

# Werke für eine und zwei Gitarren

sowie auch mit einem oder zwei anderen Instrumenten.

## Gitarre-Trios.

### Gitarre mit 2 anderen Instrumenten.

<b>Küffner, J.</b> , Op. 2. Sérénade, G dur <i>Schmas</i> , für Flöte, Violine u. Gitarre. $\diamond$ 3 —
— für Flöte, Viola und Gitarre. $\diamond$ 3 —
— Op. 4. Sérénade, A moll <i>La min.</i> , für Flöte, Violine u. Gitarre. $\diamond$ 2 50
— für Flöte, Viola und Gitarre. $\diamond$ 2 50
— Op. 5. Sérénade, A dur <i>La maj.</i> , für Flöte, Violine u. Gitarre. $\diamond$ 2 50
— für Flöte, Viola und Gitarre. $\diamond$ 2 50
— Op. 110. Notturmo, C dur <i>Ut maj.</i> , für Flöte, Violine u. Gitarre. $\diamond$ 1 80
— für Flöte, Viola und Gitarre. $\diamond$ 1 80
<b>Kummer, G.</b> , Op. 81. Serenade, D dur <i>Ré maj.</i> , für Flöte, Violine (oder Viola) und Gitarre . . . $\diamond$ 2 50
— Op. 92. Trois Divertissements, für Flöte, Violine und Gitarre, No. 1, 2, 3. . . . . $\diamond$ 2 —
<b>Lauterbacher Walzer</b> für 2 Flöten (od. Flöte und Violine) mit Gitarre . . . — 50
<b>Müller, J. J.</b> , Potpourris, für Flöte, Violine (oder Viola) und Gitarre, oder für 2 Violinen und Gitarre, oder für Violine, Viola u. Gitarre.
Op. 6. Muette, <i>Auber</i> . . . . . 1 50
Op. 15. Obéron, <i>Weber</i> . . . . . 1 50
Op. 18. Montecchi ed i Capul., <i>Bellini</i> . . . . . 1 50
Op. 20. Tell, <i>Rossini</i> . . . . . 1 50
Op. 21. Norma, I. Potpourri, <i>Bellini</i> . . . . . 1 50
Op. 22. Norma, II. Potpourri . . . . . 1 50
Op. 28. Sonnambula, I. Potp. . . . . 1 50
Op. 28. Sonnambula, II. Potp. . . . . 1 50
Op. 30. Straniera, I. Potp. . . . . 1 50
Op. 31. Straniera, II. Potp. . . . . 1 50
<b>Ouverturen</b> für Flöte, Violine und Gitarre. <i>Bonelli</i> , Calife de Bagdad (Busch) . . . . . 2 —
<i>Rossini</i> , Barbier v. Sevilla (Carulli) . . . . . 2 —
<i>Rossini</i> , Gazza ladra (Carulli) . . . . . 2 60
<i>Rossini</i> , Tancredi (Carulli) . . . . . 2 60
<b>Potpourris</b> für Flöte, Violine und Gitarre. No. (Busch und Spintler), No. (5.) Belisar . . . . . <i>Donizetti</i> 2 60
(6.) Indra . . . . . <i>Flołow</i> 2 60
(1.) Martha . . . . . <i>Flołow</i> 2 60
(6.) Zampa . . . . . <i>Hérold</i> 1 80
(4.) Huguenots . . . . . <i>Meyerbeer</i> 2 60
(2.) Prophet . . . . . <i>Meyerbeer</i> 2 60
<b>Spintler, Chr.</b> , Op. 83. Amusement sur „Trovatore“ de <i>Verdi</i> , für Flöte, Violine und Gitarre . . . 1 50
— Op. 84. Souvenir de <i>Donizetti</i> , Amusement sur un thème de „Torquato Tasso“, für Flöte, Violine und Gitarre . . . 1 30

