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Ländler, Waltzes, and Related Dances in Early 19th-Century Viennese Guitar Music

Abstract

The repertoire of the classical guitar has always been deeply rooted in folk music. Apart from Spanish and Latin American music, this applies also for Alpine folk music. In the early 19th century, the coincidence of the rising interest in traditional music and the peak of the guitar's popularity led to a variety of guitar works inspired by folk music in Vienna. Numerous *Ländler* and related dances were published by well-known guitar virtuosos such as Mauro Giuliani and many hardly known composers. Some are arrangements of traditional melodies or popular dances by well-known composers (e.g. Johann Strauss), yet the major part contains new compositions in the style of traditional music.

The subject of this study are popular dances in triple meter: *Ländler*, *Deutsche Tänze*, *Allemandes*, *Steyrische Tänze*, and *Walzer*. It contains a historical survey including the social and cultural context, an analysis of typological and stylistic aspects (including melodic, harmonic, rhythmic, and metric features), and a closer look at playing technique and special embellishments. Further observations concern the role of the guitar in chamber music, as a solo instrument, and in accompaniment. Another topic is the reception of the 19th-century dances from the revival of the guitar after 1900 up to the present. The Appendix contains a list of compositions related to Alpine folk music, including historical editions of printed music for solo guitar as well as chamber music with guitar in different formations, individual dances in various collections, guitar method books, and finally 20th-century reissues.

Keywords: guitar, dance, Ländler, waltz, traditional music, Alpine folk music

1. Introduction

Historically, the guitar has been considered an instrument of the people, from the first written sources in the 14th century (*Poema de Alfonso Onceno* 1348: verse 408) up to the present. A remarkable part of its repertoire contains folkloric elements of one kind or another. This pertains primarily to Spanish and Latin American music, but also to folk music from other cultures.

To date, the importance of Alpine folk music to the classical guitar repertoire has been widely underestimated. Between 1800 and 1830 alone, 250 guitar works related to folk music were released by Viennese music publishers. Yet the research in neither folk music nor guitar music has given them serious consideration. For the most part, the mentioned works consist of *Ländler*, waltzes, and other dances, as well as folk song arrangements or variations on folk songs and dances. In my article in *Gitarre & Laute* (Hackl 1999), I provided an overview of the role the guitar plays in Alpine folk music and explored the many points of connection with the classical guitar, and in another article I analyzed some of them in detail, using Mauro Giuliani as a case study (Hackl 2019). This new article deals with the most popular Alpine dances of the early 19th century composed or arranged for solo guitar and in chamber music for guitar, especially those in triple time: *Allemandes* or *Deutsche Tänze*, *Ländler*, *Steyrische Tänze*, and *Walzer*. These dances are very similar to one another, often indistinguishable (unlike the *Menuett* from the courtly tradition, or dances originating from other cultures such as the *Mazurka* or *Polonaise*). Duple meter dances such as the *Eccossaise* (*Schottisch*), *Gallop*, *Polka*, and *Marsch* play a relatively minor role compared to the *Ländler* and its relatives. The focus of this paper is on the *Ländler*, the dance most rooted in folk music from the Alps.

Covering the period from the first six-string guitar publications around 1800 to the death of the last Viennese guitar virtuoso, Johann Dubez (1891), the emphasis of the study is on the first three decades of the 19th century. Thereafter, only a few works for guitar were published in Vienna, mainly arrangements from opera music. Alexander Weinmann's directories of Viennese music publishers

(Weinmann 1955–1985) provide the study's foundation, which is supplemented by the Whistling (1829 and 1830) and Hofmeister (1831–1900) catalogues and individual works from other sources in the field of Alpine culture. Some of the listed works are only documented in the publishers' catalogues and announcements (especially in the *Wiener Zeitung*), but the majority are available in public libraries and private collections.¹

2. The golden age of classical guitar²

For a better understanding of the topic, we have to take a look at the music-historical context. Around 1800, the six-string guitar with the current tuning of E-A-D-g-b-e' became the standard (see Hofmann, Mougin, and Hackl 2011, 240). The five-course *guitarra espanola* (baroque guitar) never took root in Central Europe, and the lute disappeared in the late 18th century (see Hackl 2011, 15–25). About 1775, the transition from double-course to single-stringing began in Italy and brought new technical and musical possibilities that made the guitar suitable for contemporary aesthetics and the emerging concert world. In addition to these technical developments, it was first and foremost the social changes, the newly emerging bourgeois musical life, which led to the guitar's rapid and powerful rise (see Hackl 2011, 29–31).

Vienna was, along with Paris, the most important center of the "Guitaromanie".³ Musicians from all parts of the Danube Monarchy and from Italy flocked to Vienna. With its concert stages, salons, and excellent luthiers such as Johann Georg Stauffer and, above all, music publishers such as Domenico Artaria, Tranquillo Mollo, and Anton Diabelli, Vienna offered an ideal infrastructure for professional musicians and amateurs alike.

Marked by a return to domestic contentment and inwardness, the Biedermeier period provided an ideal habitat for both the guitar and folk music. The guitar was an inexpensive instrument, easily transportable, and easy to learn as an accompaniment instrument – all important features for amateur musicians. *Amateurs, dilettantes* – music lovers, often women, became the main figures since the guitar was traditionally viewed as a woman's instrument. The dilettantes represented a large market for instrument makers, composers, arrangers, and publishers. But they were more than just consumers; they also performed and sometimes composed themselves. Another phenomenon of the 19th century was the *virtuoso* (see Hofmann, Mougin, and Hackl 2011, 264–266). However, since folk music did not fall under his domain, he will not play an important part in this essay. Only technically demanding variations on folk songs were performed on the big stage, while *Ländler* and waltzes were played in salons, most frequently in private home settings. In chamber music, the guitar may have also been used for dancing, but as a solo instrument its sound is not strong enough for dance music.

The newly developed process of lithography (its inventor Alois Senefelder founded the *Imprimerie chimique* in Vienna, which was later taken over by Anton Steiner (see Weinmann 1980) allowed music to be distributed quickly and at a low cost. Despite small print runs, an estimated 1700 guitar titles were published in Vienna between 1800 and 1830 alone – almost one new title every week on average! This figure increased to two or three titles a week between 1807 and 1808. While production dropped during the war year of 1809, it then reached a historic high in 1812. Between 1815 and approximately 1828, 35–40 volumes of guitar music were published annually. In the 1830s, production began to decline, and by 1850 it was virtually nonexistent. Aside from the final works by J. K. Mertz, very few original compositions for guitar were printed in Vienna. In the first decades of the 19th century, publications were centered around building a repertoire for the new fashionable instrument, but later gradually shifted to arrangements (see more in Hackl 2011, 90–94).

1 I am indebted to Gerhard Penn, who compiled a database of guitar music listed in the Weinmann books (a work in progress, unpublished).

2 Detailed description in Hackl 2011.

3 *La Guitaromanie* is the title of an edition of sheet music in 1829 by Charles de Marescot, whose illustrations humorously captured the passion for guitar.

Among the first guitarists in Vienna were Alois Wolf (*1775 Vienna, †1819 Jassy/Moldau), Leonhard von Call (*1767 Eppan/South Tyrol, †1815 Vienna), and Simon Molitor (*Neckarsulm/Germany, †1848 Vienna). Molitor was also the first chronicler of the guitar. In the extensive preface to his Sonata op. 7 (1806) and the theoretical part of his method (1812), he describes the development of the instrument, that guitar playing had been “creeping in” since 1790, but that it reached its peak after the arrival of Mauro Giuliani in 1806.

He has educated so many excellent dilettantes through his teachings and, through competition, he has ignited among professors and lovers of the instrument that it is almost impossible to find a place where the true way of treating the guitar is so widespread as it is here in Vienna.

Durch seinen Unterricht, und durch den Wetteifer, den er unter den Professoren und Liebhabern des Instrumentes geweckt hat, hat er uns so viele ausgezeichnete Dilettanten gebildet, dass schwerlich irgendwo die wahre Art, die Gitarre zu behandeln, so ausgebreitet ist, als bey uns in Wien. (Molitor/Klinger 1812, Vol. 1, 9)



Fig. 1: Mauro Giuliani. Engraving by an unknown artist. Vienna, c. 1810. Private collection of Stefan Hackl.

Giuliani lived in Vienna until 1819 and performed with the city’s best musicians, such as Joseph Mayseder, Johann Nepomuk Hummel, and Ignaz Moscheles. He published over 150 works and became one of the most notable composers for classical guitar. Austrian folk music, including *Ländler* and other dances, as well as variations on folk songs, are ubiquitous in his works (see Hackl 2019). Giuliani was not the only Italian musician to shape the guitar’s rise in Vienna: Matteo Bevilacqua, Francesco Zucconi, Vincenzo Gelli, and Bartolomeo Bortolazzi, to name but a few (see Hofmann, Mougín, and Hackl 2011, 242).

