

Bisquit & Lamoignon
Paris. 1921

COLLECTION



MUSIQUE POUR LA GUITARE

METHODES ET EXERCICES

	Prix nets
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Alba. Emilia. Habanera.	0 75
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GUITARE ET MANDOLINE

Cottin (A.). Gai refrain.	2 »
La Cigale madrilène, de J. PERRONNET.	2 »
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Jaleo.	2 »
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Tartarin.	1 70
Ollé, valse.	2 »
Marseille-Marche.	1 »
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Suave caresse.	1 »
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Carulli. Un peu de tout. 34 morceaux gradués en forme d'études en six livres. Chacun.	2 50
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Op. 89. Six pièces faciles, en recueil.	2 »	
1 Entantillage.	3 2 ^{me} Guagirana.	5 Lamento.
2 1 ^{re} Guagirana.	4 Les acieux.	6 Gitamilla.
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Op. 43. Mes Ennuis, 6 bagatelles.	1 70	
Op. 45. Six petites Pièces.	2 50	
Op. 53. Le premier Pas, 2 guitares.	2 »	
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Op. 63. Souvenir de Russie, 2 guitares.	3 »	
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Op. 124. La Pensée, fantaisie-schotisch.	1 »	
Op. 122. Ne m'oubliez pas, berceuse.	1 »	
Op. 125. L'Éillet, fileuse.	1 25	
Op. 126. Le Camélia, valse.	1 25	
Op. 123. La Jacinthe, gavotte.	1 25	
Op. 127. Le Lys, prière.	1 »	

MANDOLINE

Patierno. Doux Souvenir.	1 70
Passacaille.	1 70
Aperte. Cordobesa.	1 70
Dors mon enfant, de CH. LORET.	1 70
Réverie, de ROSELLINI.	1 70
Amélia, valse espagnole.	2 »
Mazurka.	2 »
Tango habanera.	1 70
Zaragoza, pas redoublé.	1 70
2 ^o Mazurka.	1 70
Linda 3 ^o habanera.	1 70
Pas redoublé.	2 »
Réverie.	1 70
Sensitiva 4 ^o habanera.	1 70
Cannas. Mandolino-Marche.	1 70
Joyeux Carillon.	2 »
Belle Mandoline, valse.	2 »
Promenade militaire.	1 70
Seguidille.	1 70
Un Soir à Sorrente.	2 »
Cottin (A.). Marche Parisienne de GANNE.	1 70
Faraill (Marius). Mazurka.	1 70
Valse de Chopin.	1 70

GUITARE ET DEUX MANDOLINES

Bosch. Boléro.	3 »	Aperte. Cordobesa.	1 70	Patierno. Tartarin.	1 70
Retraite espagnole.	2 50	Zaragoza, pas redoublé.	2 50	Ollé, valse.	2 »
Cottin (A.). Gai Refrain.	2 50	Réverie.	1 70	Marseille-Marche.	1 »
La Cigale madrilène.	2 50	Aperte. Sensitiva 4^o habanera.	1 70	La Belle Angevine.	1 »
Marche Parisienne de GANNE.	1 70	Patierno. Bella Capricciosa.	2 »	Suave caresse.	1 »
Cannas. Mandolino-Marche.	1 70	Retraite-Marche.	2 50		

CHANT (TEXTE FRANÇAIS) MANDOLINE ET PIANO OU GUITARE

Mozart. Sérénade de Don Juan.	2 »	Salvayre. Chanson vénitienne.	1 70	G. de Mesquita. Sérénade.	2 »
P. Puget. Chanson andalouse.	2 »	P. Puget. Chanson andalouse, en duo.	3 »		

CHANT (TEXTE ESPAGNOL) AVEC ACCOMPAGNEMENT DE GUITARE

Boleras en la venida del soldado.	1 »	El Barjeleto.	1 »	El morenillo.	1 »
El chairo.	1 »	El arenero.	1 »	La gitaniella celosa.	1 »
Rondalla.	1 »	El gache.	1 »	El aire danino.	1 »
Los majos.	1 »	El gacho moreno.	1 »	Si la mar fuera di tinta.	1 »
Pola en la venida del soldado.	1 »	El enigma.	1 »	Un navio dos navíos.	1 »
El Lete.	1 »	El cura marinero.	1 »		

MORCEAUX POUR ESTUDIANTINA (2 MANDOLINES, MANDOLE, FLUTE ET GUITARE)

