



Werke für eine und zwei Gitarren

sowie auch mit einem oder zwei anderen Instrumenten.

Gitarre-Trios.

Gitarre mit 2 anderen Instrumenten.

Küffner, J. , Op. 2. <i>Sérénade</i> , G dur <i>Solmaj.</i> für Flöte, Violine u. Gitarre. \diamond 3 — für Flöte, Viola und Gitarre. \diamond 3 —
— Op. 4. <i>Sérénade</i> , A moll <i>La maj.</i> für Flöte, Violine u. Gitarre. \diamond 2 50 für Flöte, Viola und Gitarre. \diamond 2 50
— Op. 6. <i>Sérénade</i> , A dur <i>La maj.</i> für Flöte, Violine u. Gitarre. \diamond 2 50 für Flöte, Viola und Gitarre. \diamond 2 50
— Op. 110. <i>Notturmo</i> , C dur <i>Ut maj.</i> für Flöte, Violine u. Gitarre. \diamond 1 80 für Flöte, Viola und Gitarre. \diamond 1 80
Kummer, G. , Op. 81. <i>Serenade</i> , D dur <i>Né maj.</i> für Flöte, Violine (oder Viola) und Gitarre. \diamond 2 50
— Op. 92. <i>Trois Divertissements</i> , für Flöte, Violine und Gitarre. No. 1. 2. 3. \diamond 2 —
Lauterbacher Walzer für 2 Flöten (od. Flöte und Violine) mit Gitarre. — 50
Müller, J. J. , Potpourris, für Flöte, Violine (oder Viola) und Gitarre, oder für 2 Violinen und Gitarre, oder für Violine, Viola u. Gitarre.
op. 6. <i>Muette</i> , <i>Auber</i> 1 50
op. 15. <i>Oberon</i> , <i>Weber</i> 1 50
op. 18. <i>Montecchi ed i Capul.</i> , <i>Bellini</i> 1 50
op. 20. <i>Tell</i> , <i>Rossini</i> 1 50
op. 21. <i>Norma</i> , I. Potpourri, <i>Bellini</i> . 1 50
op. 22. <i>Norma</i> , II. Potpourri " " 1 50
op. 28. <i>Sonnambula</i> , I. Potp. " " 1 50
op. 29. <i>Sonnambula</i> , II. Potp. " " 1 50
op. 30. <i>Straniera</i> , I. Potp. " " 1 50
op. 31. <i>Straniera</i> , II. Potp. " " 1 50
Ouverturen für Flöte, Violine und Gitarre, <i>Boieldieu</i> , <i>Calife de Bagdad</i> (Busch) 2 — <i>Rossini</i> , <i>Barbier v. Sevilla</i> (Carulli) 2 — <i>Rossini</i> , <i>Gazza ladra</i> (Carulli) 2 60 <i>Rossini</i> , <i>Tancrède</i> (Carulli) 2 60
Potpourris für Flöte, Violine und Gitarre. No. (Busch und Spintler).
(5.) <i>Belisar</i> <i>Donizetti</i> 2 60
(3.) <i>Indra</i> <i>Flotow</i> 2 60
(1.) <i>Martha</i> <i>Flotow</i> 2 60
(6.) <i>Zampa</i> <i>Hérold</i> 1 80
(4.) <i>Huguenots</i> <i>Meyerbeer</i> 2 60
(2.) <i>Prophet</i> <i>Meyerbeer</i> 2 60
Spintler, Chr. , Op. 83. <i>Amusement</i> sur „Tro- vatore“ de <i>Verdi</i> , für Flöte, Violine und Gitarre . 1 50
— Op. 84. <i>Souvenir de Donizetti</i> , <i>Amusement</i> sur un thème de „Torquato Tasso“, für Flöte, Violine und Gitarre . 1 30

Gitarre-Duette.

