

ИЗДАНИЕ А. ГУТХЕЙЛЬ

ТЕОРЕТИЧЕСКАЯ И ПРАКТИЧЕСКАЯ

ШКОЛА

СЕМЬСТРУННОЙ ГИТАРЫ

ДЛЯ

дополненная пьесами изъ любимыхъ оперъ и балетовъ:  
РОГНѢДА СѢРОВА, ЖИЗНЬ ЗА ЦАРЯ и РУСЛАНЪ и ЛЮДМИЛА Глинки, АСКОЛЬДОВА  
МОГИЛА Веретовскаго, ЗАПОРОЖЕЦЪ ЗА ДУНАЕМЪ Артемовскаго, КРОАТКА  
Дютша, КОНЕКЪ ГОРБУНОКЪ и ФЛОРИДА Пуни и Другихъ.

А. С. ИХРЪ.

ПОСВЯЩАЕТСЯ  
ЛЮБИТЕЛЯМЪ ГИТАРЫ

ЦѢНА 2 Р. NETTO.

СОБСТВЕННОСТЬ ИЗДАТЕЛЯ.

Москва у  А. Гутхейль

Поставщикъ Двора ЕГО ИМПЕРАТОРСКАГО ВЕЛИЧЕСТВА и КОММИССІОНЕРА ИМПЕРАТОРСКИХЪ ТЕАТРОВЪ

на Кузнецкомъ мосту дача № 18.

С-Петербургъ А. Югансенъ невенскій провектъ № 88.

Нисъ у А. Мизикѣвскаго. Варшава у Тебетнеръ и Вольфъ.

Въ С.-Петербургѣ: Мухоморова улица № 10. С. 1882.



Убъждаясь желаніемъ многихъ любителей гитары, не имѣющихъ возможности изучать ее по правиламъ моей методы, я рѣшился составить полную теоретическую и практическую Школу для сего инструмента, съ изложеніемъ всѣхъ возможныхъ правилъ, примѣровъ и усовершенствованій.

Издавая нынѣ трудъ, основанный на 50 лѣтней опытности, я льщу себя надеждою, что польза, которую принесетъ онъ изучающимъ инструментъ сей, заслужитъ мнѣ лестное ихъ одобреніе.

А. СИХРА.

# О ПРАВИЛАХЪ МУЗЫКАЛЬНЫХЪ ВООБЩЕ.

## ОТДѢЛЕНІЕ ПЕРВОЕ.

### О НОТАХЪ.

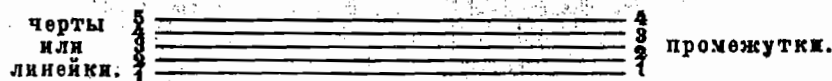
Все ноты, представляющія различные звуки, опредѣлены; названы, изображены и раздѣлены на классы по ихъ взаимнымъ отношеніямъ.

Порядокъ распредѣленія и наименованія ихъ слѣдующій:

Нѣмецкими буквами — С, D, E, F, G, A, H.  
це, де, е, ефъ, ге, а, ха.

Итальянскими буквами *Ut* или *Do*, *Re*, *Mi*, *Fa*, *Sol*, *La*, *Si*.

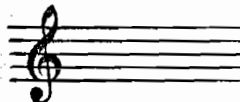
Ноты пишутся на пяти линейкахъ, или между этими линейками, которыя составляютъ нотную систему или нотный планъ. Онъ есть слѣдующій:



Линіи на коихъ пишутся ноты, раздѣляются на три части: на нижнія, среднія и верхнія, считая нижнія линіи съ верху въ низъ, а прочія съ низу въ верхъ, напримѣръ:



При началѣ сихъ линій ставится обыкновенно знакъ, называемый Ключомъ скрипичнымъ или гитарнымъ который изображается такъ:



Ноты на нижнихъ линіяхъ и ниже оныхъ.

D	E	F	G	A	H	C
нота на 4 <sup>й</sup> линіи Де.	нота ниже 3 <sup>й</sup> линіи Е.	нота на 3 <sup>й</sup> линіи Ефъ.	нота ниже 2 <sup>й</sup> линіи Ге.	нота на 2 <sup>й</sup> линіи А.	нота ниже 1 <sup>й</sup> линіи Ха.	нота на 1 <sup>й</sup> линіи Це.

Ноты на среднихъ линіяхъ и между оными.

D	E	F	G	A	H
нота ниже 1 <sup>й</sup> линіи Де.	нота на 1 <sup>й</sup> линіи Е.	нота между 1 <sup>й</sup> и 2 <sup>й</sup> лин. Ефъ.	нота на 2 <sup>й</sup> линіи Ге.	нота между 2 <sup>й</sup> и 3 <sup>й</sup> лин. А.	нота на 3 <sup>й</sup> линіи Ха.

C	D	E	F	G
нота между 3 <sup>й</sup> и 4 <sup>й</sup> лин. Це.	нота на 4 <sup>й</sup> линіи Де.	нота между 4 <sup>й</sup> и 5 <sup>й</sup> лин. Е.	нота на 5 <sup>й</sup> линіи Ефъ.	нота выше 5 <sup>й</sup> линіи Ге.

Ноты на верхнихъ линияхъ и выше оныхъ.

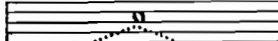
А 1	Н	С 2	D	Е 3	F	G 5
на 1 <sup>й</sup> ли- нии А.	выше 1 <sup>й</sup> ли- нии Ха.	на 2 <sup>й</sup> ли- нии Це.	выше 2 <sup>й</sup> ли- нии Де.	на 3 <sup>й</sup> ли- нии Е.	выше 3 <sup>й</sup> ли- нии Ефъ.	на 5 <sup>й</sup> ли- нии Ге.

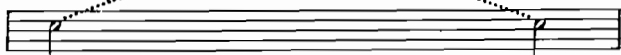
## ОТДѢЛЕНІЕ ВТОРОЕ.

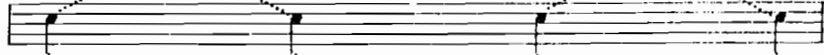
### О ВЫДЕРЖИВАНИИ НОТЪ.


Выучивъ названіе нотъ, надлежитъ стараться о познаніи продолженія времени, кото-  
рое нота въ себѣ заключаетъ.


О раздѣленіи ея на части, можно узнать изъ нижеслѣдующей таблицы:


Цѣлая нота заключаетъ въ себѣ: 

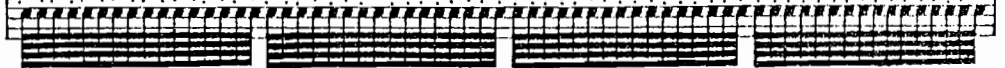
двѣ половинныя ноты, 

или четыре четверти, 

или 8 восьмыхъ, 

или 16 шестнадцатыхъ, 

или 32 тридцать вторыхъ, 

или  
64 шестьдесятъ четвертыхъ нотъ 

Для сокращенія восьмая, шестнадцатая, тридцатьвторая и шестьдесятчетвертая ноты пи-  
шутся такъ:

Восьмая		слѣдуетъ,	
Шестнадцатая		играть	
Тридцатьвторая		играть	
Шестьдесятчетвертая		играть	

## ОТДѢЛЕНІЕ ТРЕТЬЕ.

### О ТОЧКАХЪ.

Точка поставленная послѣ ноты, увеличиваетъ выдерживаніе ея въ половину. По этому цѣлая нота съ точкой, равняется тремъ половиннымъ, половинная нота съ точкой - тремъ четвертнымъ и т.д.

Цѣлая нота съ точкою.	Половинная съ точкою.	Одна четверть съ точкою.	Одна восьмая съ точкою.	Одна шестнадцатая съ точкою.	Одна тридцать вторая съ точкою.

## ОТДѢЛЕНІЕ ЧЕТВЕРТОЕ.

### О ПАУЗАХЪ.

Паузы суть знаки молчанія. Продолженіе времени оныхъ соотвѣтствуетъ продолженію времени нотъ. Цѣлая пауза равняется цѣлой нотѣ, половина паузы равняется половиной нотѣ, и такъ далѣе.

Цѣлая пауза.	Половина паузы.	Четверть паузы.	Одна 8 <sup>я</sup> пауза.	Одна 16 <sup>я</sup> пауза.	Одна 32 <sup>я</sup> пауза.	Одна 64 <sup>я</sup> пауза.
			или супиръ разъ связана.	или супиръ два раза связ.	или супиръ три раза связ.	или супиръ четыре раза связ.

Точка, о коей было уже говорено, встрѣчается также и при паузахъ. Продолженіе времени ея при паузахъ считается точно также какъ и при нотахъ.

Напримѣръ:

### О ТАКТАХЪ.

Ноты изъ коихъ составляется музыкальная пьеса, раздѣляются на равныя части, называемыя тактами.

Напримѣръ:

тактъ.	тактъ.	тактъ.

Паузы двухъ тактовъ.	Трехъ тактовъ.	Четырехъ тактовъ.	Пяти тактовъ.	Шести тактовъ.	Семѣ тактовъ.	Восьми тактовъ.	Девяти тактовъ.	Десяти тактовъ.

Сей знакъ съ точкою  $\circ$  означаетъ что движеніе такта прервано, и можно продлить ту ноту или паузу по желанію — на примѣръ:



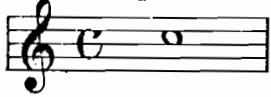
## ОТДѢЛЕНІЕ ПЯТОЕ.

