



184

Trois Duos

pour deux Guitarres

COMPOSÉS

par

F. Carulli.

Chez Breitkopf & Härtel

Ouv. 89

à

Pr. 16 Gr.

LEIPSIK.

Duo I.

Guitare I.

Larghetto. Fine Touche

The musical score is written for a single guitar part. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Larghetto'. The piece is titled 'Duo I.' and 'Guitare I.'. The score contains ten staves of music. The first staff includes the tempo marking 'Larghetto' and the instruction 'Fine Touche'. The music is characterized by intricate rhythmic patterns, including triplets and sixteenth-note passages. Dynamic markings include 'p' (piano), 'mf' (mezzo-forte), and 'pp' (pianissimo). A 'Da Capo' instruction is located at the end of the piece. The score concludes with a double bar line and a repeat sign.



Guitarre I.

Rondo.

Allegretto.

Musical staff 1: Treble clef, key signature of one sharp (F#), 2/4 time signature. Starts with a forte (*f*) dynamic marking. The melody consists of eighth and sixteenth notes with some slurs.

Musical staff 2: Continuation of the melody from staff 1, featuring a second measure with a '2' above it, indicating a double measure or a specific fingering.

Musical staff 3: Continuation of the melody, featuring a '7' above a measure, likely indicating a barre or a specific fingering.

Musical staff 4: Continuation of the melody, featuring a '3' above a measure, likely indicating a triple measure or a specific fingering.

Musical staff 5: Continuation of the melody, featuring a 'Fin' marking above a measure and a 'mf' dynamic marking below it.

Musical staff 6: Continuation of the melody, featuring a '7' above a measure, likely indicating a barre or a specific fingering.

Musical staff 7: Continuation of the melody, featuring a '7' above a measure, likely indicating a barre or a specific fingering.

Musical staff 8: Continuation of the melody, featuring a '7' above a measure, likely indicating a barre or a specific fingering.

Musical staff 9: Continuation of the melody, featuring a '7' above a measure, likely indicating a barre or a specific fingering.

Musical staff 10: Continuation of the melody, featuring a '1' above a measure, likely indicating a first ending or a specific fingering.

Musical staff 11: Continuation of the melody, ending with a double bar line.

Guitarre I.

Handwritten notes: 1 3 2 4 2

Andante sostenuto

Duo II.

dol

dol

pp

con harm.

Guitarre I.

And. Allegretto

Rondo

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked 'And. Allegretto'. The piece is titled 'Rondo'. The notation includes various rhythmic patterns, accidentals, and dynamic markings such as 'p' and 'x'. The music is written in a style typical of 19th-century guitar repertoire.

Guitarre I.

The musical score consists of ten staves of music in G major. The notation includes various guitar-specific techniques such as barre, trills, and slurs, along with dynamic markings like *p*, *f*, and *cresc.* Handwritten fingering numbers are present throughout the score.

Gitarre I.

Duo III.

Larghetto.

The first section of the score, titled "Duo III" and "Gitarre I", is marked "Larghetto". It consists of ten staves of music. The first staff begins with a treble clef, a 6/8 time signature, and a dynamic marking of *p*. The music features a mix of eighth and sixteenth notes, often beamed together. The second staff includes a sharp sign (#) above a note. The third staff shows a sequence of eighth notes. The fourth staff has a sharp sign (#) above a note. The fifth staff starts with an asterisk (*) above a note. The sixth staff features a dynamic marking of *f*. The seventh staff includes a dynamic marking of *f* and a sharp sign (#) above a note. The eighth staff has a dynamic marking of *p* and a dynamic marking of *f*. The ninth staff ends with a dynamic marking of *pp*. The tenth staff concludes the section with a double bar line.

