

F. Binkert & Smith
April 1925

COLLECTIVE



MUSIQUE POUR LA GUITARE

MÉTHODES ET EXERCICES

	Prix nets
Aguado. Grande méthode (texte français)	8 30
— (texte espagnol)	8 30
— Méthode élémentaire (texte espagnol)	5 »
— Méthode complète	6 70
— Méthode complète	6 70
— (texte espagnol)	6 70
Ledhuy. Tablature de la Guitare	1 »

	Prix nets
Carulli. Un peu de tout. 34 morceaux gradués en forme d'études en six livres. Chacun	2 50
Giuliani. 158 études progressives avec texte français et italien.	5 »
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Rossler. Guide du guitariste ou l'accompagnement sans maître	2 »

MORCEAUX POUR GUITARE SEULE OU DEUX GUITARES

Alba. Emilia. Habanera	0 75
Viva Aragon Jota	1 »
Viva Jerez	0 75
Jota Aragonesa	0 75
Marche espagnole	0 75
Fannycilla	0 75
Bosch (J.). Dix pièces :	
1 Duettino	1 »
2 Etoiles et Fleurs	1 »
3 Cœlia, jota-valse	1 70
4 Fantaisie dramatique	1 70
5 Brimborion, romance sans paroles	1 20
6 Souvenir de Barcelone	1 20
7 Retraite espagnole	1 »
8 Méditation	1 »
9 Ballade	1 »
10 Allegro de sonate	1 20
Op. 85. Plainte moresque	1 »
Op. 86. Pasa calle	1 »
Op. 88. La Rose	1 70
Op. 90. L'Amazone	1 »
Op. 91. Au son des cloches	1 »
Op. 92. Venise	1 »
Op. 93. Les échos	1 »
Op. 94. Cello	1 »
Op. 95. Boléro	1 »

Op. 89. Six pièces faciles, en recueil	2 »
1 Enfantillage	3 2 ^{me} Guagirana
2 1 ^{re} Guagirana	4 Les ajeux
	5 Lamento
	6 Gitanilla
Carulli. Op. 270. De tout un peu. Recueil de 34 morceaux divers en six livres. Chacun	2 50
Farail (Marius). Havanaise	1 »
Mazurka	1 »
Souvenir de Cuba	0 70
Garcia. Six études de HELLER	2 »
Giuliani. Op. 50. Les Papillons	1 50
Kuffner. Souvenir de Donizetti	1 50
Sor. Op. 34. 1 ^{er} Divertissement, 2 guitares	1 50
Op. 38. Divertissement	2 »
Op. 41. Les deux Amis	3 »
Op. 43. Mes Ennuis, 6 bagatelles	1 70
Op. 45. Six petites Pièces	2 50
Op. 53. Le premier Pas, 2 guitares	2 »
Op. 54. Morceau de Concert	2 »
Op. 63. Souvenir de Russie, 2 guitares	3 »
Tessarech. Quatre mélodies corses	2 »
Zurfluh. Six pièces faciles :	
Op. 124. La Pensée, fantaisie-schottisch	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 »

GUITARE ET MANDOLINE

Cottin (A.). Gai refrain	2 »
La Cigale madrilène, de J. PERRONNET	2 »
Valse des Guitareros, de C. de Mesquita	1 70
Cottin (J.). Froufrou, de J. PERRONNET	1 70
Passacaille de BOSCH et GOUNOD	2 »
Ouverture du Voyage en Chine	2 50
Cerclier. Une pensée	1 70
Bosch. Retraite espagnole	2 »
Plainte moresque	2 »
Boléro	3 »
La Rose	2 »
Jaleo	2 »
Zapateado, valse	2 »
Patierno. Retraite-Marche	1 70
Bella Capricciosa	2 »
Souvenir de Nice	2 »
Hortensia	1 70
Peterhoff-Marche	1 70
Tartarin	1 70
Ollé, valse	2 »
Marseille-Marche	1 »
La Belle Angevine	1 »
Suave carresse	1 »
Sérénade arabe	1 70

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

GUITARE ET DEUX MANDOLINES

Bosch. Boléro	3 »
Retraite espagnole	2 50
Cottin (A.). Gai Refrain	2 50
La Cigale madrilène	2 50
Marche Parisienne de GANNE	1 70
Cannas. Mandolino-Marche	1 70

Aperte. Cordobesa	1 70
Zaragoza, pas redoublé	2 50
Réverie	1 70
Aperte. Sensitiva 4 ^e habanera	1 70
Patierno. Bella Capricciosa	2 »
Retraite-Marche	2 50
Patierno. Tartarin	1 70
Ollé, valse	2 »
Marseille-Marche	1 »
La Belle Angevine	1 »
Suave carresse	1 »

CHANT (TEXTE FRANÇAIS) MANDOLINE ET PIANO OU GUITARE

Mozart. Sérénade de Don Juan	2 »
P. Puget. Chanson andalouse	2 »

Salvayre. Chanson vénitienne	1 70
P. Puget. Chanson andalouse, en duo	3 »
C. de Mesquita. Sérénade	2 »

CHANT (TEXTE ESPAGNOL) AVEC ACCOMPAGNEMENT DE GUITARE

Boleras en la venida del soldado	1 »
El chairó	1 »
Rondalla	1 »
Los majos	1 »
Pola en la venida del soldado	1 »
El Lete	1 »

El Barjeleto	1 »
El arenero	1 »
El gache	1 »
El gacho moreno	1 »
El enigma	1 »
El cura marinero	1 »
El morenillo	1 »
La gitaniña celosa	1 »
El aire danino	1 »
Si la mar fuera di tinta	1 »
Un navio dos navios	1 »

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

Patierno Tartarin	1 50
Marseille-Marche	1 50
Prospérité, mazurka	1 50
Ollé, valse	1 50
Premier Regard	1 50
Retraite-Marche	1 50
La Belle Angevine, valse-sérénade	1 50
Suave carresse	1 50
Marche des Boers	1 50
Marche des Mandolinistes	1 50
Tambours et Clairons, marche	1 50

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

1^{re} GUITARE.