Patierno. Tartarin.	1 50	Patierno. Tartarin, marche.	1 50	Cannas. Tzigania, fantaisie Tzigane.	2 50
Marseille-Marche.	1 50	Dans la Forêt.	1 50	Un Soir à Sorrente (pas de flûte).	1 50
Prosperité, mazurka.	1 50	Cannas. Mandolino-Marche.	1 50	Marche des Cocktails.	1 50
Ollé, valse.	1 50	Ascher. Les Traîneaux, mazurka.	1 50	Cottin (A.). Gai Refrain, marche.	1 50
Premier Regard.	1 50	Bazin. Ouverture du Voyage en		La Cigale Madrilène, fant.	2 50
Retraite-Marche.	1 50	Chine.	2 50	Mandoline de F. THOMÉ.	1 50
La Belle Angevine, valse-sérénade.	1 50	Bosch. Retraite Espagnole (tambour de Basque, ad libitum).	1 50	David (A.) La Pluie (pas de flûte).	1 50
Suave caresse.	1 50	Belle Mandoline, valse.	2 50	Ganne (L.) Marche Parisienne.	1 50
Marche des Boers.	1 50	Joyeux Carillon.	1 50	Gounod (Ch.) Passacaille (tambour de Basque et triangle, ad libitum).	1 50
Marche des Mandolinistes.	1 50	Cannas. Promenade militaire.	1 50	Mesquita (C. de) Lola (pas de flûte).	1 50
Tambours et Clairons, marche.	1 50	Séguidille.	1 50		

L'ENCOURAGEMENT.

SOR. Op. 34.

Cantabile.

p

mf

p

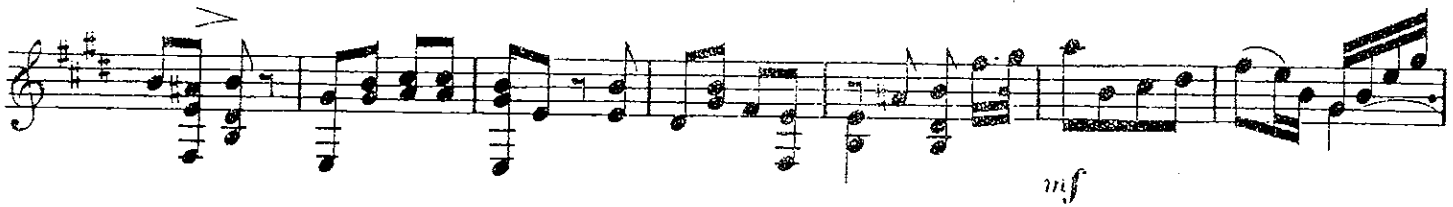
pp

LE GUITARE.

The musical score consists of ten staves of music, all in treble clef and a key signature of one sharp (F#). The notation includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics are indicated by letters: *f* (forte), *p* (piano), *pp* (pianissimo), *mf* (mezzo-forte), and *cras.* (crescendo). Performance techniques such as triplets (marked with a '3') and slurs are used throughout. The piece concludes with a *dimin.* (diminuendo) marking and a final flourish.

ET GUITARE.

THEME. 



1^{re} VAR. 



1^{re} GUITARE.

Mineur.

2.^{de} VAR.

pp *res.* *mf*

The first system of the 2nd variation consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains ten measures of music, starting with a piano (*pp*) dynamic and a *res.* (ritardando) marking. The second staff continues the melody, featuring a *mf* (mezzo-forte) dynamic and a slur over the final two measures.

pp et *ff* la 2.^{de} fois.

The second system of the 2nd variation consists of two staves. The first staff contains measures 11-14, marked with *pp* and *ff* dynamics. The second staff contains measures 15-20, ending with a double bar line.

5.^{me} VAR.

mf *p*

The 5th variation consists of three staves. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. It contains ten measures of music, starting with a mezzo-forte (*mf*) dynamic. The second and third staves continue the melody with various articulations and dynamics, including a piano (*p*) marking in the final measure of the third staff.

1^{re} GUITARE.

The musical score is written for guitar and consists of ten staves. The key signature is three sharps (F#, C#, G#). The first staff begins with a treble clef, a key signature of three sharps, and a dynamic marking of *mf*. The music features a series of eighth and sixteenth notes, some with slurs and accents. The second staff continues this melodic line. The third staff also continues the melodic line. The fourth staff begins with a dynamic marking of *p* and the instruction "Suivez." above the staff. The fifth staff features triplets and a dynamic marking of *mf*. The sixth staff features triplets and a dynamic marking of *p*. The seventh staff features triplets and a dynamic marking of *mf*. The eighth staff features a long slur over a series of notes. The ninth staff features a series of notes with slurs and accents. The tenth staff concludes the piece with a final chord.

LE GUITARE.

VALSE.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The word "VALSE." is written to the left of the first staff. The first staff has a dynamic marking of *p*. The second staff continues the melody. The third staff has a dynamic marking of *f*. The fourth staff has a dynamic marking of *pp*. The fifth staff has dynamic markings of *sf*, *p*, and *p*. The sixth staff has a dynamic marking of *pp*. The seventh staff has a dynamic marking of *mf*. The eighth staff has a dynamic marking of *p*. The ninth staff has a dynamic marking of *f*. The tenth staff continues the melody. The score includes various musical notations such as slurs, accents, and dynamic markings.

1^{re} GUITARE.

The musical score consists of ten staves of music, all in treble clef and a key signature of three sharps (F#, C#, G#). The music is written in a style typical of 19th-century guitar literature, featuring a mix of single-note lines and chordal textures. The dynamics are varied, including *p* (piano), *f* (forte), *pp* (pianissimo), and *p* (piano). There are several instances of slurs and accents, particularly in the second and fourth staves. The piece concludes with a triplet of eighth notes in the final staff.