2 Gitarren.

Bayer, E. , Op. 37. <i>Sechs Ländler</i> 1 —
Boieldieu , <i>Ouverture du Calife de Bagdad</i> , arrangirt von <i>Plouvier</i> 1 60
Call, L. de , Op. 20. <i>Duos faciles</i> 1 —
Carulli, F. , Op. 96. <i>Sérénade favorite</i> , A dur — Op. 143. <i>Trois petits Duos</i> 2 60 — Op. 155. <i>Andante varié et Rondo</i> aus der <i>Sonate in As dur</i> <i>Beethoven</i> , op. 26 1 50 — <i>Rondeau</i> 1 30
Gütz, Aloys , <i>Alpenrosen, Ländler</i> 1 — — 12 <i>Tyroler Alpenlieder</i> , für 1 Gitarre mit einer 2ten Gitarre ad lib. . 1 80
Heller, Ludwig , <i>Steirischer Ländler</i> . . . 1 —
Küffner, J. , Op. 140. <i>8 Pièces</i> 2 —
Lauterbacher Walzer — 40
Müller, J. J. , Potpourris, op. 3. <i>Freischütz</i> <i>Weber</i> 1 30 op. 4. <i>Muette</i> (Stumme) <i>Auber</i> 1 30 op. 5. <i>Fra Diavolo</i> <i>Auber</i> 1 30

Gitarre und Violine.

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

Gitarre und Flöte.

Auswahl der bel. Stücke aus Opern (Busch).
No. 1. <i>Muette</i> (Stumme) . <i>Auber</i> 1 50
No. 2. <i>Dame blanche</i> . . <i>Boieldieu</i> 1 50
No. 3. <i>Zampa</i> <i>Hérold</i> 1 50
No. 4. <i>Figaro</i> <i>Mozart</i> 1 50
No. 5. <i>Don Juan</i> 1 50
No. 6. <i>Barbier de Séville</i> <i>Rossini</i> 1 50
No. 7. <i>Gazza ladra</i> 1 50
No. 8. <i>Othello</i> " 1 50
No. 9. <i>Tancrède</i> " 1 50
No. 10. <i>Schweizerfamilie</i> . <i>Weigl</i> 1 50
No. 11. <i>Freischütz</i> <i>Weber</i> 1 50
Busch, J. G. , <i>Abeudsterne, Potpourri</i> .
No. 1. <i>Martha</i> <i>Flotow</i> 1 50
No. 2. <i>Prophète</i> <i>Meyerbeer</i> 1 50
No. 3. <i>Stradella</i> <i>Flotow</i> 1 50
No. 4. <i>Nachtlager</i> <i>Kreutzer</i> 1 50
No. 5. <i>Zauberflöte</i> <i>Mozart</i> 1 50
No. 6. <i>Robert le Diable</i> <i>Meyerbeer</i> 1 50
No. 7. <i>Favorite</i> <i>Donizetti</i> 1 50
No. 8. <i>Lucrezia Borgia</i> . <i>Donizetti</i> 1 50
No. 9. <i>Tannhäuser</i> <i>Wagner</i> 1 50
Henkel, M. , <i>Le Coucou, Scherzo</i> 1 20
Kummer, Gasp. , Op. 13. <i>3 Amusements</i> .
No. 1. 2. 3. A 1 50
— Op. 34. <i>Amusements</i> 2 —
— Op. 38. <i>Amusements</i> 2 —
— Op. 40. <i>Nocturne</i> 2 —
— Op. 55. <i>Variations</i> 1 —
— Op. 56. <i>Amusements</i> 2 —
— Op. 63. <i>Amusements</i> sur des thèmes fav. de l'opéra „ <i>Muette</i> “ de <i>Auber</i> 2 —
Lauterbacher Walzer — 40
Neumann, H. , Op. 15. <i>Sérénade</i> 1 50
— Op. 29. <i>Schweizer-Serenade</i> 1 —
Ouverture, Dame blanche, Boieldieu (Carulli) 1 80
Spintler, Chr. , Op. 83. <i>Amusements</i> sur „Tro- vatore“ de <i>Verdi</i> 1 —

Gitarre und Clarinette.