DIVERTISSEMENT.

SOR. Op: 38.

Andante moderato.

p *cres.* *f* *p*

Andantino.



1^{re} GUITARE.

The musical score consists of ten staves of music, all in treble clef and G major. The notation includes various rhythmic values, accidentals, and performance markings. Key features include:

- Staff 1:** Melodic line with eighth and sixteenth notes.
- Staff 2:** Melodic line with a trill (tr) and fingering numbers (1, 2, 4).
- Staff 3:** Melodic line with accents (^) and slurs.
- Staff 4:** Chordal accompaniment with a forte (f) dynamic marking.
- Staff 5:** Chordal accompaniment with a forte (f) dynamic marking and fingering numbers (2, 4, 1, 4).
- Staff 6:** Chordal accompaniment with a forte (f) dynamic marking.
- Staff 7:** Chordal accompaniment with a forte (f) dynamic marking and fingering numbers (4, 2, 2).
- Staff 8:** Chordal accompaniment with a forte (f) dynamic marking and a 'Harm.' (harmonic) marking.
- Staff 9:** Chordal accompaniment with a forte (f) dynamic marking and a '19^e' marking.
- Staff 10:** Chordal accompaniment with a forte (f) dynamic marking.

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 3/4. The notation includes various rhythmic values, slurs, and dynamic markings. Fingerings are indicated by numbers 1-4. Trills are marked with 'tr'. A double bar line with repeat dots appears on the eighth staff. The piece concludes with a fermata over the final notes.

p *pp* *dolce.* Harm. 5^{te} 12^{te}

VALSE.

The musical score is written for guitar in G major (one sharp) and 3/8 time. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The word "VALSE." is written to the left of the first staff. The music starts with a dynamic marking of *p* (piano). The second staff includes a *cres.* (crescendo) marking and a dynamic marking of *f* (forte). The third staff has a *sp* (sforzando) marking. The fourth staff features first and second endings, marked with "1^e" and "2^e". The fifth staff includes various fingering numbers (1, 2, 3, 4, 5) and a dynamic marking of *f*. The sixth staff has a dynamic marking of *f*. The seventh staff includes a dynamic marking of *f*. The eighth staff includes a dynamic marking of *p*. The ninth staff includes a dynamic marking of *p*. The tenth staff concludes with a dynamic marking of *p*.

The musical score consists of ten staves of music in G major. The first staff begins with a first-measure rest and a first-finger fingering. The second staff includes accents and a *cres.* marking. The third staff starts with a forte (*f*) dynamic and a second-measure rest. The fourth staff features a forte (*f*) dynamic and a *dolce.* marking. The fifth staff is marked *f*. The sixth staff includes a piano (*p*) dynamic and a triplet marking. The seventh staff has a triplet marking. The eighth staff has a first-measure rest. The ninth staff has a first-measure rest. The tenth staff is marked *f*. The score includes various articulations such as accents, slurs, and dynamic markings.



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DIVERTISSEMENT.

SOR. Op. 38.

Andante
moderato.

Andantino.

2^{de} GUITARE.

The musical score consists of ten staves of music, all in treble clef and G major. The notation includes various rhythmic values, accidentals, and performance instructions. Fingerings are indicated by numbers 1-4. A trill (tr) is marked in the third staff. A dynamic marking of *p* (piano) appears in the sixth staff. A *f* (forte) marking is present in the fourth staff. The piece concludes with a *Harm.* (harmonic) instruction in the final staff, marked with a circled 'h' and a fermata. Measure numbers 17, 18, and 19 are indicated at the bottom of the final staff.

2.^{de} GUITARE.

This musical score is for the second guitar part of a piece, page 5. It consists of ten staves of music written in G major (one sharp) and 3/4 time. The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, and rests. The first staff features a melodic line with some grace notes. The second staff continues the melodic development. The third and fourth staves show more complex rhythmic patterns, including triplets and sixteenth-note runs. The fifth staff includes a trill (tr) and a fermata. The sixth staff has a section with a repeat sign. The seventh and eighth staves feature a consistent eighth-note accompaniment pattern. The ninth and tenth staves continue this accompaniment with some melodic variations. The score concludes with a final chord in the tenth staff.

VALSE.

p

cres. *f*

1. 2. *f*

ff *p*

1 2 3 4

3 *8^{me} case.*

3 *f*

1 2 3 4

poco. f

The musical score is written for a second guitar part. It begins with a treble clef and a key signature of one sharp (F#). The first staff contains a melodic line with eighth notes and rests, followed by a four-measure rest. The second staff features a rhythmic accompaniment of eighth notes, starting with a *cres.* marking and a dynamic of *f*, then moving to *p*. The third staff continues the accompaniment with a dynamic of *f*. The fourth staff includes first and second endings, marked '1.' and '2.', with a *poco. f* marking. The fifth staff has a dynamic of *f*. The sixth staff has a dynamic of *p*. The seventh staff features a series of chords with a dynamic of *f*. The eighth staff continues the chordal accompaniment. The ninth staff has a dynamic of *f*. The tenth staff concludes the piece with a final cadence.