Anton Diabelli (*1781 Mattsee/Salzburg, †1858 Vienna, see Savijoki 2004) was an influential composer in the field of liturgical music and also a piano pedagogue. A pioneer of the guitar as well, he remained committed to the instrument for decades as a teacher, composer, and arranger, but, above all, as a publisher. In addition to some compositions of the highest quality, such as the solo sonatas op. 29 and several serenades for flute, viola, and guitar, he primarily published pedagogical literature and provided amateurs with numerous easy arrangements of popular works from contemporary music, including some from the field of folk music.

Wenzel Thomas Matiegka (*1773 Choceň/Bohemia, †1830 Vienna, see Gorio 1985a, 1985b, 1986a, 1986b) was, like Diabelli and Molitor, a versatile musician (Kapellmeister in St. Leopold and St. Joseph) who composed several guitar sonatas and a significant volume of chamber music. Luigi Legnani (*1790 Ferrara, †Ravenna, see Rossato 1985), a traveling virtuoso, twice resided in Vienna for longer periods of time, published numerous works there (including 36 waltzes), and influenced the development of the guitar through his collaboration with the luthier Johann Georg Stauffer.

The popularity of the guitar waned significantly after 1830. It was not until J. K. Mertz (*1806 Bratislava, †1856 Vienna, see Stempnik 1990) that Vienna had another significant composer. Most of the 19th century was largely devoted to simple popular music, primarily arrangements. Johann Decker-Schenk (*1826 Vienna, †1899 Saint Petersburg, see Yablokov 1992, 455–463) left for Russia in 1861; Joseph Fahrbach (*1804 Vienna, †1883 Vienna, see Harrandt 2020) no longer found a publisher for his *Stunden der Muse* in Vienna and published them in Germany (Leipzig: Siegel 1861). Johann Dubez (*1828 Vienna, †1891 Vienna, see Sieberichs-Nau 2009) was a pupil of Mertz and one of the last Viennese guitarists whose concert bills and individual printed works have survived.

From the middle of the 19th century, guitars with additional bass strings, known today as “contraguitars”, served primarily as accompaniment instruments. As early as the 1830s, eight-string guitars – a development of Legnani and Stauffer – had become fashionable among virtuosos and, from 1860, the 13-string guitar based on the model of Stauffer’s pupil Johann Gottfried Scherzer, became the standard (see Hofmann, Mouglin, and Hackl 2011, 98–108). Anton Strohmayr (1848–1937), the guitarist of the famous Schrammel Quartet, played a guitar made by Joseph Swosil in 1879. In the 1880s, guitar maker Franz Angerer (1851–1924) performed with the ensemble of Johann Schrammel and his successors and distinguished himself as a composer and arranger of folk music. He was also a guitarist for the Vienna Court Opera (see Prochart 1979, 19). Even though the guitar was no longer widely used as a concert instrument after 1850, it continued to be used in folk music.

3. Folk music in the early 19th century

The rise of the guitar around the 1800s coincided precisely with the burgeoning interest in folk music that had taken hold throughout Europe since the Age of Enlightenment. In Vienna, musicians from rural areas converged and incorporated the music of their homeland into their works (among guitarists, notably Leonhard von Call, Anton Diabelli, Wenzel Matiegka, and Andreas Oberleitner). As a result, we find folk music-inspired works among the masters of Viennese classical music and many minor masters and occasional composers. With the “Sonnleithner Sammlung”, or “Sonnleithner Collection” (1819), the *Gesellschaft der Musikfreunde* (Society of Friends of Music) took significant action to document and preserve the musical tradition (see Deutsch and Hofer 1969).

The popularity of folk music led to the commercialization of the genre. The publisher Anton Diabelli reacted immediately to the publication of the collection of folk songs by Ziska and Schottky (1819) with individual editions with guitar accompaniment as well as two versions adapted for csakan, or flute, and guitar (Diabelli 1820a, 1820b). The addition of “original” is very often used in today’s commercial folk music industry as a reference to the genuine and down-to-earth, but Diabelli already led the way 150 years ago (see Diabelli’s arrangement of Schubert’s *Originaltänze* for flute and guitar [Schubert 1822]). Other composers, such as Johann Baptist de Fier, Vincent Schuster, Franz Xaver Leitgeb, J. K. Mertz, and Andreas Oberleitner, also used the terms “original” and “aecht” (genuine) in the titles of their editions (de Fier 1817; Leitgeb 1828; Schuster 1819; Mertz 1854; Oberleitner 1814, 1820, 1822).

In 1830, Diabelli published two volumes of *Tyroler Alpenesänge* (Schoner 1830, well-known folk songs with acrobatic yodel and accompaniment for piano or guitar) compiled by Viennese court opera singer Paul Schoner, who was a native of Tyrol, thereby responding to the national singing fad that was sweeping across Europe and as far away as America (see Hupfauf 2016). In addition, the Rainer Family and other ensembles conquered European and American concert halls with “Naturgesang” (natural singing) and guitar accompaniment, and also “Tyrolese Minstrels”, who were not Tyroleans at all, performed in the United States (Meixner 1987; Hupfauf 2016).

The “Salontiroler” character, such as “Tyroler Wastl” played by Paul Schoner in the Singspiel by Jakob Haibel and Emanuel Schikaneder with the same name, was a popular character in Viennese suburban theater.⁴ It was there that some songs were written in the Tyrolean style, essentially becoming folk songs: “Das ist alles eins ob wir Geld haben oder keins” (It’s all one whether we have money or none) from the Singspiel *Die Büchse der Pandora* by Johann Fuss, known through variations by Mauro Giuliani, and especially “Wann i in der Früh aufsteh” (When I get up in the morning) from the Singspiel *Der Lügner* by Franz Xaver Tost. The latter has become one of the most popular themes for variations in the *l’air tirolien* style (Nußbaumer 2006). It was the subject of arrangement or variation by practically every notable guitar composer of the 19th century. In Vienna, it was Leonhard von Call, Anton Diabelli, Luigi Legnani, Wenzel Matiegka, J. G. Rack, Paul Sandrini, Joseph Triebensee, and Carl Scholl (see Nussbaumer 2006, Hackl 2011, 47–48). The *Tyrolienne*, like *alla turca*, *alla polacca*, and *alla zingarese*, was one of the most popular musical genres of the 19th century. Guitar literature is replete with its melodies and themes (see also Hackl 2011, 46–48).

The importance of folk music in Viennese guitar music of the 19th century can be seen in folk song arrangements of various kinds, in variations on folk songs and dances, and in compositions for dances, which are the subject of this paper.

4. An overview of dance compositions for guitar

4.1 Chronology

The earliest evidence of folk music elements in Viennese guitar literature can be found in Leopold Neuhauser’s *Le Fondament avec Plusieuers Pieces*, the first guitar method book in the German-speaking countries, published 1800. The volume contains several *Allemandes*. As a native of Tyrol, Neuhauser was one of the pioneers of the six-string guitar along with Leonhard von Call from South Tyrol.

In the first decade of the 19th century, *Ländler* were published by Leonhard von Call, Simon Molitor, Paul Sandrini, M. A. Sperber, Andreas Traeg, and Alois Wolf (Call 1806, 1807, c. 1810; Molitor 1807; Sandrini 1805; Sperber 1806a, 1806b, c. 1810; Traeg 1807; Wolf 1804, 1809a, 1809b). Waltzes first appeared in 1805 (Bevilacqua 1805, 1806; Giuliani 1808). In the second decade, *Ländler* and waltzes occupied an almost equal position and in significant numbers (considering alone those by Giuliani and Oberleitner, see Appendix). Afterwards, their numbers gradually declined and only a few are left after 1830. The general trend in the guitar repertoire moving away from original compositions to arrangements towards the middle of the century is documented by arrangements of waltzes by Joseph Lanner and Johann Strauss (listed in the Appendix). Joseph Wanczura, J. K. Mertz, and Joseph Fahrbach are the most famous arrangers (Strauß 1829, 1830; Mertz 1853–56, 1856–58), but in numerous arrangements the author is unknown.

Mertz composed several more *Ländler* and waltzes; presumably, only a few of them were printed. Several have survived as manuscripts (autographs and copies), some are incomplete, and others are only indirectly documented.⁵ Mertz’s pupil, Johann Dubez published several waltzes and *ländler* for zither and piano, his waltzes for guitar are only preserved as manuscripts.