Gitarre und Oboe.

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

André, L. , Op. 119. <i>Krausköpfchen, Polka- Mazurka</i> (Mod. <i>Viario</i>) 1 —
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Gitarre allein.

Baumgart, Herrn. , Für dich! <i>Gavotte</i> 1 50
Carulli, F. , Op. 121. <i>24 Pièces</i> 2 50
— Op. 211. 18 <i>petits Morceaux, faciles et progressives</i> 2 —
— Op. 287. 3 <i>petits Morceaux, extraits de „La Dame blanche“</i> , <i>Boieldieu</i> 1 —
— Op. 323. <i>Fantaisie sur la dernière pensée musicale de Hérold</i> 1 50
Dorn, J. , <i>Sechs Polka's</i> — 80
Gütz, Aloys , <i>Alpenrosen, Ländler</i> — 80
— <i>Anna's Träume, Fantasiestück</i> — 80
— 12 <i>Tyroler Alpenlieder</i> , für 1 Gitarre mit einer 2ten Violine ad lib. 1 30
Henze, Ch. , Op. 19. <i>Die vier Jahreszeiten</i> , (Frühling, Sommer, Herbst u. Winter), 4 charakt. Tonstücke 1 30
— Op. 15. <i>Am See</i> , <i>Charakterstück</i> 70
— Op. 16. <i>Ay, Bolero</i> 60
— Op. 17. <i>La Charmante, Charakterstück</i> 70
— Op. 18. <i>Elegie</i> 60
Oginsky, M. C. de , Op. 10 No. 1. <i>Polonaise</i> , für <i>Fa maj.</i> — 30
Regondi, G. , Op. 19. <i>Réverie, Nocturne</i> . . . 1 30
— Op. 20. <i>Fête villageoise, Rondo-Caprice</i> 1 —
— Op. 21. <i>ter Air varié</i> 1 30
— Op. 22. <i>2me Air varié</i> 1 30
— Op. 23. <i>Introduction et Caprice</i> 1 30
Süssmann, Ph. , Potpourris.
(No. 13.) <i>Postillon</i> <i>Adam</i> — 80
(No. 15.) <i>Fra Diavolo</i> <i>Auber</i> — 80
(No. 8.) <i>Muette</i> (Stumme) — 80
(No. 27.) <i>Gitana</i> <i>Balfe</i> — 80
(No. 2.) <i>Norma</i> <i>Bellini</i> — 80
(No. 17.) <i>Puritani</i> " — 80
(No. 4.) <i>Sonnambula</i> " — 80
(No. 5.) <i>Belisar</i> <i>Donizetti</i> — 80
(No. 3.) <i>Fille du Régiment</i> — 80
(No. 6.) <i>Lucia di Lammermoor</i> " — 80
(No. 10.) <i>Lucrezia Borgia</i> — 80
(No. 13.) <i>Indra</i> <i>Flotow</i> — 80
(No. 1.) <i>Martha</i> " — 80
(No. 14.) <i>Rübezahl</i> " — 80
(No. 7.) <i>Stradella</i> " — 80
(No. 12.) <i>„s letzte Fensterl'n“</i> , <i>Lachner</i> — 80
(No. 21.) <i>Czar u. Zimmermann Lortzing</i> — 80
(No. 16.) <i>Etoile du Nord</i> <i>Meyerbeer</i> — 80
(No. 11.) <i>Prophète</i> " — 80
(No. 9.) <i>Robert le Diable</i> " — 80
(No. 19.) <i>Don Juan</i> , I. Potp. <i>Mozart</i> — 80
(No. 20.) <i>Don Juan</i> , II. Potp. " — 80
(No. 23.) <i>Zauberflöte</i> " — 80
(No. 25.) <i>Orpheus</i> <i>Offenbach</i> — 80
(No. 24.) <i>Traviata</i> <i>Verdi</i> — 80
(No. 25.) <i>Trovatore</i> " — 80
(No. 26.) <i>Vépres siciliennes</i> " — 80
(No. 22.) <i>Freischütz</i> <i>Weber</i> — 80
— <i>Melodienbuch, Sammlung beliebter Melodien</i> . Heft 1. 2. 3. 4. à 1 50

Gitarre-Schulen.