### О ЗНАКАХЪ РАЗНЫХЪ РАЗМѢРОВЪ, НА КОТОРЫЕ ДѢЛЯТСЯ ТАКТЫ.

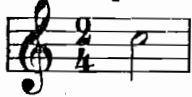
Каждый тактъ раздѣляется на части, которыя называются частями такта; самыя употребительныя такты суть: четырехъ четвертей, трехъ четвертей, двухъ четвертей, трехъ восьмыхъ и, соединенный шести восьмыхъ и пять четвертей.

Означеніе сихъ различныхъ тактовъ ставится всегда послѣ ключа слѣдующимъ образомъ: C,  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{5}{4}$ ,  $\frac{3}{8}$ ,  $\frac{6}{8}$ , и проч:

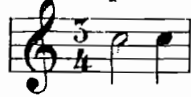
Тактъ четырехъ четвертей.



Тактъ двухъ четвертей.



Тактъ трехъ четвертей.



Тактъ трехъ восьмыхъ.



Тактъ соединенный шести восьмыхъ нотъ.



Въ тактѣ четырехъ, трехъ или двухъ четвертей, четвертная нота составляетъ часть онаго. Въ тактѣ трехъ или шести восьмыхъ, одна восьмая составляетъ часть онаго, на примѣръ четыре части такта:



Двѣ части такта.



Три части такта.



Три восьмыхъ такта.



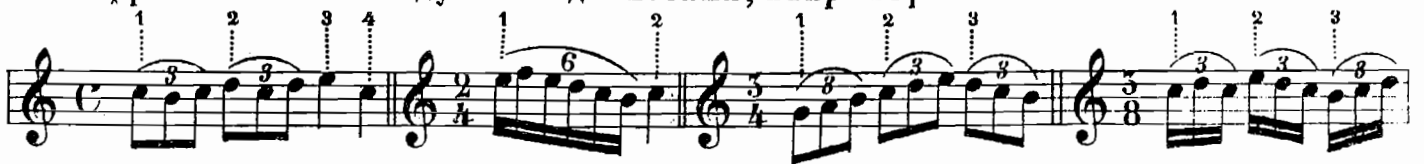
Шесть восьмыхъ такта.



## ОТДѢЛЕНІЕ ШЕСТОЕ.

### О ТРІОЛЯХЪ.

Въ тактахъ четырехъ четвертей, трехъ и двухъ четвертей, встрѣчаются иногда ноты связанныя по три и по шести вмѣстѣ; таковое соединеніе ихъ, называется тріолемъ. Оно ни-сколько не измѣняетъ означеннаго въ началѣ пьесы такта, и означается обыкновенно цифрами 3 или 6 съ дугою надъ нотами, на примѣръ:



# ОТДѢЛЕНІЕ СЕДЬМОЕ.

## ОБЪ ИНТЕРВАЛАХЪ.

Промежутки отъ одного тона до другаго, называются интервалами, напримѣръ:

Прима, Секунда, Терція малая, Терц: бол. Кварта, Квинта, Секста, Септима, Октава.

*tierce mineur, tierce majeur.*

Гамма состоитъ изъ пяти цѣлыхъ тоновъ, и двухъ полутоновъ, напримѣръ:

цѣлый тонъ. цѣлый тонъ. полу-тонъ. цѣлый тонъ. цѣлый тонъ. цѣлый тонъ. полу-тонъ.

## ОТДѢЛЕНІЕ ОСЬМОЕ.

### О ДИЕЗАХЪ, БЕМОЛЯХЪ И БЕКАРАХЪ ИЛИ ОТКАЗАХЪ.

Знакъ # называется диезъ. Поставленный предъ нотою, онъ повышаетъ ее на одинъ полутононъ; ноты съ диезами получаютъ окончаніе на ись, напримѣръ:

цисъ. дисъ. еисъ. фисъ. гисъ. аисъ. хисъ.

Знакъ b называется бемоль. Поставленный предъ нотою, онъ понижаетъ ее на одинъ полутононъ; ноты съ бемолями получаютъ окончаніе на есь, напримѣръ:

цесъ. десъ. есь. фесъ. гесъ. ась. бе.

Знакъ x большой крестъ или ## двойной диезъ повышаетъ ноту на цѣлый тононъ.

Знакъ bb двойной бемоль понижаетъ ноту на цѣлый тононъ.

Знакъ b называется бекаръ или отказъ; онъ уничтожаетъ дѣйствіе диеза или бемоля возвращая нотѣ натуральный или первобытный ея тононъ, напримѣръ:

це. цисъ. це. е. есь. е. цисъ. де. цисъ. бе. а. бе.

Если диезъ или бемоль поставленъ въ самомъ началѣ пьесы послѣ ключа, то нота на той линіи или между оными, гдѣ поставленъ диезъ или бемоль, во все время продолженія пьесы повышается или понижается на одинъ полутононъ во всѣхъ октавахъ; напримѣръ:

фисъ. фисъ. фисъ. бе. бе. бе. бе.

Если же диезъ или бемоль случайно встрѣчается предъ какою либо нотою, кромѣ вставленныхъ въ ключѣ, то онъ существуетъ въ одномъ только тактѣ, напримѣръ:

цисъ. це.

Діезы считаются отъ перваго до втораго и далѣе въ квинту или 5<sup>й</sup> нотой въ верхъ, а бемоли квартой или 4<sup>й</sup> нотой въ низъ.

Діезы и бемоли пишутся для разныхъ тоновъ въ слѣдующемъ порядкѣ:

съ 1 <sup>мъ</sup> діезомъ.	съ 2 <sup>я</sup> діезами.	съ 3 <sup>я</sup> діезами.	съ 4 <sup>я</sup> діезами.	съ 5 <sup>ю</sup> діезами.	съ 6 <sup>ю</sup> діезами.
съ 1 <sup>мъ</sup> бемолемъ.	съ 2 <sup>я</sup> бемолями.	съ 3 <sup>я</sup> бемолями.	съ 4 <sup>я</sup> бемолями.	съ 5 <sup>ю</sup> бемолями.	

## ОТДѢЛЕНІЕ ДЕВЯТОЕ.

### О ТОНАХЪ МАЖОРНЫХЪ И МИНОРНЫХЪ.

Въ музыкѣ есть два различные рода тоновъ называемыхъ мажоръ (твердый) и миноръ (мягкій) или дуръ и моль, всѣхъ ихъ 24, изъ коихъ 12 мажорныхъ и 12 минорныхъ, а именно:

Тоны дурные.	Це - дуръ.	Ге - дуръ.	Де - дуръ.	А - дуръ.	Е - дуръ.
Тоны мольные.	А - моль.	Е - моль.	Га - моль.	Фисъ - моль.	Цисъ - моль.
Тоны дурные.	Ха - дуръ.	Фисъ - дуръ.	Десъ - дуръ.	Асъ - дуръ.	
Тоны мольные.	Асъ - моль.	Есъ - моль.	Бе - моль.	Ефъ - моль.	
Тоны дурные.	Есъ - дуръ.	Бе - дуръ.	Ефъ - дуръ.		
Тоны мольные.	Це - моль.	Ге - моль.	Де - моль.		

## ОТДѢЛЕНІЕ ДЕСЯТОЕ.

### ОБЪ АКЦЕНТѢ.

Акцентъ употребляется для того, чтобы разнообразить игру пьесы, придавая ей то силу, то нѣжность, то смѣлость, то пріятность.

Акценты означаются или знаками, или словами.

Знакъ  $\text{>}$  означаетъ, что звукъ долженъ усиливаться.

Знакъ  $\text{<}$  означаетъ, что звукъ долженъ ослабѣвать, уменьшаться.

Оба знака, соединенные вмѣстѣ  $\text{<>}$  означаютъ, что цѣлая музыкальная фраза должна начинаться тихо, слабо — потому звуки должны становиться сильнѣе до половины фразы, начиная съ половины они должны постепенно ослабѣвать до конца.

Если знакъ  $\text{>}$  стоитъ на отдѣльномъ тонѣ, то эту ноту должно особенно выразить.

Слова употребляемые для тойже цѣли какъ вышеприведенные знаки, многочисленны.



## ВОТЪ ОБЪЯСНЕНІЕ ЗНАЧЕНІЯ ГЛАВНѢЙШИХЪ СЛОВЪ.

**Piano** — *p* — тихо, слабо.

**Pianissimo** — *pp* — очень слабо, очень тихо.

**Forte** — *f* — сильно.

**Fortissimo** — *ff* — очень сильно.

**Rinforzando** — *rinf* или *rfz* — усиливая, но нерѣзко.

**Crescendo** — *cres.* — постепенно усиливая.

**Decrescendo** — *decres.* — уменьшая постепенно силу.

**Smorzando** — *smorz* — дать звуку какъ бы замирать.

**Espressivo** — выразительно.

**Maestoso** — величественно.

**Cantabile** — пѣвуче.

**Con espressione** — съ выразительностью.

**Legato** — связно, плавно.

**Con anima** — съ душой.

**Con spirito** — съ чувствомъ.

**Con grazia** — граціозно.

**Scherzando** — шутливо.

**Morendo** — умирая, или какъ можно тише.

### О ТЕМПѢ (ДВИЖЕНІИ.)

Темпъ есть большая или меньшая степень скорости, съ которою исполняется музы —  
кальная пьеса.