Some of the Viennese *ländler* and waltzes of the early 19th century were reprinted a short time later by other publishers in Vienna as well as outside of Austria by German and French music publishers.

4.2 Typological aspects

Dances in triple time, as mentioned earlier, are frequently very similar, and this problem is also reflected in guitar literature. Already at the beginning of the period reviewed in this paper, *Ländler* and waltzes were characterized with the same words, namely, “hüpfende Freude”, or jumping joy (Koch 1802, 889 and 1735). Even today, as new *Ländler* and waltzes are composed, the differences between

⁴ Translator’s note: Today, “Salontiroler” is a derogatory term for a tourist impersonating a native of the Alpine region by dressing in local costume.

⁵ Josephine Mertz, in her memoirs of the revolutionary year 1848, recounts how she and her husband composed waltzes after locking themselves in their apartment (Josephine Mertz 1902, 10).

them remain ambiguous. The topic has been sufficiently discussed in numerous books and articles, and one notable example is the publication on the occasion of the *Zur Frühgeschichte des Walzers* symposium in Innsbruck in 2013 (see Nußbaumer and Gratl 2014).

In his article on *Ländler* in the *Oesterreichisches Musiklexikon Online*, Rudolf Flotzinger asserts that in the early 19th century, *Deutsche Tänze* (*Deutsche, Allemandes*) were the collective term for the traditional folk dances in triple meter, in contrast to the courtly minuet (Flotzinger 2019). In the early 19th century, as work titles were usually written in French by Viennese music publishers, the term *Allemande* was used, with the occasional use of the Italian form, *Balli Tedeschi*. These dances all share distinctive *Ländler* characteristics.

The *Menuett* appears mainly as a single movement in sonatas and serenades in guitar literature. Its characteristics are predominantly those of the courtly type, although individual sections, for instance, in the trio from Giuliani's *Sonatina* op. 71/3 (1816) can also be classified as being in the *Ländler* style. On the other hand, some *Ländler* passages also show the characteristics of a minuet, e.g. in Giuliani op. 80/No. 2 (1818).

One example of a collection of minuets is Wenzel Matiegka's *12 Menuets brillans* (1817). However, these are minuets for the stage ("menuetti concertanti"), with no references to dance or folk music.

The *Ländler* is, by definition, the dance most rooted in rural folk music and was popularized in Vienna by violinists from Linz who entertained dancers on the Danube riverboats (Liebleitner 1927, 155). It is characterized by extended triadic melodics predominantly in eighth-note movements and in a fairly moderate tempo. But we also see elements usually connected with waltzes in the *Ländler* (see below). The term *Nationalländler* is sometimes used to emphasize the connection with folk music, suggesting that there were distinct regional styles. Andreas Oberleitner published Viennese, Upper Austrian, and Salzburgian *Ländler*, as well as Styrian dances, but stylistic differences are hard to recognize (Oberleitner 1813, 1814, 1817, 1822).

Within some *Ländler* suites by Giuliani (especially op. 16, 1811), Call, and Diabelli, however, a wide range of styles is displayed. For instance, the eighth notes in Call's No. 12 (op. 49, 1806) suggest a slow tempo, whereas No. 4 works best at a fast tempo due to its resemblance to the *Innviertler Ländler* rhythm.

Typically, *Ländler* were arranged in suites of 6, 12, or 24, i.e., by the dozen. Other groupings are rare. Some of these suites include an introduction and a finale or coda. Many guitar method books and collections of exercises include the *Ländler* as single movements. The August Swoboda guitar method from 1826 contains no fewer than 84! Several *etudes* were written in the form of *Ländler* and some were titled as such or not (Giuliani op. 111/2, 1823). Individual *Ländler* or waltzes serve as themes for variation sets (Giuliani op. 103, 1819, and op. 138, 1827). For example, the dance titled "Trauerwalzer" in Diabelli's editions of Schubert's *Orginaltänze* was often used for variations, e.g., in a version for a ten-string guitar by Johann Padovetz (1832). Another frequently used title of the same dance is "Sehnsuchtswalzer" (in a variation set by Heinrich Neumann, c. 1840, attributed to Beethoven!). This example demonstrates how easily a melody can turn into a kind of popular song. It also shows how many folk tunes lose the connection to their roots over time.

The waltz (*Valse, Walse, Walz*), like the *Ländler*, has origins in the 18th century but is considered a more modern version of the popular dance in triple time (see Nussbaumer and Gratl 2014). Some *Ländler* were renamed waltzes in later editions (Giuliani 1811, 1922) and vice versa (Matiegka 1804, 1817). Waltzes are not as regionally restricted as the *Ländler*. They also exist outside the Alpine region, especially in France, and they occupy a different position in social terms as well. Their place is less in the rustic than in the bourgeois setting, more in the parlor than in the tavern.

Waltzes have a more melodic orientation (fewer arpeggios) and a more complex rhythm (more syncopation and occasionally hemiola patterns in place of regular eighth notes), in addition to a more fluid tempo.

The issue of tempo, however, is a subtle one. On the one hand, playing instructions such as "tempo di valse" signal an absolute tempo or, at least, a certain convention. On the other hand, local and

temporary conventions are, by nature, varied and also flexible. For example, the Zillertaler musicians used to tell in the 1970s that the *Kuglaten Tanzln* (the local name for *Ländler*) are played much faster in the upper Zillertal than in the lower one, and that musicians in the lower Zillertal were chased away when they did not play at the tempo common to that area (see Breit 1976).

Some *Ländler* suites suggest a uniform tempo through their melody and rhythm, whereas others may have varying tempos. Oberleitner explicitly notates the different tempos in some of his *Ländler* suites (*Steyersche Ländler*, *Neue Oberösterreichischer Ländler* op. 23): "langsam, geschwind, mittelmäßig" (slow, brisk, moderate; Oberleitner 1816, 1817). The same appears in J. K. Mertz op. 9 (1844).

An excellent example of the fluidity of categories can be found in Mertz's *Walzer im Ländlerstyl*, which was most likely composed after 1850 (1899).

It is frequently difficult to determine whether the dances are original compositions or arrangements. The latter is evident in titles such as "Die beliebten ..." (The popular...) as well as in those entitled as "Nationalländler". However, even with those, evidence of origin is hard to come by; concordances are few. It is evident that Giuliani's *Nationalländler* op. 16 (1811) clearly differ from Giuliani's later *Ländler* (listed in the Appendix), which utilized similar idioms. But despite the assistance of the most accomplished authorities on *Ländler*, such as Walter Deutsch, Simon Wascher, and Rudolf Pietsch, I have been able to identify only one with any degree of certainty.

Titles sometimes identify the arrangement as such, but their creators are not always mentioned, even when they are known (Giuliani's *Auswahl der beliebtesten Deutschen aus dem Apollo-Saal* [1812b] are actually by Johann Nepomuk Hummel). Some of them are based on folk songs, such as the one from a handwritten guitar method book from Tyrol (see Figure 2).



Fig. 2: *Jodler* (air tirolien) and *Ländler* from a handwritten guitar tutor. Tyrol, Austria. c. 1840. Tiroler Landesmuseum Ferdinandeum. Used with permission. See also *200 Jahre...*, Track 4.

Anton Diabelli's *Ländler nach den beliebtesten Volksweisen*, with versions for flute and guitar, as well as for csakan and guitar, are based on the song collection by Zischka/Schottky (1819). The first part of every dance uses the song melody and the second part is an instrumental interlude. Giuliani uses the same schema in his variations op. 103 and op. 99.



Fig. 3: Theme from Mauro Giuliani's *Introduction et Variations pour la Guitare seule sur un Walzer favori* op. 103 (1819, 5). Private collection of Stefan Hackl.

Nearly all *Deutsche Tänze*, *Ländler*, and Viennese waltzes for the guitar are composed in 3/4 time, in contrast to French waltzes, which are usually in 3/8 time.

A *Ländler* suite is usually composed of 8-bar *Ländler* that are strung together. However, in guitar literature, they tend to be two-part *Ländler* (a form of AB with 8 bars each or a ternary form of ABA with 6/16 bars). Multi-part waltzes with 16 bars each are commonly found in arrangements of Strauss waltzes and the *Walzer im Ländlerstyl* by Mertz (1853–56, 1856–58, 1899).

Harmonically, *Ländler* and waltzes are generally straightforward, based mainly on the alternation of dominant and tonic. Subdominant chords are often used, and secondary dominants are rarely used (Giuliani op. 16/9). Extended harmonies such as chromatics or suspensions are also rarely used, e.g. in Mertz op. 9 (see Fig. 4) and Mekarsky (see Fig. 11).



Fig. 4: Mertz 1844. Musik- och Teaterbiblioteket Stockholm, Boje Collection. Used with permission.