## Gitarre-Duette.

### 2 Gitarren.

<b>Bayer, E.</b> , Op. 37. Sechs Ländler . . . . . 1 —
<b>Boieldieu</b> , Ouverture du Calife de Bagdad, arrangirt von Plouvier . . . . . 1 60
<b>Call, L. de</b> , Op. 20. Duos faciles . . . . . 1 —
<b>Carulli, F.</b> , Op. 93. Sérénade favorite, A dur Op. 148. Trois petits Duos . . . . . 3 20
— Op. 155. Andante varié et Rondo aus der Sonate in As dur Beethoven, op. 23 . . . . . 1 50
— Rondeau . . . . . 1 30
<b>Götz, Aloys</b> , Alpenrosen, Ländler . . . . . 1 —
— 12 Tyroler Alpenlieder, für 1 Gitarre mit einer 2ten Gitarre ad lib. . . . . 1 80
<b>Heller, Ludwig</b> , Steirischer Ländler . . . . . 1 —
<b>Küffner, J.</b> , Op. 140. 8 Pièces . . . . . 2 —
<b>Lauterbacher Walzer</b> . . . . . — 40
<b>Müller, J. J.</b> , Potpourris, Op. 3. Freischütz . . . . . <i>Weber</i> 1 30
Op. 4. Muette (Stumme) . . . . . <i>Auber</i> 1 30
Op. 5. Fra Diavolo . . . . . <i>Auber</i> 1 30

## Gitarre und Violine.

<b>André, L.</b> , Op. 119. Krausköpfchen, Polka-Mazurka (Rod. Viarizio) . . . . . 1 —
<b>Auswahl</b> der bel. Stücke aus Opern (Busch).
No. 1. Muette (Stumme) . . . . . <i>Auber</i> 1 50
No. 2. Dame blanche . . . . . <i>Boieldieu</i> 1 50
No. 3. Zampa . . . . . <i>Hérold</i> 1 50
No. 4. Figaro . . . . . <i>Mozart</i> 1 50
No. 5. Don Juan . . . . . „ 1 50
No. 6. Barbier de Séville <i>Rossini</i> 1 50
No. 7. Gazza ladra . . . . . „ 1 50
No. 8. Othello . . . . . „ 1 50
No. 9. Tancredi . . . . . „ 1 50
No. 10. Schweizerfamilie . <i>Weigl</i> 1 50
No. 11. Freischütz . . . . . <i>Weber</i> 1 50
<b>Busch, J. G.</b> , Abendsterne, Potpourris, No. 1. Martha . . . . . <i>Flołow</i> 1 50
No. 2. Prophète . . . . . <i>Meyerbeer</i> 1 50
No. 3. Stradella . . . . . <i>Flołow</i> 1 50
No. 4. Nachtlager . . . . . <i>Kreutzer</i> 1 50
No. 5. Zauberflöte . . . . . <i>Mozart</i> 1 50
No. 6. Robert le Diable . <i>Meyerbeer</i> 1 50
No. 7. Favorite . . . . . <i>Donizetti</i> 1 50
No. 8. Lucrezia Borgia . . <i>Donizetti</i> 1 50
No. 9. Tannhäuser . . . . <i>Wagner</i> 1 50
<b>Call, L. de</b> , Op. 21. Sérénade . . . . . 1 80
<b>Molino, Frç.</b> , Op. 3. Trois Duos faciles . . . . . 2 —
<b>Neumann, H.</b> , Op. 15. Sérénade . . . . . 1 50
— Op. 29. Schweizer-Serenade . . . . . 1 —

## Gitarre und Flöte.

<b>Auswahl</b> der bel. Stücke aus Opern (Busch).
No. 1. Muette (Stumme) . . . . . <i>Auber</i> 1 50
No. 2. Dame blanche . . . . . <i>Boieldieu</i> 1 50
No. 3. Zampa . . . . . <i>Hérold</i> 1 50
No. 4. Figaro . . . . . <i>Mozart</i> 1 50
No. 5. Don Juan . . . . . „ 1 50
No. 6. Barbier de Séville <i>Rossini</i> 1 50
No. 7. Gazza ladra . . . . . „ 1 50
No. 8. Othello . . . . . „ 1 50
No. 9. Tancredi . . . . . „ 1 50
No. 10. Schweizerfamilie . <i>Weigl</i> 1 50
No. 11. Freischütz . . . . . <i>Weber</i> 1 50
<b>Busch, J. G.</b> , Abendsterne, Potpourri, No. 1. Martha . . . . . <i>Flołow</i> 1 50
No. 2. Prophète . . . . . <i>Meyerbeer</i> 1 50
No. 3. Stradella . . . . . <i>Flołow</i> 1 50
No. 4. Nachtlager . . . . . <i>Kreutzer</i> 1 50
No. 5. Zauberflöte . . . . . <i>Mozart</i> 1 50
No. 6. Robert le Diable . <i>Meyerbeer</i> 1 50
No. 7. Favorite . . . . . <i>Donizetti</i> 1 50
No. 8. Lucrezia Borgia . . <i>Donizetti</i> 1 50
No. 9. Tannhäuser . . . . <i>Wagner</i> 1 50
<b>Henkel, M.</b> , Le Coucou, Scherzo . . . . . 1 20
<b>Kummer, Gasp.</b> , Op. 18. 3 Amusements, No. 1, 2, 3 . . . . . $\diamond$ 1 50
— Op. 34. Amusements . . . . . 2 —
— Op. 38. Amusements . . . . . 2 —
— Op. 40. Nocturne . . . . . 2 —
— Op. 55. Variations . . . . . 1 —
— Op. 58. Amusements . . . . . 2 —
— Op. 63. Amusements sur des thèmes fav. de l'opéra „Muette“ d' <i>Auber</i> . . . . . 2 —
<b>Lauterbacher Walzer</b> . . . . . — 40
<b>Neumann, H.</b> , Op. 15. Sérénade . . . . . 1 50
— Op. 29. Schweizer-Serenade . . . . . 1 —
<b>Ouverture</b> , Dame blanche, <i>Boieldieu</i> (Carulli) . . . . . 1 80
<b>Spintler, Chr.</b> , Op. 83. Amusement sur „Trovatore“ de <i>Verdi</i> . . . . . 1 —