Для означенія темпа употребляются слѣдующія итальянскія слова:

**Largo** — очень медленно и важно. 40-70

**Larghetto** — медленно какъ **Largo**. 70-100

**Adagio** — тихо. 100-126

**Andante** — не слишкомъ тихо. 126-152

**Moderato** — умереннымъ темпомъ.

**Allegretto** — весело но съ пріятностію.

**Allegro** — весело и оживленно. 152-182

**Vivace** — живо, одушевленно.

**Presto** — скоро, быстро. 182-208

**Prestissimo** — съ стремительною быстротою.

**Tempo di marcia** — какъ маршь.


**Ritardando** или **rallentando** — останавливая скорость.

**Ad libitum** или **a piacere** — по желанію играющаго.

**A tempo** — въ предъидущій темпъ.

**Da capo** — повторить съ начала, или. *D. C.*

**Dal segno** — играть отъ знака, или *♩*

**Da capo al fine** — съ начала до мѣста означеннаго словомъ *Fine.* 

### О ЛЕГАТО.

Дуга  поставленная надъ двумя, тремя а иногда и болѣе нотами, называется легато (*Legato*) на примѣръ:



Способъ играть на гитарѣ легато есть слѣдующій: Должно ударить правою рукою только первую изъ означенныхъ легато нотъ; остальные же звуки извлекать лѣвою, переставляя пальцы съ одного лада на другой.

Если же легато поставлено между двумя одинаковыми нотами, на примѣръ:



то слѣдуетъ ударить правою рукою только первую изъ сихъ нотъ вторую же выдерживать сколько требуетъ продолженіе времени такта.

## ОБЪЯСНЕНИЕ ЦЫФРЪ, РАЗНЫХЪ ЗНАКОВЪ И НАДПИСЕЙ

### СЛУЖАЩИХЪ ДЛЯ ГИТАРЫ.

Кружокъ (o) значитъ брать струну открытую или пустую (не на ладу.)

Цыфры 1,2,3,4, означаютъ пальцы лѣвой руки начиная съ указательнаго къ мизинцу.

Цыфры 5,6,7,8,9,10,11,12, и далѣе показываютъ на какихъ ладахъ ставить пальцы начиная съ 5<sup>го</sup> лада до 17<sup>го</sup> а иногда и выше.

Знакъ  $\Delta$  означаетъ большой палецъ лѣвой руки (*le pouce*.) который употребляется только на двухъ первыхъ басовыхъ струнахъ на Де и на Ге.

Пишутся еще пальцы 1,2,3,4, и для правой руки, но въ такомъ случаѣ отмѣчается надъ нотами или подъ оными въ кратцѣ - прав.рук.

Черта — поставленная надъ нотами послѣ цыфръ значитъ что всѣ означенные ноты прижать однимъ пальцемъ на одномъ ладу.

Извилистая черта } значитъ ударять аккордъ разсыпая звуки.

*Son harmonique* или сокращая знакомъ  $\sim$  надъ нотами играть гармоническими звуками.


Надпись *loco* значитъ оставя гармоническіе звуки, играть простыми звуками.


Надпись *Son etouffé*. прикрывать звуки правой рукой по удареніи аккорда.

### О ГАРМОНИЧЕСКИХЪ ЗВУКАХЪ.

Для гармоническихъ звуковъ служатъ большею частію 5, 7, и 12, лады; способъ извлекать оные есть слѣдующій:

Положивъ мизинецъ или третій палецъ лѣвой руки, на который либо изъ означенныхъ ладовъ такимъ образомъ, чтобъ едва касаться струнъ, ударять правою рукою сильно и ударивъ тотчасъ отнять обѣ руки. Можно также производить подобныя звуки и на всѣхъ ладахъ. Способъ этотъ слѣдующій:

Положимъ что играющій желаетъ взять ноту  въ такомъ случаѣ необходимо прижать ее пальцемъ лѣвой руки; правой же рукой дѣйствовать слѣдующимъ образомъ: указательнымъ пальцемъ коснутся той же самой ноты октавою

выше  а большимъ правой руки ударить по струнѣ. Сообразно сему примѣру


можно производить гармоническіе звуки на всѣхъ ладахъ гитары.


## СТРУНЫ СВОБОДНЫЯ (открытыя)

Струна 1<sup>я</sup> Струна 2<sup>я</sup> Струна 3<sup>я</sup> Струна 4<sup>я</sup> Струна 5<sup>я</sup> Струна 6<sup>я</sup> Струна 7<sup>я</sup>

## ЛЕГЧАЙШІЙ СПОСОБЪ НАСТРОИВАТЬ ГИТАРУ

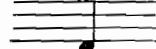
## ЕСТЬ СЛѢДУЮЩІЙ.

Подстроивъ первую струну  прижать ее пальцомъ лѣвой руки на 5<sup>мъ</sup> ладу

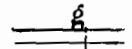
и подстроивать подъ этотъ звукъ слѣдующую вторую струну  и выйдетъ

отъ *D* до *G* кварта; потомъ на той же второй струнѣ прижать четвертый ладъ и под-

строивать третью струну  и будетъ отъ *G* до *B* терція. Потомъ на той же третьей

струнѣ прижать третій ладъ и подстроивать слѣдующую четвертую струну  и

выйдетъ отъ *B* до *D* опять терція. Потомъ на той же четвертой струнѣ прижать 5<sup>й</sup>

ладъ и подстроивать слѣдующую струну  и будетъ отъ *D* до *G* кварта; потомъ

на той же пятой струнѣ прижать 4<sup>й</sup> ладъ, и подстроивать слѣдующую струну  и

будетъ отъ *G* до *B* терція; наконецъ на той же шестой струнѣ прижать 3<sup>й</sup> ладъ,

и подстроивать слѣдующую седьмую струну  и будетъ отъ *B* до *D* терція.

Потомъ всё подстраивать октавами



Грифъ гитары раздѣленный на полутоны.

Струны открытыя или свободныя.

D G H D G H D

○ Сей кругъ означаетъ тѣ мѣста на грифѣ, по которымъ строится гитара.

Гармонич. звуки.

Гармонич. звуки.

Гармонич. звуки.

## ГАММА СЪ ДІЕЗАМИ И БЕМОЛЯМИ РАЗДѢЛЕННАЯ НА СЕМЬ СТРУНЪ.

На струнѣ *D*. на струнѣ *G*. на стр. *H*. на струнѣ *D*. на струнѣ *G*. на стр. *H*.

*d. dis. e. f. fis. g. gis. a. ais. h. c. cis.*

*e. ges. as. b. des. es. ges. as. b. des.*

на струнѣ *D*.

*d. dis. e. f. fis. g. gis. a. ais. h. c. cis. d. dis. e. f. fis. g.*

*es. ges. as. b. des. es. ges.*

## ТАЖЕ ГАММА БЕЗЪ ДІЕЗОВЪ.

На струнѣ *D*. на струнѣ *G*. на струнѣ *H*. на струнѣ *D*. на струнѣ *G*. на струнѣ *H*.

на струнѣ *D*.

*d. e. f. g. a. h. c. d. e. f. g.*

*es. ges. as. b. des. es. ges.*

Всѣ ноты находящіяся на гриффѣ, собраны здѣсь въ одно мѣсто, чтобы сблизить одну ноту съ другой; что можно видѣть изъ нижеслѣдующаго примѣра:

*G. A. H. C. D. E. F. G. A. H.*

*C. D. E. F. G. A. H. C. D. F.*

пальцы левой руки. 2 3 2 3 3 3 3

Примѣръ.

лады. 2 3 2 3 3 3 3



Seven staves of musical notation for left-hand passages. Each staff contains a series of rhythmic exercises with specific fingerings indicated by numbers 1-4 below the notes. The exercises progress from simple eighth-note patterns to more complex sixteenth-note and triplet patterns.

ПАССАЖИ ДВОЙНЫМИ НОТАМИ ВЪ РАЗЛИЧНЫХЪ ТОНАХЪ  
 ДЛЯ ЛЬВОЙ РУКИ.

Въ Це дурь.

Въ Ге дурь.

Въ Де дурь.

Въ А дурь.

Four staves of musical notation for double-note passages. Each staff shows a sequence of chords with fingerings for the left hand. The keys are C major (C major), G major (G major), D major (D major), and A major (A major). The exercises include various chord voicings and fingerings for the fingers 1-4.

C-dur.

C-mol.

G-dur.

G-mol.

D-dur.

D-mol.

A-dur.

A-mol.

E-dur.

E-mol.

H-dur.

H-mol.

F-dur.

F-mol.

The image displays a guitar scale and chord book page. It is organized into six pairs of keys, each pair consisting of a major (dur.) and a minor (mol.) key. Each key is represented by two staves: the upper staff shows the scale with fingerings (numbers 1-4) and the lower staff shows the chord progression. The keys included are C, G, D, A, E, and F. The notation uses standard musical symbols for treble clef, notes, rests, and bar lines. The page is numbered 16 in the top left corner and has the title 'ГАММЫ ВЪ МАЖОРНЫХЪ И МИНОРНЫХЪ ТОНАХЪ СЪ АКОРДАМИ,' at the top. At the bottom center, there is a small number 'K. 2029 Г.'



# ГАММЫ ПОЛНЫЯ ВЪ ТОНАХЪ МАЖОРНЫХЪ СЪ ДИЕЗАМИ.

Съ означеніемъ пальцевъ обѣихъ рукъ и ладовъ, съ легато и безъ оныхъ.

Цыфры написанныя ниже нотъ, означаютъ пальцы лѣвой руки, а выше нотъ пальцы правой руки.