This example displays not only the rich harmony but also the elaborate notation of rhythm and articulation as usual in the mid-19th century.

The use of minor chords is rare. Only a few *Ländler* and waltzes are consistently in minor keys (Diabelli op. 127/7, 1821) or have one section in a minor key (Giuliani op. 16/10, 1811).

Guitar-friendly keys such as A major, D major, G major, and C major prevail. Generally, *Ländler* suites are written in the same or closely related keys. Besides these more or less tightly composed suites, there are others that are loosely arranged *Ländler* in varying keys.

Alois Wolf uses all common keys in his *Amusement en forme de Allemandes* (1804a), *21 Exercises en forme de petites pieces*, and even one *Allemande* in F-sharp major (1804b, No. 14). As part of his collection of *Ländler* published in 1809 (1809b), he included a *Leyer-Tanz* (Hurdy-Gurdy Dance). The major harmony and triadic melody of the *Ländler* diverge from the archaic bourdon style of the *Leyer-Tanz*.

In terms of composing style, it is dominated by monophonic melodies with functional root notes. The performance of two-part melodies with basses is technically more challenging. Monophonic melodies are frequently combined with two-part passages and single chords. Some pieces are kept monophonic, but they gain harmonic richness with arpeggiated chords.

Allemande

Aus der Gitarrenschule von Leopold Neuhauser, Wien 1801

Fig. 5: Leopold Neuhauser (1800) *Allemande* from *Le Fondament avec Plusieurs Pièces*. New engraving from Hackl 2010. See also *200 Jahre...*, Track 2.

4.3 Playing technique

In my articles on Viennese guitar method books (Hackl 2009, also the commentary in my edition of Molitor and Klinger 1812), the playing technique used in 19th-century Viennese guitar music is discussed in detail. In addition to that, several peculiarities should be noted in the case of folk music-inspired literature.

The key of A major is particularly suited to the *Ländler* style: it allows for a wide range of open strings, and arpeggios spanning several octaves can be performed more comfortably than in other keys. The root notes can be played on open strings, allowing melodic movement to be very flexible. The open first string (e') often acts as a bourdon element or filler voice. This can be done alternately with the e' on the second or third string or with slurs on the e-string.

Hammer-on and pull-off slurs are frequently used. They serve to maintain the flow of the melody and are also used in embellishments. Most common are grace notes, appoggiaturas, trills, and mordents, with the occasional use of turns, slides, and glissando. Mauro Giuliani's ornamentation studies from op. 1 (1812a) are strikingly similar to some of his *Ländler* – notably in op. 16 (see Figure 6), where embellishments are the central focus. Some pieces use double slurs (over two strings), especially those by Joseph Wanczura (1826) and Andreas Oberleitner (1813, 1817), but this technique is very uncommon in 19th-century guitar repertoire.



Fig. 6: Mauro Giuliani, No. 14 of the 16 *Oesterreichische Nazional Ländler* op. 16 (1811). Det Kongelige Bibliotek København, Denmark. Used with permission.

The *ondeggiamento*, indicated by three different symbols, means the vibrato style associated with zither players – unlike the longitudinal vibrato, which enlivens the sound similar to the manner of the human voice and is used permanently so that it is not explicitly notated, the lateral vibrato



Fig. 7: Mauro Giuliani, No. 1 of the 12 *Laendler* op. 80 (1818). Bayerische Staatsbibliothek, Munich, Germany. Used with permission.

operates on single long notes and, in addition to the amplitude, changes the pitch of the note. *Ondeggiamento* appears frequently in Giuliani's *Ländler* as well as in Franz Seegner's *Zitter-Ländler*, where it is evidently intended to mimic the sound of traditional zither playing. Different symbols for *ondeggiamento* playing can be discerned in Figures 7, 8, and 9.



Fig. 8: Franz Gregor Seegner, No. 1 of the *Zitter-Ländler* op. 2 (1822). Private collection of Manfred Vuketich. Used with permission.



Fig. 9: Franz Max Knjže, No. IX of the *Steier'sche Tänze für die Gitarre* op. 10 (c. 1821). Private collection of Manfred Vuketich. Used with permission.

A similar effect was referred to as *temblor* in Spanish and *miolement* in French in the guitar and lute music of the 17th and 18th centuries. On account of its similarity to a more modern trill symbol, the ondeggiamento was mistaken for such by some performers.

In multipart passages, thirds, sixths, and tenths (compound thirds) are led in parallel in double stops, a common technique that is covered in detail in most method books and is found, in particular, in folk music.

In *Wiener Deutsche* op. 4 (1812) Andreas Oberleitner composed a melody (No. 3) exclusively in harmonics, which was quite rare at the time. The most outstanding exception is Franz Bathioli's *Guitare-Flageolett-Schule* (1832), an entire method book for this technique, containing Franz Schubert's *Trauerwalzer* exclusively in harmonics (see Figure 10). Also Victor von Mekarsky used short passages in harmonics in his *12 Ländler* (1820, see Figure 11).



Fig. 10: Schubert's *Trauerwalzer* in Bathioli 1832. Staatsbibliothek zu Berlin Preußischer Kulturbesitz, Berlin, Germany. Used with permission.

Um das Flaggioletto gut auszudrücken, muß man die Saiten leicht mit den Fingern berühren, nach Maßgabe der Bündelie mit Ziffern oberhalb der Noten bezeichnet find.

Flaggioletto: Bündelie

Nº 8. Auf der A. Saite. A Saite. E Saite. E Saite.

Nº 9.

D. S. 647.

Fig. 11: Excerpt from Mekarsky 1820. Wienbibliothek, Vienna, Austria. Used with permission.

Solo works mainly range in difficulty from easy to moderate and are suitable for amateurs, although some pieces are quite demanding and intended for concert performances (Ursacher 1828, *12 brillante Damenwalzer*; Mertz 1899, *Walzer im Ländlerstyl*).

Today, folk melodies on the guitar are rarely played without accompaniment; they are usually played in a duo or trio, with solos reserved for those oriented to classical guitar pieces, such as those by Sepp Karl and those in old Tyrolean tuning, or the so-called "Zigeunerstimmung" (see Hackl 2011, 131–132). Two-part movements in thirds and sixths are therefore much more common nowadays than they were in the 19th century. On the other hand, slurring and ornamentation are seldom utilized by amateur guitarists today.

5. The role of guitar in chamber music

As previously mentioned, the majority of dance compositions for guitar are composed as solos and predominantly for at-home use. There is no record of *Ländler* and waltzes in the concert programs of the early 19th century, except when it comes to variation works. Tyrolese Minstrels, especially from the middle of the 19th century, often performed instrumental interludes, such as solos or with two guitars (Meixner 1987).

Playing together is of particular importance in domestic music. Some works can be played alone or with an optional accompaniment ("willkürliche Begleitung", Diabelli 1820a). Duets for two guitars were very popular, as evidenced by nearly 40 published works (listed in the Appendix). The roles of melody and accompaniment are not always strictly separated. At times, they can alternate, or the parts are weighed with equal importance.

In works for flute, violin, or other melody instruments along with guitar, the respective functions of the instruments are, by their very nature, clearly distributed with the guitar responsible for the harmonic basis. But here, too, the guitar can occasionally appear with solo elements (Diabelli 1820a and 1820b, *Originalländler*).

The accompaniment figure in triple time, with a bass note and two chords (*Nachschlag*), which is still typical today, appeared in print for the first time in Leonhard von Call's op. 45 (1806), as can be seen in Figure 13.

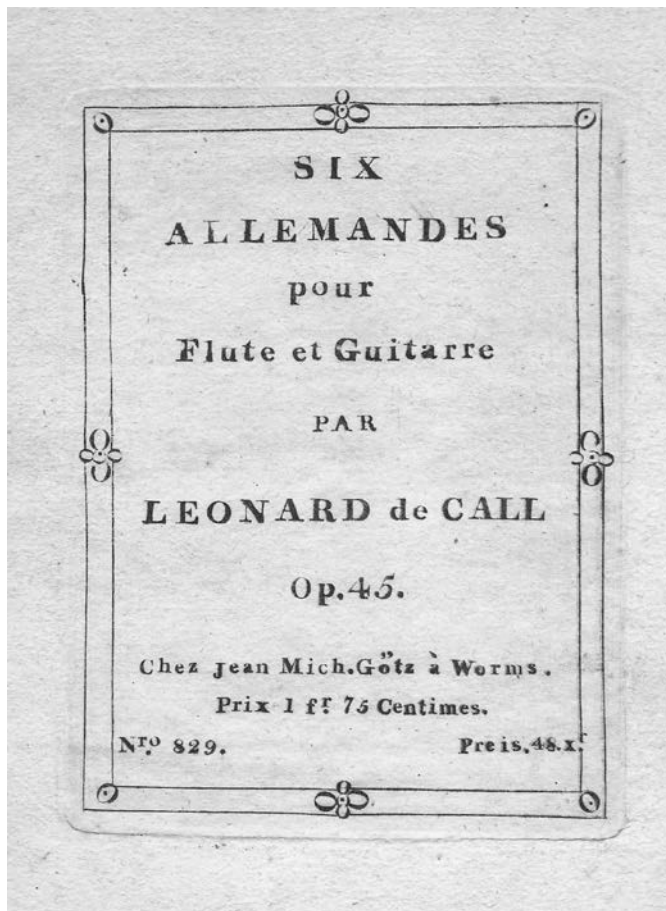


Fig. 12: Cover of *Six Allemandes pour flute et guitare* op. 45 by Leonard de Call (c. 1810). Private collection of Stefan Hackl.



