

GITARRE-ARCHIV No. 26

*Archives de la Guitare No. 26*

SECHS SOLOS

für Gitarre

von

SIX SOLOS

pour Guitare

par

Ernest Shand



Neu-Ausgabe von — Nouvelle Edition par

Vicente Avila



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# VALSE LEGERE

Tempo di Valse

*f*

Arm. 12

IV.....

VIII 4

X.....: VII.....: V III.....: II

*rit.*

This page of musical notation is for guitar, written in G major (one sharp). It consists of ten staves of music. The notation includes various chords, melodic lines, and technical markings. A circled number '4' appears at the start of the fifth staff, and a circled number '5' appears at the start of the seventh staff. The piece concludes with a double bar line and repeat signs.

Technical markings include:  
- **Arm.** (Arpeggio)  
- **ff** (fortissimo)  
- Fingering numbers: 0, 1, 1, 2, 4

# GAVOTTE ROCOCO

Commodo

glisse

3

The musical score is written for guitar in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It consists of nine staves of music. The first staff begins with a tempo marking 'Commodo' and a '3' above the staff. The notation includes various guitar-specific elements: fret numbers (e.g., 1, 4, 2, 1, 0, 2, 1, 3, 1, 0, 2), fingerings (e.g., 1, 4, 2, 1, 3, 1, 2), and a 'glisse' instruction. The score is divided into sections marked with Roman numerals: IX, X, II, II, III, II, IV, II. A 'rit.' (ritardando) marking appears in the seventh staff. The piece concludes with a double bar line.

# PRELUDE et IMPROMPTU

## PRELUDE Andante con moto

The musical score for the Prelude section is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a 4-measure rest. The first staff starts with a fortissimo (*ff*) dynamic and features a series of chords and triplets. The second staff continues with triplets and includes a crescendo (*cresc.*) leading to a fortissimo (*f*) dynamic. The third staff is marked *dim.* and contains measures VII, VI, V, IV, I, and II, ending with a *Marcato* section marked *con guistezza* and *f*. The fourth staff continues the *Marcato* section with various chordal textures. The fifth staff features a fortissimo (*f*) dynamic and includes a piano (*p*) section. The sixth staff includes a *cresc.* section and a fortissimo (*f*) section. The seventh staff concludes with a fortissimo (*f*) dynamic. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Musical score for guitar, first system. It features a treble clef and a key signature of one sharp (F#). The music includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings include 'p' (piano) and 'ff' (fortissimo). Fingering numbers (1-4) are present throughout. Chord diagrams are shown above the staff, labeled with Roman numerals: VII, II, X, IX, VIII, VII, VI, V, V, VII, IV, VII. The system concludes with the instruction 'D. C. del 8/8'.

Musical score for guitar, second system. This system continues the piece with similar rhythmic complexity and dynamic range. It features a treble clef and a key signature of one sharp (F#). The music includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings include 'ff' (fortissimo). Fingering numbers (1-4) are present throughout. Chord diagrams are shown above the staff, labeled with Roman numerals: VII, IV, VII. The system concludes with the instruction 'D. C. del 8/8'.

Melodie sul 4<sup>e</sup> corde

Musical score for guitar, third system. This system features a treble clef and a key signature of one sharp (F#). The music includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings include 'f' (forte) and 'Presto'. Fingering numbers (1-4) are present throughout. Chord diagrams are shown above the staff, labeled with Roman numerals: VII, IV, VII. The system concludes with the instruction 'D. C. del 8/8'.

# CHANT DU SOIR

Allegretto

II.....

5

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. It starts with a dynamic marking of *f* (forte). The second staff has a dynamic marking of *p* (piano) and the instruction *più presto*. The third staff includes a circled number 4. The fourth staff has a circled number 4 and a circled number 5. The fifth staff has a circled number 4. The sixth staff includes the instruction *rit.* (ritardando) and the phrase *ma non troppo con affizione*. The seventh staff has the instruction *a tempo* and circled numbers 1, 4, 3, and 3. The eighth staff has a circled number 4. The ninth staff has a circled number 1. The tenth staff ends with dynamic markings of *fz* (forzando) and *p* (piano).



