



MUSIQUE POUR LA GUITARE

MÉTHODES ET EXERCICES

	Prix nets
Agüero. Grande méthode (texte français)	8 30
— (texte espagnol)	8 30
Bichet. Méthode élémentaire (texte espagnol)	5 »
Castellani. 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 »
Sor. Œuvres choisies : Etudes Caprices, 1 ^{re} , 2 ^e , 3 ^e et 4 ^e livre, chacun	2 »
Rossier. Guide du guitariste ou l'accompagnement sans maître	2 »

MORCEAUX POUR GUITARE

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	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 »

SEULE OU DEUX GUITARES

Op. 89. Six pièces faciles, en recueil	2 »	
1 Entantillage	3 2 ^{me} Guajirana	5 Lamento
2 1 ^{re} Guajirana	4 Les adieux	6 Gitanilla
Carulli. Op. 270. De tout un peu. Recueil de 34 morceaux divers en six livres. Chacun	2 50	
Farail (Marius). Havaïaise	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	1 »	
Op. 43. Mes Ennuis, 6 baguettes	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 »	
Tessaron. Quatre morceus corsés	2 »	
Zurfluh. Six pièces faciles : Op. 124. La Pensée, fantaisie-schottisch	1 »	
Op. 122. Ne m'oubliez pas, berceuse	1 »	
Op. 125. L'Éillet, filense	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. LANGE	1 70
Réverie, de ROSALEW	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 GANSE	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 GANSE	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 »	Salvayre. Chanson vénitienne	1 70	C. 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 »
Fola en la venida del soldado	1 »	El enigma	1 »	Un navio dos navios	1 »
El Lete	1 »	El curó 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 a 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 Chine	2 50	La Cigale Madrilène, fant	2 50
Retraite-Marche	1 50	Bosch. Retraite Espagnole (tambour de Basque, ad libitum)	1 50	Mandoline de F. Thomé	1 50
La Belle Angevine, valse-sérénade	1 50	Belle Mandoline, valse	2 50	David (A.) La Pluie (pas de flûte)	1 50
Suave carresse	1 50	Joyeux Carillon	1 50	Ganne (L.) Marche Parisienne	1 50
Marche des Boers	1 50	Cannas. Promenade militaire	1 50	Gounod (Ch.) Passacaille (tambour de Basque et triangle, ad libitum)	1 50
Marche des Mandolinistes	1 50	Séguidille	1 50	Mesquita (G. de) Lola (pas de flûte)	1 50
Tambours et Clairs, marche	1 50				

1^{re} GUITARE.

SOUVENIR DE RUSSIE.

à son ami Nap. COSTE.

Andante moderato.

INTRODUCTION.

The musical score consists of ten staves of music. The first staff is labeled 'INTRODUCTION.' and begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains several measures with notes, rests, and dynamic markings: *f*, *dol.*, and *f*. A 'Harm.' (harmonic) marking is present at the end of the first staff. The second staff starts with a measure marked '12' and a dynamic marking of *p*. The third staff features *dol.* markings and accents. The fourth and fifth staves contain more complex rhythmic patterns with *f* dynamics. The sixth staff has a *dol.* marking and includes fingerings (4, 5, 1, 4, 5, 1). The seventh staff continues with *dol.* and fingerings (3, 5). The eighth and ninth staves show further melodic and harmonic development. The final staff concludes the introduction with a series of notes and rests.

Cantabile.

THÈME.

The main theme is written in treble clef, 4/4 time, with a key signature of one sharp (F#). It begins with a piano (*p*) dynamic. The melody is characterized by a mix of eighth and sixteenth notes, often beamed together. The first line includes a dynamic marking of *p*. The second line features a *tr* (trill) marking above a sixteenth-note figure. The third line has a forte (*f*) dynamic marking. The fourth line includes fingering numbers (1, 2, 1, 2) above the notes. The fifth line has a piano (*p*) dynamic marking and a *u* (accents) marking above a group of notes.

Un peu plus vite.

1^{re} VAR.

The first variation is written in treble clef, 4/4 time, with a key signature of one sharp (F#). It begins with a *mf* (mezzo-forte) dynamic. The tempo is marked "Un peu plus vite." The melody is more rhythmic and includes several triplet markings. The first line has a *mf* dynamic marking. The second line includes first and second endings, marked "1^{re}" and "2^e". The third line features complex rhythmic patterns with fingering numbers (1, 2, 3, 4) above the notes.

2^{me} VAR.

The second variation is written in treble clef, 4/4 time, with a key signature of one sharp (F#). It begins with a piano (*p*) dynamic. The melody is simpler and more melodic, featuring a long phrase with a slur and a dynamic marking of *p* at the end.