Fig. 13: Excerpt of a Trio by Leonard de Call in *Six Allemandes pour flute et guitare* op. 45 (c. 1810). Private collection of Stefan Hackl.

In *Ländler* op. 49 for two guitars by Leonhard von Call, we find different accompanying motifs reminiscent of the piano style (see Figure 14).

Call-Ländler 25

aus 12 Ländler op. 49, Wien 1806 Leonard de Call (1767-1815)

(A) Langsam

(B)

(C) Schnell

(D)

CD: 200 Jahre Volksmusikalisches Gitarrenspiel in Tirol (Tiroler Volksliedwerk) Spielfolge: AABCCDDAB

Fig. 14: Leonard de Call, two *Ländler* from op. 49. Republished in Hackl 2010 as No. 12 and No. 4. See also *200 Jahre...*, Track 1.

The accompaniment with bass note and *Nachschlag* may appear too simple from the viewpoint of a skilled guitarist. This was a particularly dominant attitude with the invention of “artistic guitar playing” in the early 20th century (see Hackl 2011, 97; 130–131). However, it forms an indispensable solid basis for rhythm and harmony. If the accompanying part also takes on melodic tasks, this can be at the expense of rhythmic accentuation and harmonic richness.

A special guitar was developed in Vienna for chamber music known as the *Terzguitarre*, or *terz guitar*. It became popular especially in combination with stringed instruments or the piano and gave easier access to the flat keys, which were uncomfortable to play in the normal tuning. It has a shorter scale length, smaller body, and is tuned a minor third higher than the standard guitar (G-d-f-b flat-d'-g'). Around 1810, we often find instructions for the use of a capotasto on the third fret in chamber music works by Call and Diabelli. Starting in 1814, the *Terzguitarre* specially developed for this tuning was suggested as an alternative and gradually became established. Due to its brilliant sound, it was used by virtuosos such as Mauro Giuliani and Luigi Legnani as a solo instrument, even in concerts with an orchestra (see Hofmann, Mougín, and Hackl 2011, 294–297). In Vienna after 1814, the combination of the *terz guitar* and standard guitar was almost always required for works with two guitars, including *Ländler* and waltzes. As an accompanying instrument, we find the *terz guitar* only in individual works for csakan and guitar, which is attributed to the csakan's transposing notation (see Hofmann, Mougín, and Hackl 2011, 262).

6. Reception of the dances in the 20th century

There is only a loose connection between the guitar music of the early 19th century and the renaissance of guitar playing experienced at the turn of the 20th century. After the death of Mertz in 1856, the guitar disappeared from public musical life. There were hardly any more concerts or publications, but a relatively large number of guitars had been made – especially contraguitars for accompaniment. The guitar managed to live on in the private sphere and especially in folk music. Two protagonists of its revival and important figures of the International Guitarist Association, founded in Augsburg in 1899 and later based in Munich, were Alois Götz (*1823 Ischl, †1905 Innsbruck, see Hofmann, Mougín, and Hackl 2011, 298–300) and Johann Decker-Schenk (*1826 Vienna, †1899 Saint Petersburg, see Yablokov 1992, 455–463). Both were still associated with early Viennese guitar playing, and folk music played an important role in their works. New *Ländler* were printed and older guitar music was reissued by the publishing house of the Munich Guitarist Association (“Gitarristische Vereinigung”) as well as by Schlesinger/Lienau, Haslinger, Anton Goll, and Weinberger, partly with original plates by Artaria, Diabelli, etc. (see Hackl 2011, 267–268). Among them were also some *Ländler* and waltzes by Giuliani, Diabelli, and Legnani (listed in the Appendix).

The influential Munich guitarist Sepp Eibl (*1934), known for his work on Bavarian radio and television, dealt intensively with the *Ländler* in his research and musical practice. In his periodical *Münchener Musikblätter*, he also released some of the historical Viennese *Ländler*; a selection of Giuliani's *Ländler* op. 80 was published in his arrangement for three guitars by Zimmermann and played by numerous ensembles, also in extended formations, as shown by the example of the “Achtentaler Saitenmusik” (200 Jahre..., Track 23). In the United States, some of Giuliani's *Ländler* have been edited to be played as a duet for ukuleles (see Giuliani 2018).

In the field of classical guitar, a few new editions of *Ländler* appeared by Diabelli (from his op. 127) and Diabelli's arrangement of Schubert's *Originaltänze* for flute and guitar, published by *Universal Edition* in Vienna and by *Schott and Zimmermann* in Germany. In Hungary, *Ländler* by J. K. Mertz was published by *Editio Musica Budapest*; in the United States, the *Bierhäuslerische Ländler* by Andreas Oberleitner were released by *Tuscany Publications*; and Wenzel Matiegka's *Ländler* were published by *Suvini Zerboni* in an Italian edition entitled *Studi per chitarra*. Some historical *Ländler* by Leopold Neuhauser and Leonhard von Call, among others, are included in my edition of folk music pieces for beginners *Die Ersten–Tiroler Volksweisen in leichten Sätzen*. All these sources are listed in the Appendix.

One rarely hears the old Viennese dances on stage today, and if so, mostly as an oddity or an encore. Only Schubert's dances are established in today's repertoire and can also be found on recordings. There are now a number of recordings of Giuliani's *Ländler* by amateurs on *YouTube* and other internet platforms, but also by professional guitarists such as Duo Maccari Pugliese, who also recorded the *Ländler* and waltzes as part of a complete recording of Giuliani's guitar duos (*Giuliani...* 2007). In general, however, the old Viennese dances are more suitable for the domestic environment than for the big stage, as much today as they were yesterday.

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_____. 1809b. *11 Ländler samt ein Leyer Tanz*. Vienna: Steiner.

Yablokov, Mikhail. 1992. *Klassicheskaia gitara v Rossii i SSSR [The classical guitar in Russia and the USSR]*. Ekaterinburg: Russkaia entsiklopedia.

Ziska, Franz and Max Julius Schottky. 1819. *Österreichische Volkslieder mit ihren Singweisen*. Pesth: Hartleben's Verlag.

Appendix

1. Historical editions of printed music for solo guitar

Bevilacqua, Matteo. 1805. *12 Walzes* op. 8. Wien: Bureau des arts et d'industrie.

_____. 1812. *6 Walzer* op. 15. Wien: Senefelder.

Binder, Andreas. 1825a. *12 Walzer*. Wien: Cappi & Diabelli.

_____. 1825b. *XII Walzer mit Coda* op. 3. Wien: Diabelli & Comp.

_____. 1826. *12 Valses* op. 5. Wien: Leidesdorf.

Boccomini. 1811. *6 Valses*. Wien: Traeg.

Bortolazzi, Bartolomeo. 1803. *6 Allemandes*. Wien: Senefelder.

Call, Leonard de. 1806. *12 Laendler* für die Gitarre mit willkürlicher Begleitung der 2ten Gitarre op. 49. Wien: Mollo.

Diabelli, Anton. 1804. *3 Märsche, 1 Cantate, 6 Deutsche Tänze*. op. 6. Wien: Senefelder.

_____. 1807. *12 Allemandes* op. 25. Wien: Steiner.

_____. 1820. *Zwölf leichte Ländler in C für die Gitarre allein* op. 121. Wien: Cappi & Diabelli.

_____. 1821. *Zwölf leichte Ländler in D für die Gitarre allein* op. 127. Wien: Cappi & Diabelli.

_____. c. 1840. *Zwölf leichte Ländler in C für die Gitarre allein*. München: Aibl.

Dubez, Johann. 1870. *Walzer*. Ms c. Kgl. Bibliothek Kopenhagen, Boije collection No. 644 and 672.