1^{re} GUITARE.

The musical score consists of eight staves of music, all in treble clef and a key signature of three sharps (F#, C#, G#). The dynamics and techniques are as follows:

- Staff 1: *p* (piano)
- Staff 2: *p* (piano)
- Staff 3: *f* (forte)
- Staff 4: *f* (forte)
- Staff 5: *f* (forte), featuring triplets (marked with '3')
- Staff 6: *p* (piano) and *f* (forte), featuring triplets (marked with '3')
- Staff 7: *p* (piano) and *pp* (pianissimo), featuring triplets (marked with '3')
- Staff 8: *ff* (fortissimo)



L'ENCOURAGEMENT.

SOR. Op. 34.

Cantabile.

p

2^e GUITARE.

This musical score is for the 2nd guitar part, page 3. It consists of ten staves of music. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. There are several dynamic markings, including *p* (piano) and *f* (forte), and articulation marks like accents and slurs. The key signature is one sharp (F#), and the time signature is 4/4. The music is written in a single system across ten staves.

Andantino.

THÈME

The main theme is written across five staves. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The first staff starts with a quarter rest followed by a series of eighth and sixteenth notes. The subsequent staves continue the melodic line with various rhythmic patterns, including eighth notes, sixteenth notes, and some triplet-like figures.

1^{ère} VAR.

The first variation is written across four staves. It maintains the same key signature and time signature as the theme. The notation is more rhythmically dense, featuring many sixteenth and thirty-second notes, often beamed together. The first staff begins with a quarter rest followed by a series of sixteenth notes. The variation concludes with a double bar line.

2.^d GUITARE.

Mineur.

2.^m VAR.

The 2nd variation consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a minor mode. The notation includes eighth and sixteenth notes, often beamed together, and some notes with slurs. A fermata is placed over a note in the second staff. The piece concludes with a double bar line.

3.^m VAR.

The 3rd variation consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is written in a minor mode. The notation is more complex, featuring many beamed sixteenth and thirty-second notes, as well as triplets. The piece concludes with a double bar line.

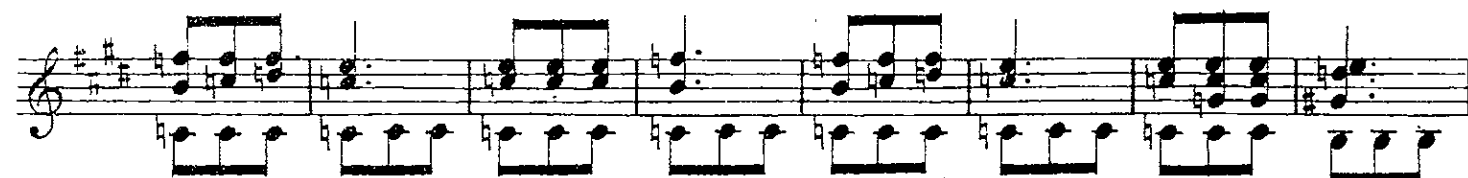
The image displays a musical score for the second guitar part, consisting of ten staves of music. The notation is written in a treble clef with a key signature of two sharps (F# and C#). The music is characterized by a complex, rhythmic texture with frequent sixteenth and thirty-second notes, often beamed together. Various musical symbols are present, including slurs, accents, and dynamic markings. Fingerings are indicated by numbers 1, 2, and 3. The score concludes with a double bar line and repeat dots at the end of the final staff.

2^e GUITARE.

VALSE.

The musical score is written for guitar and consists of ten staves. It begins with the word "VALSE." in a large, bold font. The music is in treble clef and has a key signature of three sharps (F#, C#, G#). The first staff contains a series of eighth and sixteenth notes, some with slurs. The second staff continues with similar rhythmic patterns, including some triplets. The third staff features a mix of eighth notes and chords. The fourth staff has a prominent bass line with eighth notes. The fifth staff shows a transition to a more complex rhythmic pattern with slurs. The sixth staff contains a series of chords and eighth notes. The seventh staff has a melodic line with slurs and a fermata. The eighth staff features a series of chords and eighth notes. The ninth staff has a melodic line with slurs and a fermata. The tenth staff concludes the piece with a final chord and a fermata.

2^e GUITARE.



2^e GUITARE.

This musical score is for the second guitar part of a piece, page 9. It consists of ten staves of music, all in G major (one sharp). The notation includes a variety of rhythmic patterns and techniques. The first four staves feature a mix of eighth and sixteenth notes, often beamed together. The fifth and sixth staves show more complex rhythmic structures with slurs and accents. The seventh staff contains three triplet markings over eighth notes. The eighth and ninth staves continue with intricate rhythmic patterns, including some sixteenth-note runs. The final staff concludes the piece with a final cadence. The score is written in a standard musical notation style with a treble clef and a key signature of one sharp.