## Gitarre und Clarinette.

<b>Neumann, H.</b> , Op. 29. Schweizer-Serenade . . . . . 1 —
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## Gitarre und Oboe.

<b>Neumann, H.</b> , Op. 29. Schweizer-Serenade . . . . . 1 —
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## Gitarre u. Mandoline (od. Violine).

<b>André, L.</b> , Op. 119. Krausköpfchen, Polka-Mazurka (Rod. Viarizio) . . . . . 1 —
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## Gitarre allein.

<b>Baumgart, Herm.</b> , Für dich! Gavotté. . . . . 1 50
<b>Carulli, F.</b> , Op. 121. 24 Pièces . . . . . 1 80
— Op. 211. 18 petits Morceaux, faciles et progressives . . . . . 2 —
— Op. 257. 3 petits Morceaux, extraits de „La Dame blanche“, <i>Boieldieu</i> . . . . . 1 —
— Op. 323. Fantaisie sur la dernière pensée musicale de <i>Weber</i> . . . . . 1 50
<b>Dorn, J.</b> , Sechs Polka's . . . . . — 80
<b>Götz, Aloys</b> , Alpenrosen, Ländler . . . . . — 80
— Anna's Träume, Fantasiestück . . . . . — 80
— 12 Tyroler Alpenlieder, für 1 Gitarre mit einer 2ten Violine ad lib. . . . . 1 20
<b>Kenze Ch.</b> , Op. 10. Die vier Jahreszeiten, (Erühling, Sommer, Herbst u. Winter), 4 charakt. Tonstücke . . . . . 1 30
— Op. 15. Am See, Charakterstück . . . . . — 70
— Op. 16. Ay, Bolero . . . . . — 60
— Op. 17. La Charmante, Charakterstück. . . . . — 70
— Op. 18. Elegie . . . . . — 60
<b>Oginsky, M. C. de</b> , Op. 10 No. 1. Polonaise, F dur <i>Ré maj.</i> . . . . . — 30
<b>Regondi, G.</b> , Op. 19. Réverie, Nocturne . . . . . 1 30
— Op. 20. Pête villageoise, Rondo-Caprice . . . . . 1 —
— Op. 21. 1er Air varié . . . . . 1 30
— Op. 22. 2me Air varié . . . . . 1 30
— Op. 23. Introduction et Caprice . . . . . 1 30
<b>Süssmann, Ph.</b> , Potpourris, (No. 13.) Postillon . . . . . <i>Adam</i> — 80
(No. 15.) Fra Diavolo . . . . . <i>Auber</i> — 80
(No. 8.) Muette (Stumme) . . . . . — 80
(No. 27.) Gitana . . . . . <i>Balfe</i> — 80
(No. 2.) Norma . . . . . <i>Bellini</i> — 80
(No. 17.) Puritani . . . . . „ — 80
(No. 4.) Sonnambula . . . . . „ — 80
(No. 5.) Belisar . . . . . <i>Donizetti</i> — 80
(No. 3.) Fille du Régiment . . . . . „ — 80
(No. 6.) Lucia di Lammermoor . . . . . „ — 80
(No. 10.) Lucrezia Borgia . . . . . „ — 80
(No. 13.) Indra . . . . . <i>Flołow</i> — 80
(No. 1.) Martha . . . . . „ — 80
(No. 14.) Rübzahl . . . . . „ — 80
(No. 7.) Stradella . . . . . „ — 80
(No. 12.) 's letzte Fenster'n. <i>Lochner</i> — 80
(No. 21.) Czar u. Zimmermann <i>Lortzing</i> — 80
(No. 16.) Etoile du Nord . . . . . <i>Meyerbeer</i> — 80
(No. 11.) Prophète . . . . . „ — 80
(No. 9.) Robert le Diable . . . . . „ — 80
(No. 19.) Don Juan, I. Potp. . <i>Mozart</i> — 80
(No. 20.) Don Juan, II. Potp. . . . . „ — 80
(No. 23.) Zauberflöte . . . . . „ — 80
(No. 28.) Orpheus . . . . . <i>Offenbach</i> — 80
(No. 24.) Traviata . . . . . <i>Verdi</i> — 80
(No. 25.) Trovatore . . . . . „ — 80
(No. 22.) Vèpres sicillenne . . . . . „ — 80
(No. 26.) Freischütz . . . . . <i>Weber</i> — 80
— Melodienbuch, Sammlung beliebter Melodien, Heft 1, 2, 3, 4. $\diamond$ 1 50

