

# FANTASIA

F. Carulli, op. 95

Largo

48

ff

pp

② ④ ⑥ ① ② ⑤

This system contains measures 48 through 51. It features a treble clef and a key signature of two sharps (F# and C#). The time signature is common time (C). The music is marked *ff* (fortissimo) at the beginning and *pp* (pianissimo) later. Fingerings are indicated by circled numbers: 2, 4, 6, 1, 2, and 5.

Poco allegretto

II

p

*fz*

*fz*

*fz*

*fz*

*fz*

*fz*

*fz*

This section, marked *Poco allegretto*, consists of measures 52 through 61. It begins with a double bar line and a *p* (piano) dynamic. The music is written in a treble clef with a key signature of two sharps and a 2/4 time signature. The dynamics progress from *p* to *fz* (forzando) across the system. The notation includes various rhythmic patterns, slurs, and fingerings.

This page of musical notation is for a piece in D major, indicated by two sharps (F# and C#) in the key signature. The music is written on ten staves. The first seven staves are piano accompaniment, and the last three staves include vocal lines with lyrics.

**Staff 1:** Treble clef, D major. Features a piano (*p*) dynamic marking. The melody consists of eighth-note chords and single notes.

**Staff 2:** Treble clef, D major. Continues the piano accompaniment.

**Staff 3:** Treble clef, D major. Features a forte (*f*) dynamic marking. Includes a fermata over a chord.

**Staff 4:** Treble clef, D major. Features a fortissimo (*ff*) dynamic marking. Includes a fermata over a chord.

**Staff 5:** Treble clef, D major. Features a fortissimo (*ff*) dynamic marking. Includes a fermata over a chord.

**Staff 6:** Treble clef, D major. Features a piano (*p*) dynamic marking. Includes a fermata over a chord.

**Staff 7:** Treble clef, D major. Features a forte (*f*) dynamic marking. Includes a fermata over a chord.

**Staff 8:** Treble clef, D major. Includes lyrics: *m i a a m i m i m a a a*. Features a piano (*p*) dynamic marking.

**Staff 9:** Treble clef, D major. Includes lyrics: *m i m i m m i m*. Features a fortissimo (*ff*) dynamic marking.

**Staff 10:** Treble clef, D major. Includes lyrics: *m i m*. Features a fortissimo (*ff*) dynamic marking.

Musical staff 1: Treble clef, key signature of two sharps (F# and C#). The staff contains a sequence of chords and melodic lines. Fingerings are indicated by numbers 1-4. Dynamics include *mp* and *sfz*.

Musical staff 2: Treble clef, key signature of two sharps. Continuation of the musical piece with various chord voicings and melodic fragments. Dynamics include *sfz*.

Musical staff 3: Treble clef, key signature of two sharps. Continuation of the musical piece with various chord voicings and melodic fragments. Dynamics include *sfz*.

Musical staff 4: Treble clef, key signature of two sharps. Continuation of the musical piece with various chord voicings and melodic fragments. Dynamics include *f* and *sfz*.

Musical staff 5: Treble clef, key signature of two sharps. Continuation of the musical piece with various chord voicings and melodic fragments. Dynamics include *sfz*.

Musical staff 6: Treble clef, key signature of two sharps. Continuation of the musical piece with various chord voicings and melodic fragments. Dynamics include *sfz*.

Musical staff 7: Treble clef, key signature of two sharps. Continuation of the musical piece with various chord voicings and melodic fragments. Dynamics include *sfz*.

Musical staff 8: Treble clef, key signature of two sharps. Continuation of the musical piece with various chord voicings and melodic fragments. Dynamics include *p*.

Musical staff 9: Treble clef, key signature of two sharps. Continuation of the musical piece with various chord voicings and melodic fragments. Dynamics include *p*.

*sfz* *p* *sfz* *sfz*

*ad lib.*

*poco rit.* **Largo** *ff* *p*

**Poco allegretto** *p* *p* ⑥

*p* *p* IV

*sfz* *sfz*

*sfz* *sfz* *sfz* *sfz* **rit.**

Larghetto

Musical score for the first section, marked "Larghetto". It consists of three staves of music. The first staff begins with a piano (*p*) dynamic and features a melodic line with various ornaments and a bass line with chords. The second staff continues the melody and includes a mezzo-forte (*mf*) dynamic marking. The third staff concludes the section with a forte (*f*) dynamic.

Poco allegretto

Musical score for the second section, marked "Poco allegretto". It consists of five staves of music. The first staff begins with a piano (*p*) dynamic. The second and third staves feature a melodic line with slurs and accents, with a sforzando (*sf*) dynamic marking. The fourth and fifth staves continue the melodic development, ending with a piano (*p*) dynamic.

Musical score for the third section, marked "V" and "VII". It consists of two staves of music. The first staff begins with a piano (*p*) dynamic and features a melodic line with slurs and accents. The second staff continues the melody and includes a forte (*f*) dynamic marking.

Musical score for the fourth section, marked "i m a m i". It consists of two staves of music. The first staff begins with a fortissimo (*ff*) dynamic and features a melodic line with slurs and accents. The second staff continues the melody and includes a piano (*p*) dynamic marking.

This page of musical notation is divided into several sections, each with specific performance instructions and technical markings:

- First Section:** Features a melodic line with a dynamic marking of *f* (forte).
- Second Section:** Includes a melodic line with a dynamic marking of *p* (piano) and fingerings for the right hand: *i m i m i m*.
- Third Section:** Contains technical exercises labeled VII, V, VII, and VII, with various fingerings and slurs.
- Fourth Section:** Features technical exercises labeled VII, X, II, and IX, with a dynamic marking of *p* and a *Larghetto* tempo marking.
- Fifth Section:** Includes a melodic line with a *rit.* (ritardando) marking and a dynamic marking of *mf* (mezzo-forte), followed by an *Allegro* tempo marking.
- Sixth Section:** Shows a melodic line with a dynamic marking of *f* and a *Sf* (sforzando) marking.
- Seventh Section:** Features a melodic line with a dynamic marking of *f*.
- Eighth Section:** Includes a melodic line with a dynamic marking of *ff* (fortissimo).