Fahrbach, Josef. 1830a. *12 Landler* op. 1. Wien: Diabelli & Comp.

_____. 1830b. *XI brillante Walzer* op. 4. Wien: Diabelli & Comp.

Fier, Johann Baptist de. 1805. *12 Ländler*. Wien: Senefelder.

_____. 1806. *20 Ländler*. Wien: Senefelder.

_____. 1812. *12 Walzes* op. 28. Wien: Artaria.

_____. 1815. *Ländler*. Wien: Maisch.

_____. 1817. *Allemandes Saxones*. Wien: Steiner.

_____. 1818a. *12 Ländler* op. 45. Wien: J. Cappi.

_____. 1818b. *12 Ländler* op. 46. Wien: J. Cappi.

Fischer, C. 1830. *Alpensänger-Walzer*, eingerichtet v. Anton Diabelli. Wien: Diabelli & Comp.

Giuliani, Mauro. 1808. *XII Walzes* op. 21. Wien: Artaria.

- _____. 1810. *Zwölf Neue Wald-Ländler* op. 23. Wien: Artaria.
- _____. 1812. *XIV Balli Nazionali* op. 24 (No. 8, *La Tirolese*). Wien: Steiner.
- _____. 1814. *XII Ländler* op. 44. Wien: Artaria.
- _____. 1817. *12 Walzer* op. 90. Wien: Mecchetti.
- _____. c. 1819a. *12 Walzer* op. 57. Wien: Steiner & Co.
- _____. c. 1819b. *6 Ländler, 6 Walzer, 6 Ecosaises* op. 58. Wien: Steiner & Co.
- _____. 1819c. *Introduction et Variations pour la Guitarre seule sur un Walz favori* op. 103. Wien: Cappi & Diabelli.
- _____. c. 1825. *6 Ländler, 6 Walzer, 6 Ecosaises* op. 58. Paris: Richault.
- _____. 1827. *Variazioni con Introduzione, e Finale per Chitarra Sola sul Tema di un Valzer Favorito* op. 138. Napoli: Girard.
- _____. 1828a. *Rondò e Valzer*. Napoli: Girard.
- _____. 1828b. *Rondoncino e due walz*. Napoli: Girard.
- _____. 1828c. *Diversi Walz* (3 vols.). Napoli: Girard.
- _____. 1828d. *IX Valzer e Finale*. Napoli: Girard.
- Graeffner, Anton. 1811. *12 Valzes*. Wien: Maisch.
- Hasenhut, Anton. 1818. *12 Walzer*. Wien: Steiner.
- Holzmann. 1816. *16 Ländler*. Wien: Steiner.
- Huber, Johann Nepomuk. 1807. *6 Ländler*. Wien: Traeg.
- _____. 1804. *Six Valses* op. 10. Wien: Mechetti.
- _____. 1806. *12 Walses* op. 6. Wien: Traeg.
- Jeckl, Josef von. 1820a. *Nationalländler*. Wien: Cappi & Diabelli.
- _____. 1820b. *Walses Autrichennes* op. 5. Wien: Cappi & Diabelli.
- _____. 1824. *Valses*. Wien: Sauer & Leidesdorf.
- Knjže, Franz Max. c. 1820. *XII Ländler* op. 6. Prag: A Prague.
- _____. c. 1821. *Steyer'sche Tänze für die Guitarre* op. 10. Prag: Joh. Hoffmann's Wwe.
- _____. c. 1822. *Oberösterreichische Nationalländler* op. 16. Prag: A Prague.
- Lanner, Joseph. 1834. *Die Humoristiker, Walzer* op. 92. Wien: Mechetti.
- _____. 1835a. *Die Abenteurer, Walzer* op. 91. Wien: Mechetti.
- _____. 1835b. *Pesther Walzer* op. 93. Wien: Mechetti.
- _____. 1835c. *Dampf-Walzer* op. 94. Wien: Mechetti.
- _____. 1835d. *Abschied von Pesth, Monument-Walzer* op. 95. Wien: Mechetti.
- _____. 1835e. *Die Schwimmer, Walzer* op. 99. Wien: Mechetti.
- _____. 1836a. *Jubel-Walzer* op. 100. Wien: Mechetti.
- _____. 1836b. *Walzer, Anna Maria Carolina, Kaiserin von Österreich gewidmet* op. 101. Wien: Mechetti.
- _____. 1836c. *Die Werber, Walzer* op. 102. Wien: Mechetti.
- _____. 1836d. *Die Lebenswecker, Walzer* op. 104. Wien: Mechetti.
- _____. 1836e. *Die Liebes-Tändler, Walzer* op. 105. Wien: Mechetti.
- _____. 1836f. *Die Neapolitaner, Walzer* op. 107. Wien: Mechetti.

- _____. 1836g. *Labyrinth-Walzer* op. 109. Wien: Mechetti.
- _____. 1836h. *Walzer, Ferdinand II. gewidmet* op. 110. Wien: Mechetti.
- _____. 1836i. *Walzer, Maria Ludovica gewidmet* op. 111. Wien: Mechetti.
- _____. 1837a. *Die Haimbacher, Erinnerungs-Walzer* op. 112. Wien: Mechetti.
- _____. 1837b. *Aesculap-Walzer* op. 113. Wien: Mechetti.
- _____. 1837c. *Hymens Feierklänge, Walzer*, op. 115. Wien: Mechetti.
- _____. 1837d. *Mille-Fleures-Walzer* op. 116. Wien: Mechetti.
- _____. 1837e. *Lenz-Blüthen, Walzer* op. 118. Wien: Mechetti.
- _____. 1837f. *Amors Flügel, Walzer* op. 120. Wien: Mechetti.
- _____. 1838a. *Prometheus-Funken, Grätzer Soirée-Walzer* op. 123. Wien: Mechetti.
- _____. 1838b. *Die Äpler, Walzer* op. 124. Wien: Mechetti.
- _____. 1838c. *Orpheus Klänge, Walzer* op. 126. Wien: Mechetti.
- _____. 1838d. *Die Kosenden, Walzer* op. 128. Wien: Mechetti.
- _____. 1838e. *Frohsinns Scepter, Walzer* op. 131. Wien: Mechetti.
- _____. 1839a. *Die Petersburger, Russische National-Walzer* op. 132. Wien: Mechetti.
- _____. 1839b. *Krönungs-Walzer* op. 133. Wien: Mechetti.
- _____. 1839c. *Rococo-Walzer* op. 136. Wien: Mechetti.
- _____. 1839d. *Victoria-Walzer* op. 138. Wien: Mechetti.
- _____. 1839e. *Die Flotten, Walzer* op. 140. Wien: Mechetti.
- _____. 1839f. *Taglioni-Walzer* op. 141. Wien: Mechetti.
- _____. 1839g. *Marien-Walzer* op. 143. Wien: Mechetti.
- _____. 1839h. *Die Osmanen, Walzer* op. 146. Wien: Mechetti.
- _____. 1840a. *Themis-Strahlen, Walzer* op. 147. Wien: Mechetti.
- _____. 1840b. *Liebesträume, Brünner Walzer* op. 150. Wien: Mechetti.
- _____. 1840c. *Die Vaterländischen, Harmonie-Ball-Tänze* op. 154. Wien: Mechetti.
- _____. 1840d. *Die Preßburger, Comité-Ball-Tänze* op. 155. Wien: Mechetti.
- _____. 1840e. *Aurora, Künstlerballtänze* op. 156. Wien: Mechetti.
- _____. 1840f. *Der Kinderball* op. 158. Wien: Mechetti.
- _____. 1840g. *Hofballtänze* op. 161. Wien: Mechetti.
- _____. 1841a. *Alpen-Rosen, Walzer* op. 162. Wien: Mechetti.
- _____. 1841b. *Steyrische Tänze* op. 165. Wien: Mechetti.
- _____. 1841c. *Die Romantiker, Walzer* op. 167. Wien: Mechetti.
- Legnani, Luigi. 1833. *36 Valses* op. 63. Wien: Artaria.
- Leeb, C.. 1827. *Valses*. Wien: Pennauer.
- Leitgeb, Franz Xaver. 1828. *6 Original-Ländler für die Guitarre mit willk. Begleitung einer zweyten*. op. 1. Wien: Diabelli & Comp.
- Lom, Johann Christian. 1828. *Walses d'Aphrodite* op. 4. Wien: Czerny.
- Löw, S. 1824. *12 Valses*. Wien: Pennauer.
- Matiegka, Wenzel Thomas. 1804. *12 Walzer* op. 1. Wien: Senefelder.