Bornhard, Anweisung die Gitarre zu spielen und zu stimmen. — Neue Ausgabe mit zweckmäßigen Beispielen u. neuen, leicht spielbaren Liedern und Arien (Hoffmann). Bog. 44/2
Gütz, Aloys , <i>Reform-Gitarre-Schule</i> . Mit besonderer Berücksichtigung des Selbstunterrichts und des Accordspiels. complet (Edition André No. 1121). n. 2 50 Abteilung I, II, III. à u. 1 50 (Edition André No. 1121a/c).

Gitarre.
18 PETITS MORCEAUX
 pour GUITARRE par
Ferd. Carulli.
 Op. 211.

Die Ziffern über oder unter den Noten bezeichnen die Finger der linken Hand, nämlich (1) den Zeigefinger, (2) den Mittelfinger, (3) den Goldfinger und (4) den kleinen Finger. Das (0) bezeichnet die leeren Saiten.

Die Noten mit einem doppelten und abwärts gestrichenen Schwanz werden mit dem Daumen der rechten Hand gegriffen.

Das Wort (Pouce) bezeichnet den Daumen der linken Hand, welcher auf der den andern Fingern entgegengesetzten Seite die 6^{te} Saite greifen muss.

Les chiffres placés dessus ou dessous les notes, indiquent les doigts de la main gauche, savoir (1) l'Index, (2) le Médium, (3) l'Annulaire et (4) le petit doigt. Le (0) indique les cordes à vides.

Les notes ayant une double queue tournée par en bas, doivent être pincées avec le pouce de la main droite.

Le mot (Pouce) indique le Pouce de la main gauche qui doit prendre la sixième Corde, par le côté opposé aux autres doigts.

Andante.

N^o 1.

Andante grazioso.

N^o 2.

N^o 3. **Valse.**

Gitarre.

First system of musical notation for guitar. It consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a forte (*f*) dynamic and contains a melodic line with various fingerings (1, 2, 3) and a repeat sign. The lower staff is in bass clef and contains a bass line with chords and fingerings (1, 2, 3, 4, 5, 6, 7, 8). The system concludes with a *Fine.* marking.

Nº 4. *Andante* *mf* *D.C.al Fine.*

Second system of musical notation, titled "Nº 4." It is marked "Andante" and "mf". It consists of two staves. The upper staff is in treble clef with a key signature of two sharps and a 2/4 time signature. It features a melodic line with fingerings (1, 2, 3, 4) and a repeat sign. The lower staff is in bass clef and contains a bass line with chords and fingerings (1, 2, 3, 4, 5, 6, 7). The system concludes with a *Fine.* marking and the instruction "D.C.al Fine."

Nº 5. *Larghetto espressivo.* *p* *f* *pp* *D.C.al Fine.*

Third system of musical notation, titled "Nº 5." It is marked "Larghetto espressivo." and begins with a piano (*p*) dynamic. It consists of two staves. The upper staff is in treble clef with a key signature of two sharps and a 6/8 time signature. It features a melodic line with fingerings (1, 2, 3, 4) and a repeat sign. The lower staff is in bass clef and contains a bass line with chords and fingerings (1, 2, 3, 4, 5, 6, 7). The system concludes with a *pp* dynamic and the instruction "D.C.al Fine."

Guitarre.

Moderato.

Nº 6. *mf*

f *mf*

Andante.

Nº 7. *p*

f *p* *Fine. mf*



D.C. al Fine.

Allegretto.

Nº 8. *mf*

Fine.

Andantino grazioso.

D.C. al Fine.

Nº 9. *p*

Fine

mf

Fine

f

Fine

Pouce

D.C. al Fine.

Guitarre.

Poco allegretto quasi andante.