*C-dur.*  
Тонъ Це дуръ.

*G-dur.*  
Ге дуръ.

*D-dur.*  
Де дуръ.

*A-dur.*  
А дуръ.

*E-dur.*  
Е дуръ.

*H-dur.*  
Ха дуръ.

*Fis-dur.*  
Фисъ дуръ.

ГАММЫ ВЪ МАЖОРНЫХЪ ТОНАХЪ СЪ ВЕМОЛЯМИ.

*F-dur.*  
Гонь Ефъ дуръ.

Musical notation for the F-dur scale. The treble clef has one flat (Bb). The scale is written in a single line with fingerings (1-4) and string numbers (3, 0, 2, 3, 1, 0, 2, 3, 0, 2, 1, 0, 3, 4, 8, 11, 10, 12, 14, 15) written below the notes.

*B-dur.*  
Бе дуръ.

Musical notation for the B-dur scale. The treble clef has two sharps (F#, C#). The scale is written in a single line with fingerings (1-4) and string numbers (0, 1, 3, 0, 2, 3, 1, 0, 1, 3, 0, 2, 3, 1, 0, 4, 8, 2, 6, 4, 5, 7, 8) written below the notes.

*Es-dur.*  
Есъ дуръ.

Musical notation for the Es-dur scale. The treble clef has one sharp (F#) and one flat (Bb). The scale is written in a single line with fingerings (1-4) and string numbers (1, 3, 9, 1, 3, 1, 0, 1, 3, 0, 1, 3, 1, 0, 1, 3, 8, 10, 8, 9, 8, 10, 12, 13) written below the notes.

*As-dur.*  
Асъ дуръ.

Musical notation for the As-dur scale. The treble clef has two sharps (F#, C#) and one flat (Bb). The scale is written in a single line with fingerings (1-4) and string numbers (4, 6, 1, 3, 4, 6, 2, 1, 3, 5, 6, 1, 3, 4, 6, 2, 1, 3, 5, 6) written below the notes.

*Des-dur.*  
Десъ дуръ.

Musical notation for the Des-dur scale. The treble clef has two sharps (F#, C#) and two flats (Bb, Eb). The scale is written in a single line with fingerings (1-4) and string numbers (11, 8, 3, 9, 8, 1, 3, 4, 8, 3, 4, 8, 9, 8, 10, 11) written below the notes.

ГАММЫ БЕЗЪ ЛЕГАТО НА ПОДОБИЕ АРФЫ

НА РАЗНЫХЪ СТРУНАХЪ.

Въ тонахъ.  
*C-dur* и *G-dur.*

Musical notation for the C-dur and G-dur scales. The first staff is for C-dur (one sharp, F#) and the second is for G-dur (two sharps, F#, C#). Both are written in a single line with fingerings (1-4) and string numbers (3, 5, 0, 7, 5, 0, 8, 0, 5, 0, 3, 4, 2, 7, 3, 4, 0, 3, 7, 0, 5, 1, 0, 4, 0, 5, 0, 5, 1, 2, 3, 2) written below the notes. Labels 'правая.' and 'ЛЪВАЯ.' are placed above and below the staves respectively.

*D-dur* и *A-dur.*

Musical notation for the D-dur and A-dur scales. The first staff is for D-dur (two sharps, F#, C#) and the second is for A-dur (three sharps, F#, C#, G#). Both are written in a single line with fingerings (1-4) and string numbers (7, 5, 4, 2, 1, 0, 7, 6, 0, 1, 3, 12, 10, 9, 11, 12, 7, 0, 2, 6, 5, 1, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3) written below the notes. Labels 'правая.' and 'ЛЪВАЯ.' are placed above and below the staves respectively.

ГАММЫ ВЪ МОЛЬНЫХЪ ТОНАХЪ СЪ БЕМОЛЯМИ.

*D - mol.*      *Г - mol.*

*C - mol.*      *F - mol.*

правая.  
ЛЪВЯЯ.

ГАММЫ ВЪ МОЛЬНЫХЪ ТОНАХЪ СЪ ДИЕЗАМИ.

*A - mol.*      *E - mol.*

*H - mol.*      *Fis - mol.*

*Gis - mol.*

ПОЛНЫЕ АККОРДЫ ВЪ МАЖОРНЫХЪ ТОНАХЪ СЪ ДИЕЗАМИ,

*And - Moderato*

*C-dur.*

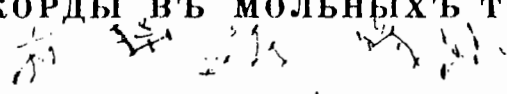
*G-dur.*

*D-dur.*

*A-dur.*



АККОРДЫ ВЪ МОЛЬНЫХЪ ТОНАХЪ СЪ ДИЕЗАМИ.



*A - mol.*

*E - mol.*

*H - mol.*

*Fis - mol.*

АККОРДЫ ВЪ МОЛЬНЫХЪ ТОНАХЪ СЪ БЕМОЛЯМИ.

*D-mol.*

Two staves of musical notation for D minor chords. The first staff shows chords with fingerings 3, 2, 1 and 4, 3, 2. The second staff shows chords with fingerings 4, 3, 2 and 4, 3, 2, 1. There are also some chords with a 0 (open string) and a 2.

*G-mol.*

Two staves of musical notation for G minor chords. The first staff shows chords with fingerings 2, 3 and 2, 3, 4. The second staff shows chords with fingerings 4, 3, 2, 1 and 4, 3, 2, 1. There are also some chords with a 5 and a 4.

Съ перестроемъ  
перваго баса въ Це.

*C-mol.*

Two staves of musical notation for C minor chords. The first staff shows chords with fingerings 1, 2, 3 and 1, 2, 3, 4. The second staff shows chords with fingerings 1, 2, 3, 4 and 1, 2, 3, 4, 5. There are also some chords with a 5 and a 4.

*F-mol.*

Two staves of musical notation for F minor chords. The first staff shows chords with fingerings 3, 4 and 3, 4, 5. The second staff shows chords with fingerings 3, 4, 5, 6 and 3, 4, 5, 6, 7. There are also some chords with a 6 and a 5.

РАЗЛИЧНЫЕ ПЕРЕХОДЫ ИЗЪ ОДНОГО ТОНА  
ВЪ ДРУГОЙ АККОРДАМИ.

акорды.

A series of ten musical staves, each containing several measures of music. The music consists of chords and transitions between them, primarily in a single key (indicated by a sharp sign). The chords are often marked with numbers 1-5, and some are marked with a triangle symbol. The staves are arranged vertically, showing a progression of different chordal relationships.

ПРЕЛЮДИИ ВЪ РАЗНЫХЪ ТОНАХЪ.

Прелюдия 1

Two musical staves for 'Прелюдия 1'. The first staff is a single melodic line with various fingerings (1-4) and a trill. The second staff shows the corresponding bass line with chords and fingerings. The music is in a single key and features a mix of eighth and sixteenth notes.



Прелюдія 2.

Musical score for Preludium 2, first system. It features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of eighth and sixteenth notes. Fingering numbers 1, 2, 3, 4, 5, 6, 7, and 8 are indicated below the notes. A dynamic marking 'dim.' is present at the end of the system.

Прелюдія 3.

Musical score for Preludium 3, first system. It features a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The melody is more complex, with many beamed sixteenth notes. Fingering numbers 1 through 11 are used. A dynamic marking 'dim.' is present at the end of the system.

Прелюдія 4.

Musical score for Preludium 4, first system. It features a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The melody is characterized by eighth-note patterns. Fingering numbers 1 through 12 are used. The word 'прав.' (right) is written below the first few notes.

Прелюдія 5.

Musical score for Preludium 5, first system. It features a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The melody consists of eighth and sixteenth notes. Fingering numbers 1 through 4 are used. The word 'прав.' (right) is written below the first few notes.



ЭТЮДЪ.

*Andante.*

*p*

*ritard.*

*f*



Цыфры поставленныя надъ нотами означаютъ лады и пальцы лѣвой руки.

Цыфры поставленныя подъ нотами означаютъ пальцы правой руки.

N<sup>o</sup> 1. *Allegro.*

2 3 4 2 3 4 2 3  
пр.р.

N<sup>o</sup> 2.

N<sup>o</sup> 3.

N<sup>o</sup> 4.

ЭТЮДЪ.  
ДЛЯ 7МЪ СТРУННОЙ ГИТАРЫ.  
С. АКСЕНОВА.

Moderato.

The musical score consists of seven systems, each with a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 2/4. The piece is marked 'Moderato'. The notation includes various rhythmic patterns, chords, and arpeggios. Fingerings are indicated by numbers 1-4. Some systems include specific chord diagrams or fingering instructions such as 3/1, 4/5, 3/0, 4/5, 3/5, 2/1, 3/5, 2/2, 3/7, 4/7, 1/2, and 4.

The musical score is written for piano and consists of nine systems, each with two staves. The key signature is one sharp (F#), and the time signature is 3/4. The upper staff contains a highly rhythmic and melodic line, characterized by frequent sixteenth and thirty-second notes, many of which are beamed together. The lower staff provides a harmonic accompaniment, featuring a steady eighth-note bass line and chords that support the melody. The piece ends with a double bar line and repeat dots at the end of the final system.

К. 2029 Г.





