

СОБРАНИЕ ПЬЕСЪ

ДЛЯ СЕМИСТРУННОЙ ГИТАРЫ

РАЗНЫХЪ КОМПОЗИТОРОВЪ.

№	Р. к.	№	Р. к.
1. <i>Гуринъ, В.</i> Четыре русскихъ романса	— 20	31. <i>Клингеръ, И.</i> Ор. 19. „Досуги“. Для 6-ти стр. гитары. Т. 1. 1 —	
2. <i>Миллеръ, К.</i> Тоска по родинѣ, Юнгмана	— 20	32. „ „ 19. „ „ „ „ „ „ Т. 2. — 80	
3. „ „ Персидскій маршъ, Штрауса	— 20	33. <i>Куликовъ, И.</i> Невозвратное время. Вальсъ	— 20
4. <i>Колозовъ, В.</i> Прославление Бога, соч. Бетховена	— 20	34 ^a „ „ Моя царица. Вальсъ соч. Кутъ	— 30
5. „ „ Прекрасная Елена. Кадриль соч. Штрауса	— 30	34 ^b „ „ „ „ „ „ для 2 гитарь	— 60
6. „ „ Легка на погу. Полька соч. Фауста	— 20	35. „ „ Осенніе напѣвы. Вальсъ. Вальдтейфеля. Ор. 155 — 30	
7. „ „ 2 романса Монюшко: Вечеръ, Пряха	— 20	36. „ „ Всегда или никогда. „ „ Ор. 156 — 30	
8. „ „ 5 романсовъ разныхъ композиторовъ	— 30	37 ^a „ „ Этюдъ дѣтства. „ „ Ор. 191 — 30	
9. „ „ Орфей въ аду. Кадриль Штрауса	— 40	37 ^b „ „ „ „ „ „ для 2 гитарь — 60	
10. <i>Ляховъ, Г.</i> Я пойду косить травку	— 20	38. „ „ Любимые романсы и цыганск. пѣсни для	
11. „ „ Я цыганка молодая	— 30	одного голоса съ акком. гитары. Тетр. 1-я. — 50	
12. „ „ Веселье — полька (изъ оп. Орфей въ аду)	— 20	39. „ „ „ „ „ „ „ 2-я. — 50	
13. „ „ Полька мазурка	— 20	40. „ „ „ „ „ „ „ 3-я. — 50	
14. „ „ Fantaisie sur Zamra	— 30	41. „ „ Ночь у Яра. Собрание цыганскихъ пѣсней	
15. <i>Соколовъ, А.</i> Понурри изъ оперы <i>Сатанилла, Вели-</i>		для 7 струнной гитары. Тетр. 1-я.	— 50
зарій и <i>Странiera</i>	— 50	42. „ „ „ „ „ „ 2-я.	— 50
16. „ „ „Adieu“, романсъ. Ф. Шуберга, переложен-		43. „ „ „ „ „ „ 3-я.	— 50
ный для 2 гитарь	— 30	44. „ „ „ „ „ „ 4-я.	— 50
17. „ „ 4 Альбома любим. тан. соч. К. Фауста по 1 —		45. „ „ Паутина маршъ. Кречмера	— 20
18. <i>Alexseff.</i> Zamra de Héroid	— 40	46. „ „ Береза кадрили. О. Лобри	— 30
19. „ „ La Fiancée, d'Auber	— 60	47. „ „ Маршъ петербургской пожарной команды,	
20. „ „ Fra Diavolo, d'Auber	— 50	Мюллера	— 20
21. „ „ La Bayadere, d'Auber	— 50	48. „ „ Венгерская пѣсня	— 20
22. <i>Петтолетти, П.</i> Тройка. Любимая пѣсня съ ва-		49. „ „ Скобелевъ-маршъ. К. Франца	— 20
риациями, соч. 14	— 30	50. <i>Полтаенко и Кеербергенъ.</i> Первый альбомъ любим.	
23. „ „ Дивертисментъ изъ мотивовъ оп. „ <i>Моптеки</i>		вальсовъ Вальдтейфеля.	— 70
и <i>Капулетти</i> “, соч. 17	— 30	51. „ „ „ „ „ „ Второй альбомъ, „	— 1
24. „ „ Боже, Царя храни! Фант., соч. 18	— 30	52. <i>Полтаенко, М.</i> Веселая компания. Понурри	— 50
25. „ „ Красный сарафанъ. Фант., соч. 19	— 30	53. „ „ Fantaisie de l'op. <i>Norma</i>	— 40
26. <i>Петтолетти, И.</i> Чѣмъ тебя огорчила! Вар. соч. 21. — 40		54. <i>Кеербергенъ, Р.</i> Баркарола. Ор. 37. П. Чайковского	— 30
27. „ „ Вальсъ, маршъ и двѣ темы съ вар. соч. 21. — 40		55. „ „ Осенняя пѣсня. Ор. 37. П. Чайковского	— 20
28. „ „ Pièce de salon pour deux guitares	— 50	56. <i>Куликовъ, И.</i> Любимые малороссійскіе пѣсни для	
29. „ „ Fantaisie de Straniera pour deux guitares	— 70	одного голоса съ акк. гитары. Тетрадь 1-я. — 75	
30. <i>Галингъ, С.</i> Собрание любимыхъ русскихъ романсовъ — 40		57. „ „ „ „ „ „ 2-я. — 75	