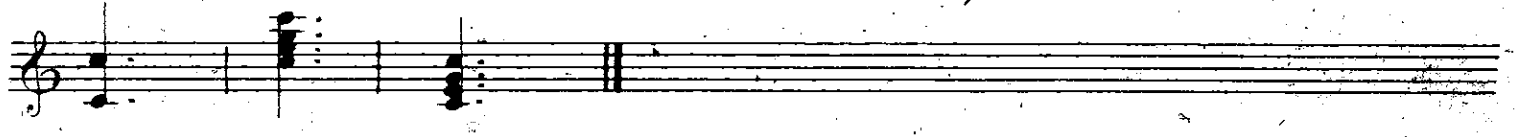
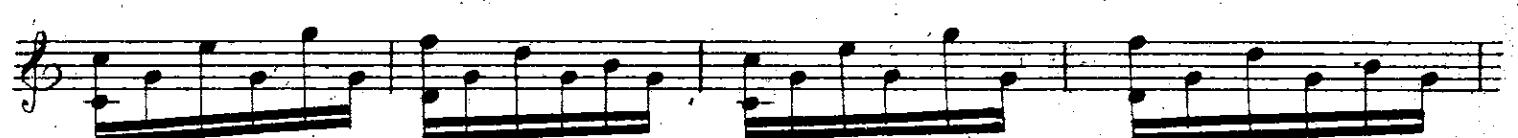
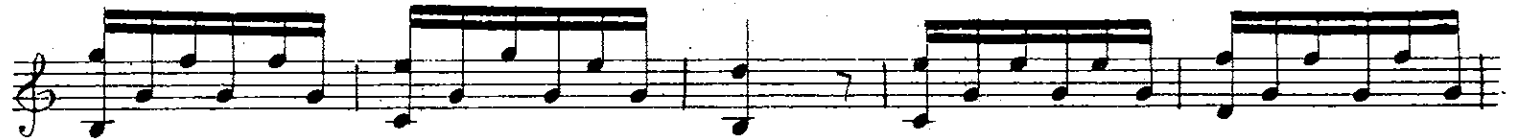
Andante
variè.

The second section of the score, titled "Andante variè", consists of two staves of music. The first staff begins with a treble clef and a 2/4 time signature. The music is characterized by a steady eighth-note rhythm. The second staff continues the piece, ending with a double bar line.

Guitarre I.

This page of musical notation for guitar consists of ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The music is written in a single melodic line. The second staff continues the melody with some slurs. The third and fourth staves feature a more complex texture with multiple voices, including slurs and dynamic markings such as *f*. The fifth and sixth staves continue this multi-voice texture. The seventh and eighth staves show a change in texture, with some chords and slurs. The ninth and tenth staves conclude the piece with a melodic line and a dynamic marking of *p*. The notation includes various rhythmic values, accidentals, and dynamic markings.

Guitarre I.



Guitarre II.

Larghetto

Duo I.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 7/4 time signature. The tempo is marked *Larghetto*. The first measure is marked with a piano (*p*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings like *pp* and *ppp*. There are handwritten annotations in the second staff: "Touche" above a note, "Triple" above a triplet, and "Bulhation" above another triplet. A "Fine" marking is present above the sixth staff. The piece concludes with a double bar line and a *D.C.* (Da Capo) instruction.



D.C.



Guitarre II.

Allegretto

Rondo

The musical score consists of 12 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The tempo is marked *Allegretto* and the form is *Rondo*. The first measure of the first staff is marked with a forte *f* dynamic. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A *Fine* marking appears above the fifth staff, with a *mf* dynamic below it. The score concludes with a double bar line and a *D.C.* (Da Capo) instruction at the bottom right.

Guitarre II.

Andante sostenuto

Duo II.

The musical score for Guitar II, Duo II, page 3, is written in G major (one sharp) and 3/4 time. It consists of 11 staves of music. The tempo is marked *Andante sostenuto*. The piece begins with a treble clef and a key signature of one sharp (F#). The first staff is labeled "Duo II." and contains the first measure of the piece. The music is primarily composed of eighth and sixteenth notes, often beamed together. Dynamics include *p* (piano), *pp* (pianissimo), *dol* (dolce), and *f* (forte). There are several accents and *x* marks above notes, likely indicating fingerings or specific articulation. The score concludes with a double bar line and a final chord.