*grazioso*

The musical score consists of ten staves of guitar notation. The first five staves are marked *grazioso* and feature a key signature of one flat (B-flat). The time signature is 3/4. The notation includes various chords, arpeggios, and melodic lines with numerous fingering numbers (1-4) and slurs. The sixth staff is marked *accel.* and the seventh staff is marked *passionato*. The key signature changes to two sharps (F# and C#) for the final three staves. The time signature changes to 3/7. The notation continues with complex rhythmic patterns and fingering.

*Andantino*

*dol.* *poco* *poco a poco* *mo*





ЭТЮДЪ.  
ДЛЯ 7МЪ СТРУННОЙ ГИТАРЫ  
СОЧ.

В. САРЕНКО.

Moderato.

The score consists of ten staves of music. It begins with a treble clef, a key signature of two sharps (D major), and a 4/4 time signature. The tempo is marked 'Moderato'. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-4. There are several slurs and accents. Dynamic markings include 'ritard.' (ritardando), 'con spirit.' (con spirito), 'p' (piano), and 'rf' (riforma). The piece concludes with a double bar line.

12 0 con spirit. 1  
1 9 0 0 4 2 3 12 0 2 4 1 2 4 5  
△ *dimi - nu - en - do*

12 7 12- 12 7 12 7

*p* *rf*

К. 2029 Г.

Арія изъ оперы: „Фра-Діаволо“ соч. Обера.

Allegretto.

№ 1.

Каватина изъ оперы: „Пиратъ“ соч. Беллини.

Andante.

№ 2.

Русская Пѣсня: „Ахъ не листъ осенній“ соч. Н. Титова.

Andante.

№ 3.

струй

**Allegretto.**

№ 4.

**Moderato.**

**КАЧУЧА. Испанскій танецъ.**

№ 5.

РУССКАЯ ПЬСНЯ СЪ ВАРИАЦІЯМИ.

Не одна во полѣ дороженька пролегла

струй

Andante.

Nº 6.

Var. 1.

Tempo 1<sup>mo</sup>

Var. 2.



Adagio.

Var. 3.

Var. 4.

Пѣсня сироты „Ахъ не мнѣ бѣдному“ изъ оперы: Жизнь за Царя соч. Глинки.

Sostenuto.

№ 7.

The musical score is written for guitar and consists of ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo marking is 'Sostenuto'. The score includes various musical notations such as notes, rests, and ornaments. Fingerings are indicated by numbers 1-4 above or below notes. Trills and triplets are marked with 'tr' and '3' respectively. The piece concludes with a dynamic marking of 'p' (piano) and a final cadence.

№ 8.

*p* *f* *p* *f* *f* *Fin.* *D.S. al Fin.*

№ 9.

Valse. прав. рук. ЛЬВЯЯ.

*прав. рук.* *ЛЬВЯЯ.*  $\frac{4}{5}$   $\frac{3}{2}$   $\frac{4}{5}$

# РУССКАЯ ПЬСНЯ

(Дѣвнцы красавицы) соч. А. Львова.

ПЕРЕДѢЛАННАЯ ДЛЯ ГИТАРЫ

## В. МОРКОВЫМЪ.

**Allegretto.**

*dol. poco dim.*      *a tempo*

*slur*

## РУССКАЯ ПЬСНЯ.

(какъ за рѣчинькой слободушка стоять)

ПЕРЕДѢЛАННАЯ ДЛЯ ГИТАРЫ

## В. МОРКОВЫМЪ.

Moderato.

First musical staff with treble clef, key signature of two sharps (F# and C#), and a 12-measure phrase. The melody consists of eighth and sixteenth notes. A first finger fingering (1) is indicated above the first measure.

Second musical staff with treble clef, key signature of two sharps, and a 12-measure phrase. It features a melody with eighth notes and a bass line with eighth notes. Fingering numbers 1, 3, 3, 1, 3, 4, 1, 3 are placed above the melody. A dynamic marking *f* is present at the beginning.

Third musical staff with treble clef, key signature of two sharps, and a 12-measure phrase. It features a melody with eighth notes and a bass line with eighth notes. Fingering numbers 0, 1, 4, 4, 3, 1, 1, 2 are placed above the melody. A dynamic marking *f* is present at the beginning.

Fourth musical staff with treble clef, key signature of two sharps, and a 12-measure phrase. It features a melody with eighth notes and a bass line with eighth notes. Fingering numbers 0, 4, 4, 2, 1, 2, 1 are placed above the melody.

Fifth musical staff with treble clef, key signature of two sharps, and a 12-measure phrase. It features a melody with eighth notes and a bass line with eighth notes. Fingering numbers 3, 1, 2, 3 are placed above the melody.

Sixth musical staff with treble clef, key signature of two sharps, and a 12-measure phrase. It features a melody with eighth notes and a bass line with eighth notes. Fingering numbers 1, 4, 7, 3, 4, 2, 3 are placed above the melody.

К. 2029. Г.

РОМАНСЪ БЕЗЪ СЛОВЪ.

ДЛЯ 7МЪ СТРУННОЙ ГИТАРЫ

СОЧ.

В. САРЕНКО.

Andantino.

12

8

4/7 2/5 3/7

0 2/6 4/5 7

11

3/7 0 12 7

10 20

Vivace.

2 4 8 1

11

cresc.

f

3 1

4/5





Musical staff with notes and fingerings (7, 4, 1).

Musical staff with notes and fingerings (7, 4, 0, 4). The word "Fine." is written at the end of the staff.

**Trio.**

Musical staff with notes and fingerings (0, 1, 4, 0, 1, 0, 5, 0).

Musical staff with notes and fingerings (1, 5, 0, 4, 2, 5, 1, 4, 12, 5, 4).

Musical staff with notes and fingerings (4, 0, 1, 0, 5, 1, 5, 0, 9, 10).

Musical staff with notes and fingerings (4, 2, 12, 2, 7, 4, 4, 4, 9, 2).

Musical staff with notes and fingerings (2, 4, 1, 3, 4, 1).

Musical staff with notes and fingerings (2, 1, 1).

Musical staff with notes and fingerings (4, 2, 12, 8, 1, 2, 3, 2, 9, 10).

# ЭТЮДЪ

соч.

Ф. ЦИММЕРМАНА.

Moderato.

1 4 2 1

2 0 3 4 4 1

4 2 4 4 1 4 4 1



ad libit.

tempo I.

The musical score consists of ten staves of music, primarily in treble clef with a key signature of one flat (B-flat). The notation includes various rhythmic patterns, often with slurs and accents. Fingerings are indicated by numbers 1-4 above or below notes. Technical markings include 'ad libit.' (ad lib.) above the first staff, 'tempo I.' above the fourth staff, and a '5' in a circle above the fifth staff. The piece concludes with a final chord and a '7' below the staff.

## О КВАРТЬ-ГИТАРЪ.

Квартъ-Гитара употребляется частію въ дуэтахъ съ обыкновенною Гитарою. — Строится она квартою выше противъ камертона, а потому и размѣръ ея гораздо менѣе.

Выполняемая піеса пишется всегда въ разныхъ тонахъ, а для большей полноты басъ  большой гитары отстраивается почти всегда на .

Посредствомъ соединенія сихъ двухъ инструментовъ, прибавляется цѣлая октава, усиливается полнота звуковъ и при значительномъ облегченіи въ выполненіи, доставляется возможность къ составленію піесъ недоступныхъ для одной гитары.

При настраиваніи необходимо наблюдать чтобы нота D (квинта) Квартъ-Гитары имѣла одинаковый звукъ съ нотой G (на 5<sup>м</sup> ладу) Большой-Гитары; сообразно сему строится она и съ другими инструментами.

### ЭТЮДЪ ИЗЪ МОТИВА А. СИХРЫ.

составленный

В. И. МОРКОВЫМЪ.

**Moderato.**

Квартъ-Гитара. 

Большая-Гитара. 



*poco rall.* *ad libitum.*

**a Tempo.**

*p*

Тирольскій Вальсъ передѣланный В. Морковымъ.

Квартъ-Гит.  
Большая-Гит.

1. 2.

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a series of eighth and sixteenth notes, with a double bar line and repeat signs in the middle. The bass staff contains a series of eighth notes, with a double bar line and repeat signs in the middle. There are fingerings 1, 2, and 4 indicated in the treble staff.

Second system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a series of eighth and sixteenth notes, with a double bar line and repeat signs in the middle. The bass staff contains a series of eighth notes, with a double bar line and repeat signs in the middle. There are fingerings 1, 5, 2, 1, 1, 10, and 9 indicated in the treble staff.

Third system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a series of eighth notes, with a double bar line and repeat signs in the middle. The bass staff contains a series of eighth notes, with a double bar line and repeat signs in the middle.

Fourth system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a series of eighth notes, with a double bar line and repeat signs in the middle. The bass staff contains a series of eighth notes, with a double bar line and repeat signs in the middle. There is a dynamic marking *p* and fingerings 3, 2, 1, 4, 1 indicated in the treble staff.

Fifth system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a series of eighth and sixteenth notes, with a double bar line and repeat signs in the middle. The bass staff contains a series of eighth notes, with a double bar line and repeat signs in the middle.

K. 2029 Г.

НОКТЮРНЪ ИЗЪ ОПЕРЫ: ДОНЪ ПАСКВАЛЕ

перевѣданный для двухъ гитаръ.

В. МОРКОВЫМЪ.

ГИТ. 1<sup>я</sup> КВАРТЪ.

Larghetto.