The musical score consists of ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It features a complex melodic line with various ornaments and a bass line with chords and arpeggios. Dynamics include *f*, *p*, and *ritard.* Fingerings and ornaments are indicated with numbers and circles. The second staff continues the melodic line with a *bd.* marking. The third and fourth staves show further development of the melodic and harmonic material. The fifth and sixth staves introduce a new key signature of three sharps (F#, C#, G#) and feature a *p.* marking. The seventh and eighth staves continue in this key signature. The ninth and tenth staves conclude the piece with a *ritard.* marking and a final cadence.

*a tempo*

Musical score for the first system, *a tempo*. It consists of three staves of music in G major. The first staff has a treble clef and a key signature of two sharps. The second and third staves have a bass clef. The music features a mix of chords and melodic lines. There are fingerings like "7 7" and circled numbers "3", "5", and "5". There are also "Arm." markings with dotted lines above them.

*Melodie ben marcato*

Musical score for the second system, *Melodie ben marcato*. It consists of six staves of music in G major. The first staff has a treble clef and a key signature of two sharps. The second and third staves have a bass clef. The music is more rhythmic and features many chords. There are fingerings like "3", "7", and "3". There are also "pp rit." markings at the end of the section.

# IL PENSIEROSO

6

**Andante**  
Melodie 4<sup>me</sup> corde

*p*

*accel. cresc.*

4<sup>me</sup> corde

*f*

*dim.*

*p*

**Più presto**

*f*

The musical score consists of ten staves of music. The first staff includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features complex guitar-specific notation including chords, arpeggios, and fingerings (e.g., 1, 2, 3, 4, 0, 1, 2, 3, 4, 0, 1, 2, 3). A circled '5' is present below the staff. The second staff continues the piece with similar notation and fingerings. The third staff begins with a *rit.* marking and ends with a *Tempo I* marking and a *dolce* instruction. The fourth staff includes an *accel. cresc.* marking. The fifth and sixth staves continue the melodic and harmonic development. The seventh staff begins with a *rit.* marking and includes a circled '4' below the staff. The eighth and ninth staves conclude the piece with final chords and melodic lines.