Собственность издателя.

МОСКВА у П. ЮРГЕНСОНА.

С.-Петербургъ у И. Юргенсона. | Варшава у Г. Зенневальца

Allegro vivace.

Alexeoff.

FANTAISIE.

The musical score consists of ten staves of music. The first staff is in 6/8 time and begins with a *mf* dynamic. The second and third staves continue the melodic line with *mf* and *f* dynamics. The fourth staff features a *p* dynamic followed by a *cresc.* marking. The fifth staff has a *mf* dynamic. The sixth staff includes a *sf* dynamic. The seventh staff contains several triplets and a *sf* dynamic. The eighth staff has a *p* dynamic. The ninth staff begins with a *p* dynamic and ends with a *cresc.* marking. The final staff is in 2/4 time and concludes with a *rall.* marking.



Allegretto.

This musical score is for a piece in 2/4 time, marked 'Allegretto'. It consists of ten staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. Dynamic markings are used throughout, including *p* (piano), *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). The score features a variety of textures, from melodic lines to dense chordal passages and arpeggiated figures. The key signature has one sharp (F#), and the piece concludes with a final chord marked *ff*.

Allegretto.

pf *p* *dol:* *mf* *pf* *cres:* *p* *mf*

The musical score consists of ten staves of music. The first nine staves are in treble clef with a key signature of one sharp (F#). The first staff begins with a dynamic marking of *mf*. The second staff has a *mf* marking. The third staff has a *p* marking. The fourth staff has a *p* marking. The fifth staff has a *sf* marking. The sixth staff has a *sf* marking. The seventh staff has a *f* marking. The eighth staff has a *p* marking. The ninth staff has a *mf* marking. The tenth staff is in 6/8 time and begins with a *p* marking. The score includes various musical notations such as eighth notes, sixteenth notes, and chords. Dynamic markings include *mf*, *p*, *sf*, and *f*. A *rall:* marking is present in the eighth staff. The tempo marking *Audantino grazioso.* is located at the beginning of the tenth staff.

Allegro vivace.

rall:

ff

cres.

Maestoso.

rall: - - - -

Allegro.

The musical score consists of ten staves. The first staff is in treble clef with a 6/8 time signature and begins with a mezzo-forte (*mf*) dynamic. The second staff continues in treble clef with a piano (*p*) dynamic. The third and fourth staves are in treble clef, with the third starting at *mf* and the fourth reaching fortissimo (*ff*). The fifth and sixth staves are in bass clef, with the sixth starting at *mf*. The seventh and eighth staves are in bass clef, with the eighth starting at *p*. The ninth and tenth staves are in bass clef, with the tenth starting at *mf*. The score includes various musical notations such as eighth and sixteenth notes, rests, and accidentals (sharps and flats).

The image shows a page of musical notation for piano, consisting of ten staves. The music is written in treble clef with a key signature of one sharp (F#). The score includes various dynamic markings such as *mf*, *f*, *ff*, *sf*, and *p*. A tempo change is indicated by the instruction *Piu presto.* with a first ending bracket labeled '1' and a second ending bracket labeled '8'. The notation features complex rhythmic patterns, including sixteenth and thirty-second notes, and frequent chordal textures. The piece concludes with a double bar line and a final chord.