The musical score is written for a guitar quartet, specifically the first guitar part. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 9/8 time signature. The tempo is marked 'Larghetto'. The score consists of five staves of music. The first staff starts with a dynamic marking of 'p' (piano) and a first finger fingering '1'. The second staff contains a complex melodic line with various fingering numbers (3, 1, 1, 3, 1, 1, 1, 4) and a 9/7 time signature. The third staff continues the melodic development. The fourth staff features a 'dimin.' (diminuendo) marking. The fifth staff concludes with an 'a tempo' marking. The score includes various musical notations such as slurs, ties, and dynamic markings.



НОКТЮРНЪ ИЗЪ ОПЕРЫ: ДОНЪ ПАСКВАЛЕ

передѣланный для двухъ гитаръ

В. МОРКОВЫМЪ.

ГИТ. 2<sup>я</sup> БОЛЬШАЯ.

Larghetto.

1ª ГИТАРА.

First musical staff with treble clef and key signature of two sharps (F# and C#). It features a series of chords and melodic lines. Fingerings are indicated with numbers 1, 2, 4 above the notes. A '2' is written below the first bass line note.

Second musical staff with treble clef and key signature of two sharps. It begins with the tempo marking *a tempo* and the dynamic marking *rall. dim. poco a poco*. The music consists of chords and melodic fragments.

Third musical staff with treble clef and key signature of two sharps. It contains a sequence of chords and melodic lines. A '1' is written above the final note.

Fourth musical staff with treble clef and key signature of two sharps. It features chords and melodic lines. Fingerings '2 4' and '1' are shown. A '5' is written above a note, and a 'f' dynamic marking is present at the end.

Fifth musical staff with treble clef and key signature of two sharps. It includes chords and melodic lines. Dynamic markings *p* and *f* are used. Fingerings '4' and '1' are indicated.

Sixth musical staff with treble clef and key signature of two sharps. It contains chords and melodic lines. A '2 0' fingering is shown above the final notes. The dynamic marking *dimin.* is present.

Seventh musical staff with treble clef and key signature of two sharps. It features chords and melodic lines. Fingerings '4 1', '2 1 4', and '4 1 2' are shown. A '3' is written above a note.



# СЕРЕНАДА

ПЪТАЯ ВЪ ОПЕРЪ „СЕВИЛЬСКИЙ ЦИРУЛЬНИКЪ“ СОЧ. РОССНИИ.

передѣланная для двухъ гитаръ

В. МОРКОВЫМЪ.

ГИТАРА 1<sup>я</sup> КВАРТЪ.

Moderato.

The musical score consists of six staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. It starts with a dynamic marking of *f* (forte) and includes a fermata over a chord. The second staff has a dynamic marking of *p* (piano) and features a triplet of eighth notes. The third staff includes a complex fingering sequence: 2 1 3, 6 3 1 4 1, and 4 2 1 2 4 3. The fourth staff shows a dynamic marking of *p* and a fermata. The fifth staff continues with various rhythmic patterns and a dynamic marking of *p*. The sixth staff concludes the piece with a final chord and a fermata.

СЕРЕНАДА ИЗЪ ОПЕРЫ: СЕВИЛЬСКІЙ ЦИРУЛЬНИКЪ

передѣланная для двухъ гитаръ.

В. МОРКОВЫМЪ.

ГИТ. 2<sup>я</sup> БОЛЬШАЯ.

Moderato.

The musical score consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It starts with a forte (*f*) dynamic and a half-note chord, followed by a piano (*p*) dynamic. The melody includes several eighth-note patterns with slurs and accents. Fingering numbers (1-7) are placed above the notes. The second staff continues the melody with a piano (*p*) dynamic. The third staff features a series of eighth-note chords. The fourth and fifth staves continue with similar eighth-note patterns. The sixth staff concludes the piece with a final chord and a fermata.

1. ГИТАРА.

The musical score is written on seven staves in a single system. It begins with a treble clef and a key signature of two sharps (F# and C#). The first staff starts with a dynamic marking of *f* and includes fingerings: 4, 2, 2 1 2 1, 4 2 1 2, 1 2 1 3, and 1. The second staff contains a *p* marking. The third staff features a *dol.* marking. The fourth staff has a *f* marking. The fifth staff includes a *dol.* marking and a '0' below a note. The sixth staff has a '2' above a note. The seventh staff concludes with a double bar line and a triangle symbol. The music consists of a mix of eighth and sixteenth notes, often beamed together, and includes some chordal textures.

2<sup>я</sup> ГИТАРА.

The musical score for the second guitar part consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a series of eighth notes, followed by a measure with a forte (*f*) dynamic marking. The second staff includes a measure with a piano (*p*) dynamic marking and a *dol.* (dolce) marking. The third staff contains a measure with a *dol.* marking and a measure with a *pp* (pianissimo) marking. The fourth staff features a measure with a *pp* marking. The fifth staff includes a measure with a *dol* marking. The sixth staff contains a measure with a *dol* marking and a measure with a *p* marking. The seventh staff concludes with a measure with a *p* marking and a measure with a *dol* marking. The score includes various musical notations such as eighth notes, sixteenth notes, and chords, as well as dynamic markings and articulation symbols.

ВТОРАЯ ЧАСТЬ ДУЭТА ИЗЪ ОПЕРЫ.

## КАРЛЪ СМѢЛЫЙ

ПЕРЕДѢЛАНА ДЛЯ ТРЕХЪ ГИТАРЪ

В. МОРКОВЫМЪ.

Allegro.

ГИТ. 1.  
(Кв.)

ГИТ. 2.  
(Кв.)

ГИТ. 3.  
(Бол.)

Allegro moderato.



First system of musical notation. It consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, some beamed together, and a few rests. The middle staff is mostly empty, with some notes appearing in the final measure. The bottom staff has a bass clef and contains a rhythmic accompaniment of eighth notes, often beamed in pairs. There are some dynamic markings like  $\phi$  and  $\text{d}|||$  in the first two measures.

Second system of musical notation. It consists of three staves. The top staff continues the melodic line from the first system. The middle staff has more notes, including some beamed eighth notes. The bottom staff continues the rhythmic accompaniment. There are some dynamic markings like  $\phi$  and  $\text{d}|||$ . Fingering numbers 5, 4, 3, 2, 1 are visible in the bottom staff.

Third system of musical notation. It consists of three staves. The top staff has some notes with slurs. The middle staff continues the melodic line. The bottom staff continues the rhythmic accompaniment. There are some dynamic markings like  $\phi$  and  $\text{d}|||$ . Fingering numbers 4, 3, 1, 1 are visible in the bottom staff.

The image displays three systems of musical notation for a piano piece. Each system consists of three staves: a treble clef staff, a middle staff, and a bass clef staff. The key signature is one sharp (F#). The first system begins with a treble clef staff containing a melodic line with a fermata, a middle staff with a rhythmic accompaniment, and a bass clef staff with a steady eighth-note accompaniment. The second system features a treble clef staff with a melodic line and fingering numbers (4, 2, 1, 2), a middle staff with a rhythmic accompaniment, and a bass clef staff with a steady eighth-note accompaniment. Dynamic markings include *p* and *cres:*. The third system continues the melodic and accompaniment patterns, with a dynamic marking of *f* and a final *p* marking. The notation includes various note values, rests, and articulation marks.

ДУЭТИНО ИЗЪ ОПЕРЫ: ГВЕЛЬФЫ И ГИБЕЛИНЫ

Передѣланъ для гитары и форте-піано

В. МОРКОВЫМЪ.

Гитара большая. Должна строиться однимъ тономъ выше фортепіано.

Andantino.

ГИТАРА.

ФОРТЕ-ПИАНО.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is two sharps (F# and C#). The top staff contains a melodic line with a triplet of eighth notes marked '3 1' and a final eighth note marked '1'. The grand staff below features a flowing piano accompaniment with slurs and ties.

Second system of musical notation, continuing from the first. The top staff has a melodic line with a triplet of eighth notes marked '1 3 4'. The grand staff continues with piano accompaniment, showing a change in the bass line towards the end of the system.

Third system of musical notation, concluding the piece. It features a repeat sign with two endings. The first ending (marked '1.') leads back to an earlier section, while the second ending (marked '2.') concludes the piece. The piano accompaniment in the grand staff also follows these endings.

АРІЯ ИЗЪ ОПЕРЫ „НОРМА“ СОЧ. БЕЛЛИНИ.

Квартъ-Гитара съ Фортепіаномъ.

Гитара.

*cantabile.*

Piano.

1 4 3 2      1 3      2      1 2 4

System 1 of the musical score. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with various rhythmic patterns and some slurs. Above the final few notes of this staff are the numbers '2 3' and '3 0 3 1 2 4 1 2'. The grand staff below features complex chordal textures in the right hand and a more rhythmic bass line in the left hand.

System 2 of the musical score. It follows the same three-staff layout. The top staff continues the melodic line. The grand staff below shows a dynamic shift from *f* (forte) to *p* (piano) in the right hand. The left hand continues with its rhythmic accompaniment.

System 3 of the musical score. The top staff features two distinct melodic phrases labeled '1.' and '2.'. The grand staff below continues with the piano accompaniment, ending with a final cadence in the right hand marked with an '8' and a repeat sign.

ПРЕЛЮДИЯ соч. Ф. ШОПЕНА.

переложенная

для семиструнной гитары

В. САРЕНКО.

Largo.

The musical score consists of ten staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Largo'. The music is primarily composed of chords, with some melodic lines in the upper register. Dynamics include piano (p) and pianissimo (pp). There are various articulations such as accents and slurs. The score includes fingerings and guitar-specific notations like 'Fl. I.' and '3'. The piece concludes with a final chord marked 'pp'.