- _____. 1811. *6 Pieces Progressives* op. 20. Vol. IV., No. 19: *12 Ländler*. Wien: Artaria.
- _____. 1817a. *12 leichte Ländler* op. 1. Wien: Steiner.
- _____. 1817b. *12 Menuets brillans* op. 15. Wien: Steiner.
- Mekarsky, Victor von. 1820. *12 Laendler samt Coda für die Gitarre* op. 1. Wien: Sprenger.
- Mercandin, Francois. 1921a. *12 Allemandes*. Wien: J. Cappi.
- _____. 1921b. *12 Valses*. Wien: J. Cappi.
- Mertz, J. K. 1844. *VI Ländler für die Gitarre* op. 9. Wien: Haslinger.
- _____. 1846. *Erinnerung an Ischl. 6 Ländler für die Gitarre* op. 12. Wien: Haslinger
- _____. 1854. *Original Steyrer Tänze* op. 33. München: Aibl.
- _____. 1853–1856. *Auswahl der beliebtesten Tänze von Johann Strauß*. Heft 1–5. Wien: Haslinger.
- _____. 1856–1858. *Auswahl der beliebtesten Tänze von Johann Strauß*. Hefte 6–7. Wien: Haslinger
- _____. 1899. *Bardenklänge* Nr. 15 op. posth. *Walzer im Ländlerstyl*. Berlin: Schlesinger.
- Müller, Wenzel. 1830. *Alpenkönig-Walzer*, eingerichtet v. Anton Diabelli. Wien: Diabelli & Comp.
- Nemetz, Andreas. 1824. *12 Walzer*. Cappi & Diabelli.
- Molitor, Simon. 1807. *Sechs Ländler für die Gitarre allein*. Wien: Sauer.
- Oberleitner, Andreas. 1811. *12 Ländler für eine Gitarre* op. 1. Wien: Artaria und Comp.
- _____. 1812a. *12 Wiener Deutsche für eine Gitarre* op. 4. Wien: Artaria and Comp.
- _____. 1812b. *12 Salzburger Ländler für eine Gitarre* op. 5. Wien: Artaria and Comp.
- _____. 1813. *12 Steyrische Tänze für eine Gitarre* op. 17. Wien: Artaria und Comp.
- _____. 1816. *12 nouvelles Allemandes*. Wien: Steiner.
- _____. 1817a. *12 Oberösterreichischer Ländler für eine Gitarre*. Wien: Mechetti.
- _____. 1817b. *Zwölf Neue Oberösterreichischer Ländler für eine Gitarre* op. 23. Wien: Mechetti.
- _____. 1817c. *12 Waldhäuslerische Tänze für eine Gitarre*. Wien: Mechetti.
- _____. 1817d. *12 ganz neue Oberösterreichischer Ländler für eine Gitarre* op. 14. Wien: Mechetti.
- _____. 1820. *12 Original Ländler für eine Gitarre*. Wien: Mollo.
- Padovetz, Johann. 1832. *Variationen über den beliebten Trauerwalzer von Franz Schubert* op. 4. Wien: Diabelli & Comp.
- Raab, Josef. 1824. *Variations sur un Valse favorite* op. 3. Wien: Cappi & Co.
- Rack, J. G. 1806. *6 Allemandes*. Wien: Traeg.
- Sandrini, Paul. 1805. *12 Ländler*. Wien: J. Traeg.
- Schan, Johann. c. 1808. *12 Ländler*. Wien: Sauer.
- Schramm, J. H. 1829. *Six Valses nationales*. Wien: Bermann.
- Schulz, Andreas. 1824. *12 Ländler*. Wien: Cappi & Diabelli.
- Schuster, Vincenz. 1819. *Original Oberländler* op. 1. Wien: Cappi & Diabelli.
- Seegner, Franz Gregor. 1822a. *Zitter-Ländler* op. 2. Wien: Artaria.
- _____. 1822b. *12 Ländler* op. 17. Wien: Paterno.
- Sperber, M.A.. 1806a. *Six Allemandes*. Wien: Artaria.
- _____. 1806b. *6 Allemandes*. Wien: Bureau des arts et d'industrie.
- _____. c. 1810. *6 Allemandes*. Hannover: Bachmann.

- Spina, Anton. 1824. *Bravourländler*. Wien: Cappi & Diabelli.
- Steinfels, Adolf. 1823a. *7 Allemands* op. 5. Wien: Weigl.
 _____. 1823b. *12 Ländler* op. 8. Wien: Weigl.
 _____. 1823c. *6 Alpenländler* op. 5. Wien: Weigl.
- Stoll, Franz. 1823. *6 Ländler*. Wien: Pennauer.
 _____. 1827a. *Valses*. Wien: Pennauer.
 _____. 1827b. *Valses* op. 4. Wien: Pennauer.
- Strauß, Johann. 1829a. *Wiener Launen-Walzer für 1 oder 2 Gitarren eingerichtet v. Jos. Wanczura* op. 6. Wien: Diabelli & Comp.
 _____. 1829b. *Champagner-Walzer für 1 oder 2 Gitarren eingerichtet v. Jos. Wanczura* op. 14. Wien: Diabelli & Comp.
 _____. 1829c. *Döblinger Reunion-Walzer für 1 oder 2 Gitarren eingerichtet v. Jos. Wanczura* op. 2. Wien: Diabelli & Comp.
 _____. 1830a. *Täuberln-Walzer für 1 oder 2 Gitarren eingerichtet v. Jos. Wanczura* op. 1. Wien: Diabelli & Comp.
 _____. 1830b. *Gesellschaftswalzer für 1 oder 2 Gitarren eingerichtet v. Jos. Wanczura* op. 5. Wien: Diabelli & Comp.
 _____. 1830c. *Sperls Fest-Walzer für 1 oder 2 Gitarren eingerichtet v. Jos. Wanczura* op. 30. Wien: Diabelli & Comp.
- Tandler, Franz. 1806. *12 Walzes* op. 4. Wien: Bureau des arts et d'ind.
- Traeg, Andreas. 1807. *15 Ländler*. Wien: J. Traeg.
- Ursacher, A. F. 1828. *12 brillante Damenwalzer*. Wien: Bermann.
 _____. 1829. *6 brillante Carneval-Walzer*. Wien: Bermann
- v. M., J. L. 1816. *6 Ländler*. Wien: Steiner
- Wanczura, Joseph. 1825. *Douze Valses* op. 6. Wien: Diabelli & Comp.
 _____. 1826a. *Neue Ländler für eine Gitarre*. Wien: Weigl
 _____. 1826b. *Österreichische National Ländler für eine Gitarre* op. 7. Wien: Weigl.
 _____. 1829a. *Österreichische National Ländler für eine Gitarre* op. 7. Wien: Diabelli & Comp.
 _____. 1829b. *9 Ländler für eine Gitarre* op. 8. Wien: Diabelli & Comp.
 _____. 1830. *Frühlingsblüthen* op. 1. Wien: Diabelli & Comp.
- Wolf, Louis. 1804. *Amusement en Forme de 13 Allemandes pour la Gitarre*. Wien: J. Cappi.
 _____. 1809a. *12 Ländler*. Wien: Steiner.
 _____. 1809b. *11 Ländler samt ein Leyer Tanz*. Wien: Steiner.
 _____. 1816. *12 sehr beliebte Walzer*. Wien: Steiner.
- Worell. 1825. *Variations et Valse*. Wien: Pennauer.

2. Individual dances in collections and guitar method books

- Anonymous. c. 1840. *Gitarre-Schule*. Ms., Tyrol. Innsbruck: Tiroler Landesmuseum Ferdinandeum.
- Bathioli, Franz. 1925. *Kleine Gemeinnützige Gitarre-Schule in deutscher und französischer Sprache*. Wien: Diabelli & Comp. (No. 6 Allegretto)
 _____. 1832. *Gitarre-Flageolett-Schule mit Bemerkungen über Gitarrebau*. Wien: Diabelli & Comp.

- Costenoble, Carl Ludwig. 1814–1822. *Musik für die Gitarre von verschiedenen Meistern*. Wien (Ms., Wienbibliothek).
- Giuliani, Mauro. 1812. *Studio di chitarra* op. 1. Wien: Artaria.
- Küffner, Joseph. c. 1825. *25 Sonatines ou exercices faciles à l'usage des commences* op. 80. Mainz: Schott. (No. 21)
- Neuhauser, Leopold. 1800. *Le Fondament avec Plusieurs Pièces pour la Gitarre seule*. Wien: Eder.
- Padowetz, Johann. 1842. *Theoretisch-practische Gitar-Schule vom ersten Elementar-Unterrichte an, bis zur vollkommenen Ausbildung nebst der Anweisung zum Spiele einer zehnsaitigen Gitarre*. Wien, Prag, Pest and Graz: Werner.
- Pfeiffer, Franz. 1830. *12 Ländler*. In *Practische Gitarre-Schule*. 2-5. Wien: J. Czerny.
- Swoboda, August. 1826. *Gitarre-Schule für Damen*. 2nd edition, Wien: Anton Haykul.
- Traeg, Andreas. 1807. *Differentes pieces petites pieces et faciles* op. 6. Wien: J. Traeg.
- Wolf, Louis. 1804a. *XXI Exercices en forme de petites pieces dans tous des tons majeurs pour la gitarre seule*. Wien: J. Cappi. (11, 14 Allemande)
- _____. 1804b. *Amusement en Forme de 13 Allemandes pour la Gitarre*. Wien: J. Cappi.