## Gitarre-Schulen.

<b>Hornhard</b> , Anweisung die Gitarre zu spielen und zu stimmen. — Neue Ausgabe mit zweckmässigen Beispielen u. neuen, leicht spielbaren Liedern und Arien (Hoffmann). Bog. 4 1/2
<b>Götz, Aloys</b> , Reform-Gitarre-Schule. Mit besonderer Berücksichtigung des Selbstunterrichts und des Accordspiels, complet (Edition André No. 1121). n. 2 50
Abteilung I, II, III. . . . . $\diamond$ n. 1 50
(Edition André No. 1121a/o).

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Guitarre I.  
 Trois petits Duos  
 pour 2 Guitarres par  
 Ferd. Carulli,  
 Op. 146.

Duetto 1.  
 Larghetto.

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 tempo is marked 'Larghetto'. Dynamics include *p*, *f*, and *p*. Fingering numbers (1-4) are placed above notes. The second staff continues with similar dynamics and includes a *f* dynamic. The third staff has a *p* dynamic. The fourth staff has a *p* dynamic. The fifth staff has a *p cresc.* dynamic. The sixth staff has a *mf* dynamic. The seventh staff has a *f* dynamic. The eighth staff has a *mf* dynamic. The ninth staff has a *f* dynamic. The tenth staff ends with a *p* dynamic and the instruction 'D.C. al Fine.'.

André 4620

nuu 6642.1083



# Guitarre I.

Rondo.  
Allegretto.

*mf*

*f*

*sf*

*Fine.*

Guitarre I.

The musical score for Guitar I, page 3, is written in G major (one sharp) and consists of 12 staves. The piece begins with a treble clef and a key signature of one sharp. The first staff contains a melodic line with a triplet of eighth notes (fingerings 1, 2, 3) and a dynamic marking of *p*. The second staff continues the melody with a triplet of eighth notes (fingerings 1, 2, 3) and a dynamic marking of *mf*. The third staff features a melodic line with a dynamic marking of *p*. The fourth staff has a melodic line with a dynamic marking of *f*. The fifth staff continues the melody. The sixth staff features a melodic line with a dynamic marking of *f*. The seventh staff has a melodic line with a dynamic marking of *f*. The eighth staff continues the melody. The ninth staff features a melodic line with a dynamic marking of *f*. The tenth staff has a melodic line with a dynamic marking of *f*. The eleventh staff continues the melody. The twelfth staff concludes the piece with a double bar line and the instruction *P D.C. al Fine.*

# Guitarre I.

## Duetto 2.

Largo.

*f* *p* *cresc.* *f* *p* *cresc.* *f* *pp*

## Rondo.

Allegretto.