1^{re} GUITARE.

First musical staff with treble clef and key signature of one sharp (F#). It contains a sequence of notes with two first and second endings marked 1^a and 2^a.

Second musical staff with treble clef and key signature of one sharp (F#). It continues the melodic line with two first and second endings marked 1^a and 2^a.

Plus animé.

3^{me} VAR. Musical staff with treble clef and key signature of one sharp (F#). It features a 4/4 time signature and a series of sixteenth-note patterns with fingerings (1, 2, 3, 4) indicated above the notes.

Fourth musical staff with treble clef and key signature of one sharp (F#). It continues the sixteenth-note patterns from the previous staff with various fingerings.

Fifth musical staff with treble clef and key signature of one sharp (F#). It continues the sixteenth-note patterns with various fingerings.

Un peu moins vite.

4^{me} VAR. Musical staff with treble clef and key signature of one sharp (F#). It features a 3/4 time signature and a series of eighth-note patterns with a dynamic marking of *mf*.

Seventh musical staff with treble clef and key signature of one sharp (F#). It continues the eighth-note patterns with two first and second endings marked 1^a and 2^a.

Eighth musical staff with treble clef and key signature of one sharp (F#). It continues the eighth-note patterns with various fingerings.

Ninth musical staff with treble clef and key signature of one sharp (F#). It continues the eighth-note patterns with two first and second endings marked 1^a and 2^a.

Encore moins vite.

5^{me} VAR.

First line of the 5th variation, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and sixteenth notes with various fingerings indicated below the staff (12, 4, 5, 3, 4, 5, 4, 12, 4, 5).

Second line of the 5th variation, including first and second endings. The first ending is marked '1^a' and the second ending is marked '2^a'. Fingerings like 5, 4, 5, 12, 12, 4, 5, 5, 5, 3, 5, 5 are shown.

Third line of the 5th variation, continuing the melodic line with first and second endings. Fingerings include 5, 5, 4, 12, 4, 5, 4, 5, 12, 4, 12.

Plus lent.

6^{me} VAR.

First line of the 6th variation, marked 'Plus lent.' and 'p' (piano). It features a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The melody is slower and includes slurs and accents.

Second line of the 6th variation, marked 'f' (forte) and 'p' (piano). It includes chords and slurs.

Third line of the 6th variation, featuring triplets and slurs.

Fourth line of the 6th variation, continuing the melodic and harmonic development.

Plus vite.

7^{me} VAR.

First line of the 7th variation, marked 'Plus vite.' and '1'. It features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is fast and consists of sixteenth-note patterns.

Second line of the 7th variation, including a 'Harm.' (harmonic) section. It features fast sixteenth-note patterns and a final chord.

1^{re} GUITARE.

The first system of the musical score consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a forte (*f*) dynamic marking. The music features a complex, rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. Fingering numbers (1, 2, 3, 4) are placed above various notes. The second and third staves continue the melodic and harmonic lines. The bottom staff includes two instances of the word "Harm." above specific notes, indicating harmonic effects. The system concludes with a double bar line.

Allegretto.

The second system of the musical score consists of five staves. The top staff is in treble clef with a key signature of two sharps (F#, C#) and a 4/4 time signature. It begins with the tempo marking "Allegretto." and a first fingering (1) above the first note. The music continues with intricate sixteenth-note passages. The second and third staves show further melodic development. The fourth staff features a dynamic marking of *f* (forte) and includes a fingering of 3 above a note. The fifth staff concludes the system with a double bar line and a final fingering of 1 above the last note.

1^{re} GUITARE.

The musical score is written for a single guitar part in G major (one sharp). It consists of ten staves of music. The first staff begins with a *dol.* (dolce) dynamic marking. The second staff continues the melodic line. The third and fourth staves feature intricate sixteenth-note patterns with slurs. The fifth staff starts with a forte (*f*) dynamic. The sixth and seventh staves continue the melodic and rhythmic development. The eighth staff includes fingering numbers (1, 4, 2, 1, 1, 2, 4, 2, 1) above the notes and a *dol.* marking. The ninth and tenth staves conclude the piece with melodic phrases and slurs.

1^o GUITARE.

This page contains ten staves of musical notation for guitar. The music is written in G major (one sharp) and 2/4 time. The notation includes a variety of rhythmic patterns, such as eighth-note runs, sixteenth-note passages, and chords. Fingerings are indicated by numbers 1-5. Some staves feature dynamic markings like *f* (forte) and *p* (piano). The score is divided into measures by vertical bar lines, with some measures containing repeat signs. The overall style is characteristic of early 20th-century guitar music.