3. Chamber music in historical printed music editions

3.1. Music for two guitars (* 2nd guitar ad libitum)

- Bathioli, Franz. 1820. *XII Walses avec coda* op. 4. Wien: Cappi & Diabelli.
- Barco, Antoine Baron de. 1821. *12 Ländler*. Wien: Cappi & Diabelli.
- Call, Leonard de. 1806a. *Six allemandes pour deux guitares* op. 48. Wien: Mollo.
- * _____. 1806b. *12 Laendler* für die Gitarre mit willkürlicher Begleitung der 2ten Gitarre op. 49. Wien: Mollo.
- Diabelli, Anton. 1828a. *Alpenkönig-Walzer*. Wien: Diabelli & Comp.
- _____. 1828b. *Millionär-Walzer*. Wien: Diabelli & Comp.
- Fier, Johann Baptist de. c. 1817. *16 Original Ländler* op. 53. Wien: Weigl.
- Fritz, Henri. 1829. *8 Valses* op. 3. Wien: Pennauer.
- Giuliani, Mauro. 1811. *16 Oesterreichische Nazional Ländler* op. 16. Wien: Artaria.
- _____. 1812. *Auswahl der beliebtesten Deutschen aus dem Apollo-Saal*. Wien: Artaria.
- _____. 1814. *Ländler* op. 55. Wien: Steiner & Co.
- * _____. 1817. *XII Ländler con finale* op. 75. Wien: Weigl.
- _____. 1818a. *12 Laendler* op. 80. Wien: Weigl.
- _____. 1818b. *12 Neue Ländler* op. 92. Wien: Mollo.
- _____. 1819. *XII Laendler* op. 94. Wien: Weigl.
- _____. 1828. *Le Avventure di Amore espressa in Dieci Valzer Caratteristici* op. 116. Milano: Ricordi.
- Hummel, Johann Nepomuk. 1808. *Deutsche Tänze*. Wien: Steiner.
- Küffner, Joseph. 1826. *60 Leçons pour 2 Guitares à l'usage des commençans* op. 168. Mainz: Schott.
- *Leitgeb, Franz Xaver. 1828. *6 Original-Ländler für die Gitarre mit willk. Begleitung einer zweyten*. op. 1. Wien: Diabelli & Comp.
- Lom, Johann Christian. 1829. *Valses animantes* op. 10. Wien: Leidesdorf.
- Mertz, J. K. c. 1848. *Es lebe der Fasching. Walzer*. Ms. s.d. [only 1st guitar].

Oberleitner, Andreas. 1813. *12 aechte sogenannte bierhäuslerische Ländler für 2 Gitaren* op. 10. Wien: Artaria und Comp.

_____. 1816a. *12 Steyer'sche Ländler* op. 21. Wien: Steiner.

_____. 1816b. *12 Wiener Ländler* op. 15. Wien: Steiner.

_____. 1822. *12 Original Ober Ländler*. Wien: Paterno.

_____. 1846. *12 Linzer Deutsche* op. 2. Wien: Mechetti.

Pfeifer, Franz. 1828a. *12 Spott-Ländler*. Wien: Bermann

_____. 1828b. *12 Walzer samt Trios* op. 24. Wien: Cappi & Diabelli.

Rotondi d'Arailza, Giuseppe. 1803. *6 balli tedeschi*. Wien: Eder.

Schuster, Vincenz. 1827. *6 Ländler samt Coda* op. 9. Wien: Diabelli & Comp.

Seegner, Franz Gregor. 1821a. *6 Waldländler* op. 8. Wien: Mollo.

Seegner, Franz Gregor. 1821b. *6 Walzer* op. 12. Wien: Paterno.

Seegner, Franz Gregor. 1821c. *6 Walzer* op. 16. Wien: Paterno.

Spina, Anton. 1822a. *6 Walzer*. Wien: Artaria

Spina, Anton. 1822b. *Six Walses*. Wien: Artaria

Spina, Friedrich. 1820. *6 Valses* op. 11. Wien: Cappi & Diabelli.

Ursacher, A. F. 1829. *Wiener Volksgarten-Ländler*. Wien: Bermann.

Vorbringer. 1820. *12 Walzer*. Wien: Sprenger.

Wanczura, Joseph. 1829. *Frühlingswalzer* op. 16. Wien: J. Czerny.

*Wolf, Louis. 1803. *Six allemands*. Wien: J. Cappi.

Wolf, Louis. 1808. *6 Oberländler*. Wien: Steiner.

Zucconi, Francesco. 1802. *Six allemandes* op. 12. Wien: J. Cappi.

3.2. Music for flute or violin and guitar

Anonymous. 1811. *Allemandes*. Wien: Steiner.

Bayer, Anton. c. 1825. *Favorit-Walzer*. A Prague.

_____. c. 1825. *Walzer aus „Silvan“* (C. M. v. Weber). A Prague.

Bevilacqua, Matteo. 1806. *12 Walses* op. 15. Wien: Weigl.

Call, Leonard de. 1806. *Six allemandes pour flute et guitare* op. 45. Wien: Mollo.

_____. 1807. *Six allemandes pour violon et guitare* op. 64. Wien: Mollo

_____. c. 1810. *Six Allemandes pour flute et guitare* op. 45. Worms: Götz.

Costa, Onorato. 1822. *12 Walses brillantes* op. 9. Wien: Mechetti.

Diabelli, Anton. 1804. *12 Allemandes for flute/violin and guitar* op. 7. Wien: Senefelder.

_____. (arr.). 1818. *Wiener Redout-Walzer von Jos. Wilde*. Wien: Weigl.

_____. 1819. *Rosini-Walzer mit Trios und Coda*. Wien: Cappi & Diabelli.

_____. 1820. *24 Originalländler für Flöte mit willkürlicher Begleitung der Gitarre. Nach den beliebtesten österreichischen Volksweisen bearbeitet von Anton Diabelli*. Wien: Diabelli & Comp.

_____. 1821. *10 Walzer*. Wien: Weigl.

Dressler, Raphael. 1815. *12 neue Walzer* op. 24. Wien: Steiner.

- Fier, Johann Baptist de. 1819a. *24 Ländler*, Heft. 1 op. 24. Wien: Weigl.
- _____. 1819b. *24 Ländler*, Heft. 2 op. 25. Wien: Weigl.
- Giuliani, Mauro. *Zwölf Ländler Samt Coda für Flöte oder Violine mit Begleitung der Gitarre* op. 75. Wien: Weigl 1817.
- Huber, Johann Nepomuk. 1806a. *Die beliebten sächsischen Walzer*. Wien: Traeg.
- _____. 1806b. *12 Ländler*. Wien: Traeg.
- _____. 1821. *Neue Walzer op. 91*. Wien: Steiner & Co.
- Klingenbrunner, Wilhelm. 1803. *VI Ländler*. Wien: Senefelder.
- _____. 1810. *6 beliebte Ländler*. Wien: Steiner.
- Müller, Adolf. 1830. *Julerl-Walzer*. Wien: Diabelli & Comp.
- Pechatschek, Franz. 1808. *30 Ländler*. Wien: Steiner.
- Raab, Josef. 1828. *Variations sur une Valse favorite* op. 12. Wien: Mechetti.
- Scholl, Carl. 1825. *Wiener Gesellschaftswalzer* op. 22. Wien: Cappi & Diabelli.
- Schubert, Franz. 1822. *Originaltänze* op. 9. Wien: Cappi & Diabelli.
- Tuczek, Franz. 1818. *Polonaises, Menuets et Walzes*. Wien: Weigl.
- Wanczura, Joseph. 1829. *Frühlingswalzer* op. 16. Wien: J. Czerny.
- Wanhall, Johann Baptist. 1806. *6 Tedesche*. Wien: Mollo.
- Wilde, Josef. 1816a. *24 Walzer*. Wien: Steiner.
- _____. 1816b. *Die so sehr beliebten Redout parée Polonoises, Quadrilles, Ecossaises und Walzer*. Wien: Steiner.

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