## ЭТЮДЪ

ДЛЯ СЕМИСТРУННОЙ ГИТАРЫ

В. САРЕНКО.

Moderato.

The musical score is written for a seven-string guitar in 2/4 time. It begins with a 'Moderato' tempo marking. The first staff contains the initial melodic line with a double stop on the 4th and 5th strings. The second staff continues the melody with a triplet of eighth notes. The third staff features a double stop on the 3rd and 4th strings. The fourth staff includes a triplet of eighth notes and a dynamic marking 'F1.'. The fifth staff shows a double stop on the 2nd and 3rd strings. The sixth staff contains a triplet of eighth notes and a dynamic marking '12.'. The seventh staff concludes the piece with a final cadence on the 1st and 2nd strings.

K. 2029 Г.



pp. p. 2 # 1 2

p

con spi - ri - to.

cres: - - cen - do.

ri -

tar - dan - do.

pres - si - one.

di - mi -

nu - en - do.

p f

## ВАЛЬСЪ

для семиструнной гитары.

Ө. ЦИММЕРМАНА.

The musical score is written for a seven-string guitar and consists of eight staves. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various guitar-specific techniques such as barre (indicated by a horizontal line above the staff), natural harmonics (indicated by a small circle above the staff), and specific fingering (indicated by numbers 1-5 below the notes). The music is a waltz, characterized by its 3/4 time signature and a mix of chords and melodic lines. The score begins with a treble clef and a key signature of one sharp. The first staff starts with a treble clef and a key signature of one sharp, and includes a 3/4 time signature. The second staff continues the melody and includes a 4/5 time signature. The third staff continues the melody and includes a 4/5 time signature. The fourth staff continues the melody and includes a 4/5 time signature. The fifth staff continues the melody and includes a 4/5 time signature. The sixth staff continues the melody and includes a 4/5 time signature. The seventh staff continues the melody and includes a 4/5 time signature. The eighth staff continues the melody and includes a 4/5 time signature.

К. 2029. Г.



## БЛИЗКО ГОРОДА СЛАВЯНСКА

## ПЪСНЯ

изъ оперы „АСКОЛЬДОВА МОГИЛА“ А. Верстовскаго

для семиструнной гитары.

К. ПЕТРОВА.

*f* *cres:* *p* *f*  
*f* *marc.* *f*  
*poco rit.* *p* *espress.*  
*rall.* *p*  
*fp*  
*a tempo poco più.*  
*poco sosten.*

# ПОПУРРИ

изъ оперы

## „ЖИЗНЬ ЗА ЦАРЯ“

М. И. ГЛИНКИ.

ДЛЯ СЕМИСТРУННОЙ ГИТАРЫ

А. П. . . . . А.

*Adagio.*



*con anima.*



*Con moto.*



*poco ritenuto.*

*f*

*dol.*

*a tempo.*

*pp*

**Andante quasi allegretto.**

Detailed description: This is a page of musical notation for guitar, consisting of eight staves. The first staff begins with a treble clef and a 2/4 time signature. The second staff includes the marking 'poco ritenuto.' and contains fingering numbers 5 and 6. The third staff features a dynamic marking 'f'. The fourth staff has three triplet markings. The fifth staff includes 'dol.' and 'a tempo.' markings, along with triplet markings. The sixth staff contains fingering numbers 5, 7, 0, 5, and 6. The seventh staff shows a key signature change to two sharps (F# and C#) and a 3/8 time signature. The eighth staff begins with 'Andante quasi allegretto.' and a dynamic marking 'pp'. The notation includes various rhythmic patterns, slurs, and articulation marks.

The musical score is written for guitar and consists of ten staves. The key signature is G major (one sharp). The music is characterized by a complex, rhythmic pattern of eighth and sixteenth notes, often grouped in beams. There are several instances of slurs and accents throughout the piece. The notation includes various articulations such as staccato and accents, and dynamic markings like 'p' (piano) and 'f' (forte). The piece concludes with a final cadence in the key of G major.

К. 2029 Г.

The first system of music consists of six staves. The key signature is one sharp (F#) and the time signature is 2/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several slurs and phrasing marks. A dynamic marking of *pp* (pianissimo) is present in the fifth staff.

**Cantabile con anima.**

The second system of music consists of three staves. The key signature is one sharp (F#) and the time signature is 6/8. The music is marked *p* (piano). It features a first ending bracket with a repeat sign and an 8-measure rest. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.



pp

**Allegro risoluto.**

p

## МАРШЪ и МАЗУРКА

ИЗЪ ВАЛЕТА

„КОНЕКЪ ГОРБУНОКЪ“

ДЛЯ

СЕМИСТРУННОЙ ГИТАРЫ

К. ПЕТРОВА.

Marcia.

The musical score is written for a seven-string guitar in 2/4 time. It begins with a Marcia section, characterized by a steady eighth-note accompaniment and a melody of eighth notes. The first staff starts with a forte (*f*) dynamic. The second and third staves continue the Marcia, with the third staff featuring a first ending marked '1.' and a fortissimo (*ff*) dynamic. The fourth and fifth staves show a second ending marked '2.', with dynamics of *sfz* and *ff*. The sixth staff transitions into a Mazurka section, marked with a piano (*p*) dynamic and a key signature change to one sharp (F#).

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *p*. The second staff includes fingering numbers 7, 5, 4, 7, and a dynamic marking of *p*. The third staff features a dynamic marking of *f<sub>3</sub>*. The fourth staff has a dynamic marking of *ff*. The fifth staff includes a dynamic marking of *ff*. The sixth staff has a dynamic marking of *ff*. The seventh staff includes a dynamic marking of *ff*. The eighth staff includes a dynamic marking of *ff*. The ninth staff includes a dynamic marking of *ff*. The tenth staff includes a dynamic marking of *ff*. The score includes various musical notations such as treble clefs, a key signature of one sharp (F#), and dynamic markings including *p*, *ff*, and *f<sub>3</sub>*. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and includes fingering numbers (7, 5, 4, 7, 6, 7) and a triplet marking (*f<sub>3</sub>*).

K.2029 Г.

1. *ff* *sfz* 2. *ff* *sfz*

*f*

*ff*

МАЗУРКА.

*ppp*

*ppp*

*ppp*

*ff*

A musical score for piano, consisting of ten staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The score begins with a *ppp* dynamic marking. The music features a complex texture with multiple voices, including a prominent melodic line in the upper staves and a dense accompaniment in the lower staves. There are several instances of *ppp* markings throughout the piece. A first and second ending are indicated by '1.' and '2.' above a section of the music. The score concludes with a final cadence.

# ХОРЪ ВЕНГЕРЦЕВЪ

изъ оперы

КРОАТКА

О. ДЮТША.

и

## ПОЛЬКА

для

СЕМИСТРУННОЙ ГИТАРЫ.

К. ПЕТРОВА.

**Marciale.**

The musical score is written for a seven-string guitar and consists of seven staves. The key signature has one flat (B-flat), and the time signature is 2/4. The tempo is marked 'Marciale'. The first staff starts with a forte (f) dynamic. The music features a mix of eighth and sixteenth notes, with several triplet markings. The piece ends with a final cadence on the seventh staff.

К. 2029 Г.

ПОЛЬКА.

The first section of the music, titled 'ПОЛЬКА', consists of four staves of music. The key signature is one sharp (F#) and the time signature is 2/4. The first staff begins with a dynamic marking of *f*. The music features a rhythmic melody with eighth and sixteenth notes, often beamed together, and a bass line with chords and single notes. There are repeat signs and first/second endings indicated by double bar lines and arrows.

TRIO.

The second section, titled 'TRIO', consists of four staves of music. The key signature remains one sharp (F#) and the time signature is 2/4. The first staff begins with a dynamic marking of *p*. The music is characterized by a steady, rhythmic accompaniment in the bass line and a melody in the treble. Dynamic markings include *ff* and *pp*. The section concludes with the instruction 'Trio da Capo.' written in italics.

ПРЕЛЮДИЯ И ХОРЪ СТРАННИКОВЪ

изъ оперы „РОГНЪДА“ А. Сѣрова.

ДЛЯ

СЕМИСТРУННОЙ ГИТАРЫ

К. ПЕТРОВА.

*Poco adagio.*

The musical score is written for a seven-string guitar in G major (one sharp) and 4/4 time. It consists of six staves of music. The first staff begins with a *pp* dynamic. The second and third staves feature a melodic line with slurs and triplets, marked with *p* and *pp*. The fourth staff continues the accompaniment with chords and slurs. The fifth staff includes a trill and a triplet, with a *p* dynamic. The sixth staff features a triplet and a *ff* dynamic. The score concludes with a final chord and a fermata.





## ПОПУРРИ

изъ оперы

РУСЛАНЪ и ЛЮДМИЛА

для

СЕМИСТРУННОЙ ГИТАРЫ.

А. П.....а.

*Allegro moderato.*

*Andantino.*

*leggiero assai.*

Allegro. *pp*

Allegro agitato. *f* *p* *ppp* *dolce con anima*

Moderato. *p*

Recit.

*sostenuto*

Largo.

The musical score consists of eight staves of music. The first staff begins with the tempo marking 'Largo.' and a treble clef. The key signature has one flat (B-flat). The time signature is 6/8. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include piano (p), forte (f), and sforzando (sf). There are also first endings marked with a '1' and a fermata. The piece concludes with a double bar line.