Guitarre II.

Poco Allegretto

Rondo

The musical score is written for guitar in G major (one sharp) and 6/8 time. It begins with a treble clef, a key signature of one sharp (F#), and a time signature of 6/8. The tempo is marked *Poco Allegretto*. The piece is a *Rondo*. The first staff starts with a dynamic marking of *p* (piano). The music consists of ten staves. The first staff contains a melodic line with a slur and an accent. The second staff continues the melodic line. The third staff features a melodic line with a slur and an accent. The fourth staff has a melodic line with a slur and an accent. The fifth staff contains a melodic line with a slur and an accent. The sixth staff features a melodic line with a slur and an accent. The seventh staff has a melodic line with a slur and an accent. The eighth staff contains a melodic line with a slur and an accent. The ninth staff features a melodic line with a slur and an accent. The tenth staff has a melodic line with a slur and an accent. The score includes various guitar techniques such as slurs, accents, and fingerings.

Guitarre II.



Guitarre II.

Larghetto

Duo III.

Musical score for Duo III, starting with a treble clef, 6/8 time signature, and a dynamic marking of *p*. The score consists of seven staves of music. The first staff begins with a *p* dynamic marking. The second staff contains a complex passage with many beamed notes. The third staff continues with a similar rhythmic pattern. The fourth staff features a *f* dynamic marking. The fifth staff begins with a *p* dynamic marking. The sixth staff continues with a similar rhythmic pattern. The seventh staff concludes with a *pp* dynamic marking.

Andante
variel.

Musical score for *Andante variel.*, starting with a treble clef, 2/4 time signature, and a dynamic marking of *p*. The score consists of four staves of music. The first staff begins with a *p* dynamic marking. The second staff continues with a similar rhythmic pattern. The third staff features a complex passage with many beamed notes. The fourth staff concludes with a similar rhythmic pattern.

Continuation of the musical score for *Andante variel.*, consisting of three staves of music. The first staff continues with a similar rhythmic pattern. The second staff features a complex passage with many beamed notes. The third staff concludes with a similar rhythmic pattern.

Guitarre II.

The image shows a page of musical notation for guitar, consisting of 11 staves. The notation includes various rhythmic patterns, accidentals, and dynamic markings such as 'p' and 'f'. A section starting at the 8th staff is marked 'Allegro' and changes to a 3/8 time signature. The music is written in a single system with 11 staves.

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. ♦ 3 — für Flöte, Viola und Gitarre. ♦ 3 —	
— Op. 4. <i>Sérénade</i> , A moll <i>La min.</i> für Flöte, Violine u. Gitarre. ♦ 2 50 für Flöte, Viola und Gitarre. ♦ 2 50	
— Op. 6. <i>Sérénade</i> , A dur <i>La maj.</i> für Flöte, Violine u. Gitarre. ♦ 2 50 für Flöte, Viola und Gitarre. ♦ 2 50	
— Op. 110. <i>Notturmo</i> , C dur <i>Ut maj.</i> für Flöte, Violine u. Gitarre. ♦ 1 80 für Flöte, Viola und Gitarre. ♦ 1 80	
Kummer, G. , Op. 81. <i>Serenade</i> , D dur <i>Ré maj.</i> für Flöte, Violine (oder Viola) und Gitarre . . . ♦ 2 50	
— Op. 92. <i>Trois Divertissements</i> , für Flöte, Violine und Gitarre. No. 1. 2. 3. . . . ♦ 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>Tancredi</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</i> de <i>Donizetti</i> , <i>Amusement</i> sur un thème de „ <i>Torquato Tasso</i> “, für Flöte, Violine und Gitarre 1 30	

Gitarre-Duette.