# Werke für eine und zwei Gitarren

sowie auch mit einem oder zwei anderen Instrumenten.



## Gitarre-Trios.

### Gitarre mit 2 anderen Instrumenten.

<b>Küfner, J.</b> , Op. 2. Sérénade, G dur <i>Solmaj.</i> für Flöte, Violine u. Gitarre. $\phi$ 3 — für Flöte, Viola und Gitarre. $\phi$ 3 —	<b>Op. 4.</b> Sérénade, A moll <i>La min.</i> für Flöte, Violine u. Gitarre. $\phi$ 2 50 für Flöte, Viola und Gitarre. $\phi$ 2 50	<b>Op. 6.</b> Sérénade, A dur <i>La maj.</i> für Flöte, Violine u. Gitarre. $\phi$ 2 50 für Flöte, Viola und Gitarre. $\phi$ 2 50	<b>Op. 110.</b> Notturmo, C dur <i>Ut maj.</i> für Flöte, Violine u. Gitarre. $\phi$ 1 80 für Flöte, Viola und Gitarre. $\phi$ 1 80
<b>Kummer, G.</b> , Op. 81. Sérénade, D dur <i>Ré maj.</i> für Flöte, Violine (oder Viola) und Gitarre . . . . . $\phi$ 2 50	<b>Op. 92.</b> Trois Divertissements, für Flöte, Violine und Gitarre. No. 1. 2. 3. . . . . $\phi$ 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. Oberon, <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. 29. 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>Ducléna</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).			
(5.) Belisar . . . . . <i>Donizetti</i> 2 60	(3.) Indra . . . . . <i>Flotow</i> 2 60	(1.) Martha . . . . . <i>Flotow</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. 53. Amusement sur „Tro- vatore“ 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 <i>Plouvier</i> . . . . . 1 60	<b>Call, L. de</b> , Op. 20. Duos faciles . . . . . 1 —	<b>Carulli, F.</b> , Op. 98. Sérénade favorite, A dur — Op. 146. Trois petits Duos . . . . . 2 60 — Op. 155. Andante varié et Rondo aus der Sonate in As dur <i>Beethoven</i> , op. 26 . . . . . 1 30 — 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>Küfner, 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 (Stimme) . . . . . <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 (Stimme) . . . . . <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>Flotow</i> 1 50	No. 2. Prophète . . . . . <i>Meyerbeer</i> 1 50	No. 3. Stradella . . . . . <i>Flotow</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, Fr.</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 (Stimme) . . . . . <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>Flotow</i> 1 50	No. 2. Prophète . . . . . <i>Meyerbeer</i> 1 50	No. 3. Stradella . . . . . <i>Flotow</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. . . . . $\phi$ 1 50											
— Op. 34. Amusements . . . . . 2 —											
— Op. 38. Amusements . . . . . 2 —											
— Op. 40. Nocturne . . . . . 2 —											
— Op. 55. Variations . . . . . 1 —											
— Op. 56. Amusements . . . . . 2 —											
— Op. 63. Amusements sur des thèmes fuy. de l'opéra „Muette“. <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, Dame blanche, Boieldieu (Carulli)</b> . . . . . 1 80	<b>Spintler, Chr.</b> , Op. 83. Amusements sur „Tro- vatore“ 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, Herr.</b> , Für dich! Gavotté . . . . . 1 50	<b>Carulli, F.</b> , Op. 121. 24 Pièces . . . . . 1 50	— 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>Henze, Ch.</b> , Op. 10. Die vier Jahreszeiten, (Frühling, 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. Elégie . . . . . 60	<b>Oginsky, M. C. de</b> , Op. 10. No. 1. Polonaise, F dur <i>La maj.</i> . . . . . 30	<b>Regondi, G.</b> , Op. 19. Réverie, Nocturne . . . . . 1 30	— Op. 20. Fête villageoise, Rondo-Caprice . . . . . 1 —	— Op. 21. 1er Air varié . . . . . 1 30	— Op. 22. 2me Air varié . . . . . 1 30	— Op. 25. Introduction et Caprice . . . . . 1 30	<b>Süssmann, Ph.</b> , Potpourris.	(No. 18.) Postillon . . . . . <i>Adam</i> 80	(No. 15.) Fra Diavolo . . . . . <i>Auber</i> 80	(No. 8.) Muette (Stimme) . . . . . 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>Flotow</i> 80	(No. 1.) Martha . . . . . 80	(No. 14.) Rubezahl . . . . . 80	(No. 7.) Stradella . . . . . 80	(No. 12.) 's letzte Fenster'n. <i>Lachner</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. 26.) Vèpres sicilienne . . . . . 80	(No. 22.) Freischütz . . . . . <i>Weber</i> 80	— Melodienbuch, Sammlung beliebter Melodien, Heft 1. 2. 3. 4. . . . . 1 50
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## Gitarre-Schulen.

<b>Bornhard</b> , Anweisung die Gitarre zu spielen und zu stimmen. — Neue Ausgabe mit zweckmässigen Beispielen u. neuen, leicht spielbaren Liedern und Arken (Hoffmann). Bog. 4/4	<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, . . . . . $\phi$ n. 1 50 (Edition André No. 1121a/c).
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