**Allegro con spirito.** 












**Andante.** 





First section of the musical score, consisting of four staves. The music is in G major and 2/4 time. It features a melody in the upper voice and a bass line with chords. Dynamics include 'f' (forte) and 'p' (piano).

**Allegretto.**

Second section of the musical score, marked **Allegretto.**, consisting of four staves. The music is in G major and 2/4 time. It features a melody in the upper voice and a bass line with chords. The tempo is indicated as 'Allegretto'.

**Allegro.**

Third section of the musical score, marked **Allegro.**, consisting of one staff. The music is in G major and 2/4 time. It features a melody in the upper voice and a bass line with chords. The tempo is indicated as 'Allegro'.

# ПОЛЬКА

ИЗЪ БАЛЕТА „ФЛОРИДА“ Ц. ПУНИ.

ДЛЯ

СЕМИСТРУННОЙ ГИТАРЫ.

К. Петрова.

The main musical score consists of five staves of music. The first staff begins with a dynamic marking of *p* and ends with *fz*. The second staff continues the melodic line. The third staff starts with *mf* and ends with *f*. The fourth staff ends with *f*. The fifth staff starts with *p* and ends with *f*. The music features a mix of eighth and sixteenth notes, often beamed together, with some triplets indicated by a '3' over the notes.

Scherzando.

The Trio section consists of four staves of music. The first staff is marked *Trio.* and *p*, and ends with *marcato.* The second staff starts with *p*. The third staff starts with *f* and includes the instruction *crescendo.* followed by *ff*. The fourth staff also includes *crescendo.* and ends with *f*. The music is characterized by rapid sixteenth-note passages and complex rhythmic patterns.



# ПОПУРРИ.

изъ русскихъ пѣсень и романсовъ

для СЕМИСТРУННОЙ ГИТАРЫ.

А. П.....а.

Tempo di marcia.

The first section, 'Tempo di marcia', is written for guitar in a key with one flat (B-flat major or D minor) and a common time signature. It consists of four staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. Dynamic markings include *fp*, *p*, *sf*, and *f*. The piece concludes with a double bar line.

Andantino.

The second section, 'Andantino', is written for guitar in a key with two sharps (D major or F# minor) and a common time signature. It consists of three staves of music. The notation features a mix of eighth and sixteenth notes. Dynamic markings include *rit.* and *rall.*. The piece concludes with a double bar line.

Allegro.

Allegretto.

Andantino.

*p*

*deces.*

*p<sup>#</sup>*

*un poco piu moto.*

*p*

*cres. e riten. f*

*lunga.*

*p*

*cres.*

Allegro.

0) Andantino.

Andante.

Andante.

Allegro.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegro.' and the first measure includes a forte (*f*) dynamic. The music is primarily composed of eighth and sixteenth notes, often in pairs or groups, with some measures containing chords. The piece concludes with a fortissimo (*ff*) dynamic in the final measure of the tenth staff.

# ГРУСТНО МНѢ РОДИТЕЛЬ ДОРОГОЙ

КАВАТИНА

изъ оперы „РУСЛАНЪ и ЛЮДМИЛА“ М. Глинки

для

семиструнной гитары

К. ПЕТРОВА.

*Andante capriccioso.*

Musical staff 1: Treble clef, key signature of one sharp (F#), 3/4 time signature. Dynamics: *ff*, *p*, *pp*. Features a triplet of eighth notes.

Musical staff 2: Treble clef, key signature of one sharp (F#), 3/4 time signature. Dynamics: *p*, *pp*. Features a triplet of eighth notes.

Musical staff 3: Treble clef, key signature of one sharp (F#), 3/4 time signature. Dynamics: *sf*, *sf*. Features a triplet of eighth notes.

*cantabile.*

Musical staff 4: Treble clef, key signature of one sharp (F#), 3/4 time signature. Features a triplet of eighth notes.

Musical staff 5: Treble clef, key signature of one sharp (F#), 3/4 time signature. Features a triplet of eighth notes.

Musical staff 6: Treble clef, key signature of one sharp (F#), 3/4 time signature. Features a triplet of eighth notes.

Musical score for the first section of the piece. It features a treble clef, a key signature of one sharp (F#), and a 5/4 time signature. The music includes various dynamics such as *sf*, *p*, and *f*, and contains several triplet markings. The notation is dense with sixteenth and thirty-second notes.

Allegretto.

Musical score for the second section, marked "Allegretto." It continues with a treble clef, a key signature of one sharp, and a 5/4 time signature. The dynamics are primarily *p*. The music is characterized by a steady eighth-note accompaniment and a more active melodic line.

СКАЗКА ДУРАКА И ВАРЯЖСКАЯ БАЛЛАДА

изъ оперы

РОГНЪДА

ДЛЯ СЕМИСТРУННОЙ ГИТАРЫ.

СКАЗКА ДУРАКА. (За моремъ за синимъ.)

А. П. . . . . а.

*Allegretto moderato.*

The first section of the score is titled "Allegretto moderato." and consists of three staves of music. The key signature is one sharp (F#) and the time signature is 2/4. The music features a melodic line in the upper register with eighth-note patterns, and a bass line with chords and eighth-note accompaniment. There are several trills marked with an "8" and a dotted line.

*scherzando.*

The second section of the score is titled "scherzando." and consists of six staves of music. The key signature remains one sharp (F#) and the time signature is 2/4. The music is characterized by a rhythmic, dance-like quality with frequent double and triple slurs. The upper staff has a melodic line with many slurs, while the lower staves provide a complex accompaniment with chords and rhythmic patterns. A dynamic marking of "p" (piano) appears in the fifth staff.



ВАРЯЖСКАЯ БАЛЛАДА.

(Застонало сине море.)

А. П. .... а.

Moderato.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Moderato'. The first measure is marked 'mf' (mezzo-forte). The second staff continues the melody and includes the instruction 'riten.' (ritardando) and 'a tempo.' (return to tempo). The third staff is marked 'pesante.' (heavy). The fourth staff is marked 'con fierezza.' (with fierceness). The fifth staff is marked 'f' (forte). The sixth staff is marked 'ff' (fortissimo). The seventh staff continues the 'ff' dynamic. The eighth staff is marked 'ff'. The ninth staff is marked 'ff'. The tenth staff is marked 'ff'. The score includes various musical notations such as notes, rests, and dynamic markings.

## ПОПУРРИ

изъ оперы

ЗАПОРОЖЕЦЪ ЗА ДУНАЕМЪ

ДЛЯ СЕМИСТРУННОЙ ГИТАРЫ.



## КОЗАЧЕКЪ.

К. Петрова.

Allegro vivace.

*p* *meno.* *p* *accel:* *ff*

*f* *p* *ff*

*ff* *p* *ff*

*ff* *f* *f*

*p meno.*

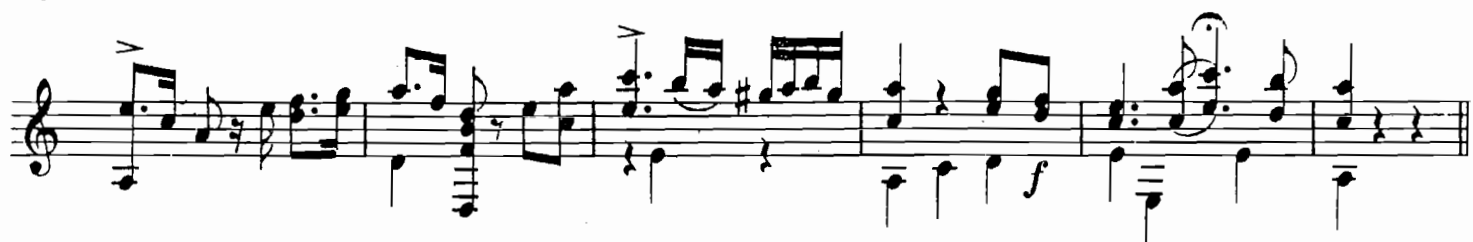
*accel:* *ff*

## ДУЭТЪ.

(Черной хмарою дуброва.)

Moderato.

К. 2029 Г.



## ПѢСНЯ ОДАРКИ.

(Ой, казала мені маты.)

Allegretto.



## ПѢСНЯ ОКСАНЫ.

(Тамъ за тихимъ за дунаемъ.)

Allegretto.



ОБЪ УКРАШЕНИИ.

Нотами украшенія называются такія ноты, которыя не принадлежатъ собственно къ мелодіи но служатъ или для украшенія ея, или для избѣжанія однообразія въ звукахъ. Онѣ бываютъ разнаго рода: форшлагъ, двойной форшлагъ, группетто и трель.

Форшлагъ образуется изъ той ноты, которая лежитъ или подь главною нотою или надъ нею. Форшлагъ по своему выдерживанію равенъ половинѣ главной ноты, но бываютъ случаи, что онъ выдерживается и больше.

пишется.

играется.

Двойной форшлагъ играется - обыкновенно скоро и связно.

пишется.

играется.

Группетто есть украшеніе, состоящее изъ трехъ маленькихъ нотъ, которыя пишутся или передъ главною нотою, или за нею. Въ первомъ случаѣ группетто выписывается сполна; въ послѣднемъ оно только означается знакомъ ∞

пишется.

играется.

Трель есть перемежно скорое удареніе двухъ нотъ лежащихъ въ гаммѣ одна подь другой. Она со стоитъ изъ главной ноты, которая написана и слѣдующей верхней ноты, которая не пишется и которую должно прибавить, исполняя трель. Она означается буквами *tr*

пишется.

играется.