta II (1993), 768-770

The following compositions for song and piano/harp (and/or guitar) by Ferdinando Carulli can so far be traced in the *Journal des Troubadours*...:

- 1o. / NOTTURNO / a due voci / Par F. CARULLI / Dal dich'io vi mirai... Fourth *année*, tenth *cahier* of the piano/harp version (October 1811) PN 361. Snspar
- ROMANCE EN NOCTURNE / Paroles de Mr. De CHATEAUNEUF / Mises en Musique / Avec accompagnement de Guitare / Par F. CARULLI / Quand sur mon front... Sixth *année*, first *cahier* of the guitar/lyre version (January 1813) PN 516.²⁶ Snspar
- ROMANCE EN NOCTURNE / Paroles de Mr. De CHATEAUNEUF / Mises en Musique / Avec accompagnement de Guitare / Par F. CARULLI / En quittant ta tendre amie... Sixth *année*, fourth *cahier* of the guitar/lyre version (April 1813) PN 517. Snspar
- BAYARD, / Chant Guerrier. / Paroles de M. DUMOLARD. / Musique et accompt. De Guitare / par F. CARULLI. / Aux Troubadours. Chez LÉLU, Compositeur, Éditeur, / Md. De Musique et d'Instrumens, boulevard des Italiens No. 8. / No. 18. Blessé par le fer d'une lance... Sixth *année*, fourth *cahier* of the guitar/lyre version (April 1813) PN 539. Skma DF, Snspar; Sixth *année*, fifth *cahier* of the piano/harp version (May 1813) PN 537. F Pn²⁷
- ROMANCE EN NOCTURNE / Paroles de Mr. De CHATEAUNEUF / Mises en Musique / Avec accompagnement de Guitare / Par F. CARULLI / S'il est vrai... Sixth *année*, eighth *cahier* of the guitar/lyre version (August 1813) PN 518. Snspar
- ON N'AIME QU'UNE FOIS, *Romance*. / Paroles de M. F. T. GAVET. / Musique et accompt. De Guitare / par F. CARULLI. / Aux Troubadours. Chez LÉLU, Compositeur, Éditeur, / Md. De Musique et d'Instrumens, boulevard des Italiens No. 8. / Plus ne verrai ma jeune berberette... Sixth *année*, tenth *cahier* of the guitar/lyre version (October 1813) PN 562. Snspar. Sixth *année*, tenth *cahier* of the piano/harp version (October 1813) PN 560. F Pn²⁸.
- LE PREMIER AMOUR. / ROMANCE. / Paroles de Mlle. Marceline DESBORDES / Mises en Musique avec accompt. De Piano-Forte / par F. CARULLI. / Prix 1f. 50c. / Aux Troubadours. Chez LÉLU, Compositeur, Éditeur de Musique et Md. d'Instrumens, / Boulevard des Italiens No. 8., près de la rue Cérutti. A Paris. / No. 4. Vous souvientil de cette jeune amie... Seventh *année*, second *cahier* of the piano/harp version (February 1814) PN 591. Snspar
- ARIETTE ITALIENNE / Paroles de METASTASIO / Mises en musique / Avec accompagnement de Piano ou Harpe / Par Ferdinando CARULLI / Traduction Française par LÉLU / Prix: 1f. 50c. / à Paris, aux Troubadours / Chez LÉLU, Compositeur, Éditeur, Md. de Musique et d'Instrumens, Boulevard des Italiens No. 8 et rue Cérutti No. 2 / No. 9 Seviver non possio lungi da te mio bene... Seventh *année*, fourth *cahier* of the piano/harp version (April 1814) PN 414. Snspar
- LES OISEUX. / ROMANCE / de Mlle. Marceline DESBORDES, / Mise en Musique avec accompt. De Piano-Forte, / par F. CARULLI. / [Aux Troubadours. Chez LÉLU, Compositeur, Éditeur de Musique et Md. d'Instrumens, / Boulevard des Italiens No. 8., près de la rue

²⁶ Fellingner (1986), 268, gives a PN 511, which may be the PN of the piano/harpversion. Strangely enough Fellingner notes that the guitar/lyre accompaniment was by P. Rougeon- Desrivères. Copy of this is in F-Pn.

²⁷ Fellingner (1986), 268

²⁸ Fellingner (1986), 268

Cérutti. A Paris.] [Overpasted label:] Chez Mr. PACINI, Professeur de Chant, Compositeur et Éditeur de Musique, Rue Favart No. 12. / No. 16 Petits oiseaux dont le ramage trouble mon coeur... Seventh *année*, sixth *cahier* of the piano/harp version (June 1814) PN 613. Snspar

- L'AMOUR AVOCAT. / ROMANCE / Mise en Musique avec accompt. De Piano-Forte. / par FERDINANDO CARULLI. / [Aux Troubadours. Chez LÉLU, Compositeur, Éditeur de Musique et Md. d'Instrumens, / Boulevard des Italiens No. 8., près de la rue Cérutti. A Paris.] [Overpasted label:] Chez Mr. PACINI, Professeur de Chant, Compositeur et Éditeur de Musique, Rue Favart No. 12. / No. 23 L'Amour exilé de Cythère... Seventh *année*, eighth *cahier* of the piano/harp version (August 1814) PN 625. Snspar

- ROMANCE / Nocturne à deux voix / Mise en Musique avec accompagnement de Piano / Par F. CARULLI / Prix 1f. 80c. / [Aux Troubadours. Chez LÉLU, Compositeur, Éditeur de Musique et Md. d'Instrumens, / Boulevard des Italiens No. 8., près de la rue Cérutti. A Paris.] [Overpasted label:] Chez Mr. PACINI, Professeur de Chant, Compositeur et Éditeur de Musique, Rue Favart No. 12. / No. 35 Je t'aimerai... Seventh *année*, twelfth *cahier* of the piano/harp version (December 1814) PN 644. Snspar.