SOUVENIR DE RUSSIE.

Andante moderato.

INTRODUCTION.

f *p* *mf* *decidé.* *p* *dble.* *p* *p* *p*

First musical staff, treble clef, key signature of one sharp (F#). It begins with a dynamic marking of *f* (forte). The notation consists of eighth and sixteenth notes, with some chords indicated by vertical lines.

Second musical staff, treble clef, key signature of one sharp. It continues the melodic line with a dynamic marking of *dol.* (dolce) towards the end.

Third musical staff, treble clef, key signature of one sharp. It features a long, sweeping melodic line with various ornaments and slurs.

Fourth musical staff, treble clef, key signature of one sharp. It contains a series of chords and a dynamic marking of *p* (piano).

Cantabile.

THÈME.
Fifth musical staff, treble clef, key signature of one sharp. It is marked *p* and begins with the word "THÈME".

faites sentir la Gamme.

Sixth musical staff, treble clef, key signature of one sharp. It starts with a dynamic marking of *f* and includes the instruction "faites sentir la Gamme".

Seventh musical staff, treble clef, key signature of one sharp. It continues the melodic development with a dynamic marking of *f* and the instruction "faites sentir".

la Gamme.

Eighth musical staff, treble clef, key signature of one sharp. It concludes the section with a dynamic marking of *p* and the instruction "la Gamme".

Un peu plus vite.

1^{re} VAR.

pf

Musical notation for the first variation, including a treble clef, key signature of one sharp (F#), and 4/4 time signature. The notation features a melodic line with various rhythmic values and dynamic markings. It includes first and second endings marked '1.' and '2.'

2^{me} VAR.

Musical notation for the second variation, featuring a treble clef, key signature of one sharp (F#), and 4/4 time signature. The notation includes a melodic line with a more active rhythm and includes first and second endings marked '1.' and '2.'

Plus animé.

3^{me} VAR.

Musical notation for the third variation, featuring a treble clef, key signature of one sharp (F#), and 4/4 time signature. The notation includes a melodic line with a more active rhythm and includes first and second endings marked '1.' and '2.'

Un peu moins vite.

4^{me} VAR. *mf*

Encore moins vite.

5^{me} VAR. *pp*

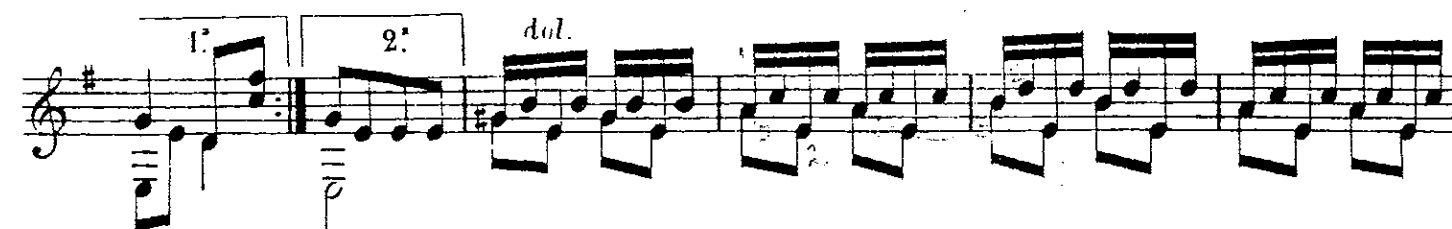
Plus lent.

6.^{me} VAR. 



Plus vite.

7.^{me} VAR. 



dim. Harm. Harm.

Allegretto.

p mf p f

2^o GUITARE.

The musical score consists of ten staves of music. The first staff begins with a dynamic marking of *p* (piano). The second staff ends with a key signature change to one flat. The third staff continues the melodic line. The fourth staff features a dynamic marking of *f* (forte) and includes slanted lines indicating a tremolo effect. The fifth and sixth staves continue with complex rhythmic patterns and slanted lines. The seventh and eighth staves show a return to a more melodic style with dynamic markings of *p*. The ninth and tenth staves conclude the piece with a final melodic phrase and a dynamic marking of *p*.

This musical score is for guitar, page 9. It consists of ten staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The music is written in a single melodic line on a treble clef. The score includes various dynamics: *ff* (fortissimo) at the beginning of the fifth staff, *f* (forte) at the beginning of the sixth staff, *peuf* at the end of the seventh staff, and *p* (piano) at the beginning of the eighth staff. There are also *p* markings at the beginning of the first, second, and third staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Some notes are marked with 'x' or 'o' above them, likely indicating specific guitar techniques. The score concludes with a double bar line at the end of the tenth staff.