# GITARRE-ARCHIV

⟨ARCHIVES DE LA GUITARE⟩

Einzel-Ausgabe – Morceaux détachés

## Gitarre allein – Guitare seule

G.-A. Nr.		M.
301	<b>Aguado</b> , Allegro und Allegro vivace . . . . .	—,60
302	— Allegro brillante . . . . .	—,60
303	— Leichte Walzer und Etüden . . . . .	—,60
304	<b>Call</b> , Adagio und Menuett . . . . .	—,60
305	<b>Carcassi</b> , Andantino und Romanze . . . . .	—,60
306	— Anschlags- und Griffstudien (aus der Schule) . . . . .	—,60
307	— 2 Capricen (Anschlagsstudien) . . . . .	—,60
308	— 2 Etüden aus op. 60 (Wechselschlag) . . . . .	—,60
309	— 2 beliebte Walzer aus op. 4 . . . . .	—,60
310	<b>Carulli</b> , Capriccio (Anschlagsstudie) . . . . .	—,60
311	— 2 Menuette aus op. 270 . . . . .	—,60
312	— 4 Stücke aus op. 270 . . . . .	—,80
313	— Kleine Vortragsstücke für Anfänger . . . . .	—,60
314	<b>Coste</b> , Andante favori aus op. 39 . . . . .	—,80
315	— Berühmte Barkarole und andere Stücke . . . . .	—,80
316	— Concert-Etüde aus op. 38 . . . . .	—,80
317	— 4 Stücke aus op. 52 (Livre d'or) . . . . .	—,60
318	— Valse favorite, op. 46 . . . . .	1.—
319	— 4 Vortragsstücke . . . . .	—,80
320	— 2 beliebte Walzer . . . . .	—,60
321	<b>Diabelli</b> , Präludium A dur aus op. 103 (Leichtes Lagenspiel) . . . . .	—,60
322	— 5 leichte Vortragsstücke aus op. 39 . . . . .	—,60
323	<b>Giuliani</b> , Capriccio und Allegretto . . . . .	—,60
324	— Allegro moderato und Menuett . . . . .	—,60
325	— 6 leichte Ländler A dur aus op. 23 (Leichtes Lagenspiel) . . . . .	—,60
326	— Monferini (Italienische Tänze) aus op. 12 . . . . .	—,80
327	— Präludium Nr. 1 D dur aus op. 83 . . . . .	—,60
328	— Präludium Nr. 2 a moll aus op. 83 . . . . .	—,80
329	— Rondo D dur aus op. 14 . . . . .	—,60
330	— 6 leichte Walzer aus op. 21 (Leichtes Lagenspiel) . . . . .	—,60
331a/b	<b>Götze</b> , Deutsche Volkslieder für Solospiel. 2 Hefte je . . . . .	1.—
332	— Griffstabellen und Akkorde in den gebräuchlichsten Tonarten . . . . .	—,80
333	— Kadenzstabellen für alle Tonarten und Lagen . . . . .	1.—
334	<b>Horetzky</b> , 6 Valses brillantes . . . . .	—,60
335	<b>Küffner</b> , Die ersten Stückchen aus op. 80 . . . . .	—,60
336	<b>Legnani</b> , Fantasie aus op. 19 . . . . .	1.—
337	— Scherzo, op. 10 . . . . .	—,80
338	— 12 Walzer (Lagenwechsel) . . . . .	—,80
339	<b>Märsche</b> , 5 leichte von <b>Carcassi</b> , <b>Diabelli</b> , <b>Sor</b> . . . . .	—,60
340	<b>Mertz</b> , An Malvina (aus „Bardenklänge“) . . . . .	—,80
341	— Fingalshöhle (aus „Bardenklänge“) . . . . .	—,80
342	— Konzert-Etüde G dur . . . . .	—,60
343	— Liebeslied — Chant d'amour . . . . .	—,60
344	— Kleine Variationen . . . . .	—,80
345	<b>Pettoletti</b> , Fantasie (Mélodie russe) op. 32 . . . . .	1.—
346	<b>Schumann</b> , Erster Verlust, Soldatenmarsch, Stückchen aus op. 68 . . . . .	—,60
347	— Jägerliedchen und Volksliedchen aus op. 68 . . . . .	—,60
348	<b>Shand</b> , Legende, op. 201 . . . . .	—,60
349	— Songe d'amour op. 57 . . . . .	—,80
350	<b>Sor</b> , Der Abschied — Les Adieux op. 21 . . . . .	—,80
351	— Allegretto und Walzer aus op. 45 . . . . .	—,60
352	— Andante largo aus op. 5 . . . . .	—,60
353	— 2 leichte Etüden . . . . .	—,60
354	— Harfenetüde I aus op. 29 . . . . .	—,60
355	— Largo aus der Fantasie op. 7 . . . . .	—,60
356	— Melodie und Andantino . . . . .	—,60
357	— 2 berühmte Menuette, A dur und D dur aus op. 11 . . . . .	—,60