- L'HIVER / Romance / Paroles de Mr. LEON G... / Musique et accompagnement de Lyre ou Guitare / Par F. CARULLI / Prix 50c. / à Paris, aux Troubadours / Chez LÉLU, Compositeur, Éditeur, Md. de Musique et d'Instrumens / Boulevard des Italiens No. 8 et rue Cérutti No. 2 / No. 6 Déjà du froid l'étoile scintillante... Eighth *année*, second *cahier* of the guitar/lyre version (February 1815) PN 656. Eighth *année*, second *cahier* of the piano/harp version (February 1815) PN 654. Snspar

The following guitar works by Carulli not located earlier are to be found in the *Journal des Troubadours*...:

- LE VÉRITABLE / POT-POURRI / Par F: Carulli / Oeuvre 79. Sixth *année*, ninth *cahier* (September 1813) PN 559. Snspar.

- Suite du véritable Pot pourri [/ Par F: Carulli / Oeuvre 79.] Sixth *année*, eleventh *cahier* (November 1813) PN 559. Snspar.

- Guitare. / 1re Walze / par F. Carulli. / Op: [?]. Eighth *année*, eighth *cahier* (August 1815) No PN. Guitar part only. Snspar.²⁹

- Guitare / 1re. Walze / par F: Carulli / Op: 108. Eighth *année*, ninth *cahier* (September 1815) PN 725. Guitar part. Snspar.

- Violon / 1re. Walze / par F: Carulli / Op: 108. Eighth *année*, ninth *cahier* (September 1815) PN 725. Violin part. Snspar.

- [Les sons harmoniques] Na. Bne. Les notes chiffrées dessus et dessous doivent être faites / en Sons harmoniques. / Les chiffres supérieurs indiquent les touches. / Les chiffres inférieures indiquent les cordes. / Les Sons harmoniques se font entendre une octave plus / haut qu'ils ne sont écrits. / (Carulli Op: III). Eighth *année*, eleventh *cahier* (November 1815) PN 754. Snspar.

²⁹ I have not been able to identify this work as the other part has not been located.

- [Les sons harmoniques, continued] / (Carulli Op: III). Eighth *année*, twelfth *cahier* (December 1815) PN 754. Snspar.

The following work may be by Carulli, but have so far not been identified:

- 1er RONDO / (Na) ce signe * indique le / pouce de la main gauche qui / doit prendre la sixième corde / par derriere le manche. Eighth *année*, first *cahier* (January 1815). No PN. Snspar. Could be identical with the first rondo in Carulli opus 4(c), 10(b) or 12(b) of which no copies have been located.³⁰

We may assume that other instrumental works for the guitar (solo and ensemble) by Carulli and others may have been published in the missing *années* and *cahiers* of the guitar/lyre version of *Journal des Troubadours*... The guitar/lyre version of the fourth and seventh *années* as well as parts of the second and third *années* seem to be lost and this would mean that at least 30 or so works for guitar also are lost, many of them probably composed by Carulli. Other composers for the guitar in the *Journal des Troubadours*... were Antoine Lhoyer (1768-1852) (with the first published guitar quartet!), Wenceslas (Venceslao) Cerrutti, Henri-Noël Gilles (1779-after 1814), Filippo Gragnani (1768-1820) and P. Rougeon-Desrivieres.³¹ One work by Rougeon-Desrivieres, *C'est la fille a Simonette. Air Varié* is by the way dedicated to *Monsieur Lhoyer*.³²

This article was first published in an Italian version in il Fronimo no, 165, 42/2014, pp. 37-47, "Journal des Troubadours avec Accompagnement de Guitare ou Lyre" con il suo insolito codice di datazione e Ferdinando Carulli come compositore e arrangiatore.

Abbreviations

F Pn: Bibliothèque Nationale, Paris, France

PN: Plate number

Skma DF: Statens musik- och teaterbibliotek, Stockholm, The Collection of Daniel Fryklund

Snspar: The collection of Kenneth Sparr, Stockholm, Sweden

³⁰ Torta I (1993), 20, 48, 53

³¹ Obviously Lhoyer's quartet was also published separately by Lélou, with a dedication to Alexandrine Rougeon (wife of or daughter to P. Rougeon-Desrivieres?). See: Antoine de Lhoyer. *Air Varié et Dialogué for guitar quartet*. (Editions Orphée EICM-40, 2003), editor's preface. The version of the quartet printed in *Journals des Troubadours*... with PN 568 can be dated to October-December 1813.

³² Sixth *année*, seventh *cahier* (July 1813). Snspar