Nº 10.

mf

f

mf

barre

Fine.

p

Andante grazioso.

D.C. al Fine.

Nº 11.

p

f

p

p

mf

Guitarre.

Andante agitato.

Nº12.

D.C. al Fine.

Gitarre.

Andante mosso.

Nº13.

The musical score is written for guitar and consists of ten staves. The first staff is the melody, and the following staves are the accompaniment. The music is in a key with one sharp (F#) and a 6/8 time signature. The tempo is 'Andante mosso'. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'p'. There are also some fingerings indicated by numbers 1, 2, 3, 4.

Gitarre.

Poco allegretto.

Nº 14. *mf*

cresc. *mf* *f*

mf *mf* *cresc.* *mf* *f*

4 1 2 3 4 2

Gitarre.

Allegretto grazioso.

Nº15.

mf

f

mf

p

Fine.

D.C. al Fine.

Nº16.

Valse.

p

f

Gitarre.

Musical score for guitar, first system. It consists of three staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. It contains a series of chords and a triplet of eighth notes. The first staff ends with a double bar line and the word "Fine." followed by a dynamic marking of *p*. The second staff continues with chords and a dynamic marking of *mf*. The third staff concludes with a double bar line and the instruction "D.C. al Fine." and a dynamic marking of *cresc.*

Musical score for guitar, second system. It begins with the title "Valse." and the number "Nº 17." followed by a treble clef, a key signature of two sharps, and a 3/4 time signature. The first staff contains a melody with a dynamic marking of *mf* and a triplet of eighth notes. The second staff features a bass line with a dynamic marking of *p*. The third staff continues the bass line with a dynamic marking of *p*. The fourth staff shows a melodic line with a dynamic marking of *p*. The fifth staff contains a bass line with a dynamic marking of *p*. The sixth staff concludes with a double bar line and the word "Fine."

Musical score for guitar, third system. It consists of four staves. The first staff begins with a treble clef, a key signature of two sharps, and a 3/4 time signature. It contains a series of chords and a dynamic marking of *f*. The second staff continues with chords and a dynamic marking of *p*. The third staff features a melodic line with a dynamic marking of *p*. The fourth staff concludes with a double bar line and the instruction "D.C. al Fine."

Gitarre.

Nº18. Moderato.

The score is written for guitar in 2/4 time, marked 'Moderato'. It begins with a treble clef and a key signature of one sharp (F#). The piece is labeled 'Nº18' and 'Moderato'. The first staff starts with a dynamic marking of *mf*. The music consists of ten staves of notation. The first staff contains a series of eighth-note arpeggios. The second staff introduces a triplet of eighth notes. The third staff continues with arpeggiated patterns. The fourth staff features a triplet of eighth notes and a dynamic marking of *f*. The fifth staff has a dynamic marking of *p* and a *ff* marking. The sixth staff starts with a dynamic marking of *f* and a *p* marking. The seventh staff includes a triplet of eighth notes and a dynamic marking of *mf*. The eighth staff continues with arpeggiated patterns. The ninth staff has a dynamic marking of *f*. The tenth staff concludes the piece with a dynamic marking of *f*. Fingerings are indicated by numbers 1-4 above notes. The score includes various guitar techniques such as arpeggios, triplets, and chords.

3 4 0 0 8 2 4 1 1 3 2

Pouce

p

pp

2

7

mf

f

Gitarre.

mf

f

3 1 0 4 0 2 1

Ponce

This is a guitar score for a piece titled "André 5002". The score is written on ten staves. The first three staves contain the main melody and accompaniment. The fourth staff begins with the instruction "Più presto." and includes a fermata. The fifth and sixth staves feature a section marked "ff" (fortissimo) with fingerings 1, 3, 2, 4. The seventh staff has a "Pouce" (thumb) instruction. The eighth and ninth staves continue the piece, and the tenth staff concludes with a "Fine." marking. The music is in a key with one flat and a 3/4 time signature, featuring a mix of eighth and sixteenth notes.