*mf*

# Guitarre I.

The musical score for Guitar I, page 5, is written in G major and consists of ten staves. The key signature has one sharp (F#). The score includes various guitar techniques and dynamics. The first staff has a *p* dynamic and features a triplet of eighth notes. The second staff has a *mf* dynamic. The third staff has a *f* dynamic. The fourth staff has a *f* dynamic. The fifth staff has a *p* dynamic. The sixth staff has a *p* dynamic. The seventh staff has a *mf* dynamic and includes a *ritard.* marking. The eighth staff has a *p* dynamic. The ninth staff has a *p* dynamic. The tenth staff has a *p* dynamic. Fingering numbers 1, 2, 3, and 4 are indicated throughout the score.

Guitarre I.

The musical score consists of ten staves of music in a single system. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes various rhythmic values, accidentals, and dynamic markings. Fingerings are indicated by numbers 1, 2, 3, and 4 above the notes. The dynamics range from piano (*p*) to fortissimo (*sf*).

Staff 1: *f* (4), 3, *p*, *f* (1)

Staff 2: *p*

Staff 3: *f*, *sf* (2), 3, 1, *mf*

Staff 4: *f*, *sf*

Staff 5: *p*

Staff 6: *f*, *sf*

Staff 7: *sf*

Staff 8: *f*, *sf*

Staff 9: *sf* (1), 2, 2, 2

Staff 10: *f*

Duetto 3.

Guitarre I.

Andante sostenuto.

*p* *cresc.* *cresc.* *mf* *f* *mf* *f* *p* *dolce* *pp*

Rondo.

Poco allegretto quasi andante.

*p* *cresc.* *p* *dolce* *f* *Fine.*





# Guitarre II. Trois petits Duos

pour 2 Guitarres par  
Ferd. Carulli,  
Op. 146.

## Duetto 1. Larghetto.

The musical score for "Duetto 1. Larghetto" is written for two guitars. It begins in G major (one sharp) and 3/4 time. The first staff starts with a treble clef and a key signature of one sharp. The music features a variety of dynamics, including forte (f), piano (p), mezzo-forte (mf), and piano (p). The piece is marked "Larghetto". The score includes numerous fingerings and slurs. The piece concludes with the instruction "D. C. al Fine." and a final piano (p) dynamic.

André 4820

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# Guitarre II.

Rondo.  
Larghetto.

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 6/8 time signature. The first measure contains a whole note chord with a dynamic marking of *mf*. The melody is written in the treble clef, and the bass line is written in the bass clef. The score includes various musical notations such as slurs, accents, and dynamic markings like *f* and *sf*. Fingerings are indicated by numbers 1-4 above the notes. The piece concludes with a *Fine.* marking at the end of the eighth staff. The final staff ends with a double bar line and a final chord.

Guitarre II.

The score consists of 12 staves of music in the key of D major (two sharps). The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4 above notes. Dynamics include *p* (piano), *mf* (mezzo-forte), and *f* (forte). The piece concludes with the instruction *D. C. sin al Fine.*

Duetto 2.  
Largo.

Gitarre II.

Musical score for Duetto 2, Largo. The score consists of eight staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. It starts with a forte (*f*) dynamic and includes various guitar-specific notations such as triplets, slurs, and fingering numbers (1, 2, 3). The second staff continues with a similar texture, marked with a piano (*p*) dynamic and a *cresc.* (crescendo) marking. The third and fourth staves feature more complex rhythmic patterns with slurs and fingering. The fifth staff is marked with a piano (*p*) dynamic and includes a *p<sub>1</sub>* marking. The sixth and seventh staves continue with intricate guitar techniques, including a *f<sub>3</sub>* marking. The eighth staff concludes the piece with a pianissimo (*pp*) dynamic and a final chord.

Rondo.  
Allegretto.

Musical score for Rondo, Allegretto. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. It starts with a mezzo-forte (*mf*) dynamic and includes various guitar-specific notations such as slurs, fingering numbers (1, 2, 3), and a *mf* marking. The second and third staves continue with similar rhythmic patterns, marked with a piano (*p*) dynamic and a *mf* marking. The fourth staff concludes the piece with a forte (*f*) dynamic and a final chord.



# Guitarre II.

## Duetto 3. Andante sostenuto.

*p*

*cresc.*

*mf* *mf* *f*

*mf*

*dolce* *p*

*pp*

## Rondo. Poco allegretto quasi andante.

*p*

*cresc.* *p*

*dolce*

*p*

Guitarre II.

*f* *Fine.*

*p* *cresc.*

*p*

*f*

*ff*

*f* *p*

*p*

*f* *p*

*f*

*p*

*p* *D.C. sin al Fine.*