2 Gitarren.

Bayer, E. , Op. 37. <i>Sechs Ländler</i> 1 —	
Boieldieu , <i>Ouverture</i> du <i>Calife de Bagdad</i> , arrangirt von <i>Plouvier</i> 1 60	
Call, L. de , Op. 20. <i>Duos faciles</i> 1 30	
Carulli, F. , Op. 98. <i>Sérénade favorite</i> , A dur Op. 148. <i>Trois petits Duos</i> 2 60	
— Op. 155. <i>Andante varié</i> et <i>Rondo</i> aus der <i>Sonate</i> in A♯ dur <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. 8 <i>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</i> , Polka- <i>Mazurka</i> (Rod. <i>Viavizio</i>) 1 —	
Auswahl der bel. Stücke aus <i>Opers</i> (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>Tancredi</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>Abendsterne</i> , Potpourris. 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	
Mollno, 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 <i>Opers</i> (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>Tancredi</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>Abendsterne</i> , Potpourri. 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</i> , Scherzo 1 20	
Kummer, Gasp. , Op. 18. 3 <i>Amusements</i> . No. 1. 2. 3. ♦ 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. 68. <i>Amusements</i> sur des thèmes fav. de l'opéra „ <i>Muette</i> “. d' <i>Auber</i> 2 —	
Lauterbacher Walzer — 40	
Neumann, H. , Op. 15. <i>Sérénade</i> 1 50	
— Op. 29. <i>Schweizer-Serenade</i> 1 —	
Ouverture , <i>Dame blanche</i> , <i>Boieldieu</i> (Carulli) 1 80	
Spintler, Chr. , Op. 83. <i>Amusements</i> sur „Tro- vatore“ de <i>Verdi</i> 1 —	

Gitarre und Clarinette.

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

Gitarre u. Mandoline (od. Violine).

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

Baumgart, Herm. , Für dich! <i>Gavotte</i> 1 50	
Carulli, F. , Op. 121. 24 <i>Pièces</i> 1 80	
— Op. 211. 18 <i>petits Morceaux</i> , faciles et progressives 2 —	
— Op. 287. 3 <i>petits Morceaux</i> , extraits de „ <i>La Dame blanche</i> “, <i>Boieldieu</i> 1 —	
— Op. 323. <i>Pantaisie</i> sur la dernière pensée musicale de <i>Weber</i> 1 50	
Dorn, J. , <i>Sechs Polka's</i> — 80	
Gütz, Aloys , <i>Alpenrosen, Ländler</i> — 80	
— <i>Anna's Träume</i> , <i>Fantasiestück</i> — 80	
— 12 <i>Tyroler Alpenlieder</i> , für 1 Gitarre mit einer 2ten Violine ad lib. 1 20	
Henze, Ch. , Op. 10. <i>Die vier Jahreszeiten</i> , (Frühling, Sommer, Herbst u. Winter), 4 charakt. Tonstücke 1 30	
— Op. 13. <i>Am See</i> , <i>Charakterstück</i> — 70	
— Op. 16. <i>Ay, Bolero</i> — 60	
— Op. 17. <i>La Charmante</i> , <i>Charakterstück</i> — 70	
— Op. 18. <i>Elegie</i> — 60	
Oginsky, M. C. de , Op. 10. No. 1. <i>Polonaise</i> , F für <i>La maj.</i> — 30	
Regondi, G. , Op. 19. <i>Réverie</i> , <i>Nocturne</i> 1 80	
— Op. 20. <i>Pâte villageoise</i> , <i>Rondo-Caprice</i> 1 —	
— Op. 21. <i>1er Air varié</i> 1 30	
— Op. 22. <i>2me Air varié</i> 1 80	
— 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>Pille 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.) 's letzte Fenster'n. <i>Lachner</i> — 80	
(No. 21.) <i>Czar u. Zimmermann</i> <i>Lorsing</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. 28.) <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</i> , Sammlung beliebter <i>Melodien</i> , Heft 1. 2. 3. 4. ♦ 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. 4 1/2	
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. s n. 1 50 (Edition André No. 1121a/c).	