G.-A. Nr.		M.
<b>Sor</b> , (Fortsetzung):		
358	— 3 leichte Menuette . . . . .	—,60
359	— Menuett und Andante largo . . . . .	—,60
360	— Moderato und Harfenetüde II aus op. 35 . . . . .	—,60
361	— Mozart-Variationen, op. 9 . . . . .	—,80
362	— Rondo C dur aus op. 22 . . . . .	—,80
363	— Rondo D dur aus op. 48 . . . . .	—,60
364	— Sicilienne aus op. 33 . . . . .	—,80
365	— Studien (sehr leicht) für den ersten Unterricht . . . . .	—,80
366	— Thema und Variationen, op. 3 . . . . .	—,80
367	— 3 ausgewählte Walzer . . . . .	—,80
368	— 2 mittelschwere Walzer . . . . .	—,60
369	<b>Tägliche Studien</b> zur Bildung des Anschlags . . . . .	1.—
370	<b>Tonleitern und Kadenzen</b> in allen Tonarten und Lagen . . . . .	1.—
371	<b>Visée-Coste</b> , 6 Vortragsstücke . . . . .	—,60

## Zwei Gitarren — Deux Guitares

(in Partitur)

372	<b>Call</b> , Leichte Suite, op. 20 . . . . .	1.—
373	— Andante und Romanze aus op. 24 . . . . .	—,80
374	<b>Carulli</b> 5 leichte Duos aus op. 241 . . . . .	1.—
375	— Duo, op. 146 Nr. 1 . . . . .	1.—
376	— Duo, op. 146 Nr. 2 . . . . .	1.—
377	— 4 Romanzen aus op. 333 . . . . .	—,80
378	<b>Coste</b> , Berühmte Barkarole und ein Walzer . . . . .	—,80
379	<b>Darr</b> , Irenengalopp . . . . .	—,80
380	<b>Giuliani</b> , 8 leichte Ländler, Heft I . . . . .	—,80
381	— do. Heft II . . . . .	—,80
382	<b>Küffner</b> , Andante aus op. 168 . . . . .	—,60
383	— Sehr leichte Duos (für den ersten Unterricht) aus op. 168 . . . . .	—,80
384	— Leichte Duos aus op. 168 . . . . .	—,80
385	<b>Pettoletti</b> , Variationen über eine schwedische Volksweise . . . . .	—,80
386	<b>Schumann</b> , Armes Waisenkind und Volksliedchen aus op. 68 . . . . .	—,60
387	— Der fröhliche Landmann und Erster Verlust, aus op. 68 . . . . .	—,60
388	<b>Sor</b> , Andante cantabile aus op. 34 . . . . .	—,80
389	— Leichte Duette für Anfänger . . . . .	—,80
390	— Walzer in G aus op. 38 . . . . .	—,80
391	— Walzer in A aus op. 53 . . . . .	—,60

## Drei Gitarren — Trois Guitares

(in Partitur)

392	<b>Boccherini</b> , Berühmtes Menuett . . . . .	—,60
393	<b>Call</b> , Trio facile in C, op. 26 . . . . .	2.—
394	<b>Diabelli</b> , Andantino aus op. 163 . . . . .	—,60
395	— Marcia funèbre aus op. 163 . . . . .	—,60
396	— Rondo aus op. 163 . . . . .	—,60
397	<b>Küffner</b> , Allemande und Polonaise aus op. 168 . . . . .	—,80
398	<b>Mozart</b> , Andante cantabile aus der Sonate in C . . . . .	—,80
399	— Menuett aus der Sinfonie in C . . . . .	—,80
400	<b>Schubert</b> , Moment musical, op. 94 Nr. 3 und Andante aus op. 42 . . . . .	—,80
401	<b>Sor</b> , Andante aus op. 31 und Allemande aus op. 34 . . . . .	—,80
402	— 2 berühmte Menuette D dur u. A dur aus op. 11 . . . . .	—,80
403	— Rondo aus der Sonate, op. 22 . . . . .	1.—
404	— 3 Walzer . . . . .	1.—

(Die Sammlung wird fortgesetzt.) — (Gitarre-Archiv: Band-Ausgaben siehe Sonder-Verzeichnis)

B. SCHOTT'S SÖHNE, MAINZ-LEIPZIG