

SALTARELLO.

Ар. Александровъ.

ЭЛЕГІЯ.

Не искушай меня безъ нужды.

(1825 г.)

Муз. М.И. ГЛІНКИ.
Слова ВАРАТЬИНСКАГО.
Апп. С.А. СЫРЦОВЪ.

Moderato. м.м. 98.

Пѣніе. {

Гитара. {

Вновь Разъ из мѣнившимъ сно - ви дѣнь ямъ и

не мо гу предать ся вновь Разъ из мѣнившимъ сно ви дѣ -

1. 2.
-ньямъ. Нѣ мой тос - ти.

2.

Нѣ мой тоски моей не множь
 Не заводи о прежнемъ слова
 И другъ заботливый! больного
 Въ его дремотѣ не тревожь.
 Я сплю, мнѣ сладко усыпленье,
 Забудь бывалыя мечты!
 Въ душѣ моей одно волненье,
 А не любовь пробудилъ ты.

ФАНТАЗІЯ.

на рус. пѣсню „Ахти, матушка голова болитъ“

(Къ статьѣ В. А. РУСАНОВА „Что играть?“)

INTRODUCTION.

Grave.

С. Н. АКСЕНОВА.

The musical score for the Introduction section begins with a treble clef staff in 3/4 time, marked f. It features a series of eighth-note chords and melodic patterns with fingerings (e.g., 1 0 1 0 1 0 2 3, 4 0 2 4 1 0). The second staff starts with a bass clef and continues the harmonic progression. The third staff is in 2/4 time with a treble clef, showing a melodic line with fingerings like 1 2 0 2. The fourth staff is in 3/4 time with a bass clef, containing a series of eighth-note chords. The fifth staff is in 2/4 time with a treble clef, featuring a melodic line with fingerings like 1 0 4. The sixth staff is in 3/4 time with a bass clef, concluding the introduction.

Andantino.

The musical score for the Andantino section begins with a treble clef staff in 3/8 time, marked >. It features a series of eighth-note chords and melodic patterns with fingerings (e.g., 1 0 4, 2 0, 3 0). The second staff continues the harmonic progression in 3/8 time, showing a melodic line with fingerings like 1 2 0 2. The score concludes with a repeat sign and two endings: ending 1 leads back to the original key, while ending 2 leads to a final section.

ПРИМѢЧАНІЯ. А и Б. Вторыхъ слизгованныхъ нотъ отнюдь не ударять правой рукою, а лишь не снимать съ нихъ пальцевъ лѣв. руки, т. е. въ первомъ случаѣ (А) ударяется только Si, во второмъ (Б)-до. Строгое соблюдение всѣхъ легато безусловно необходимо. Grave-важно, величественно. Означаетъ движение одинаковое съ Largo но требуетъ болѣе строгости въ исполненіи (largo-протяжно первое изъ пяти главныхъ въ музыкѣ движений т. е. самое медленное) Andantino-нѣсколько быстрѣе Andante (спокойно тихо не скоро) Più mosso -нѣсколько ускоряя предыдущее движение пьесы.

Var. 1.

Var. 2.

Var. 3.



octaves harmoniques

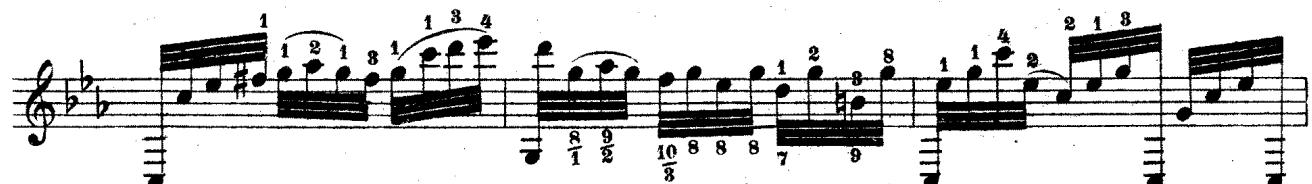
Var. 4.



oct. harm.

1. 2.

Var. 5.



7

Piu mosso.

Var. 6.

The music is divided into ten staves, each containing six measures. The first staff begins with a treble clef, a 'G' with a flat, and a '3'. The second staff begins with a treble clef, a 'G' with a flat, and a '2'. The third staff begins with a treble clef, a 'G' with a flat, and a '3'. The fourth staff begins with a treble clef, a 'G' with a flat, and a '4'. The fifth staff begins with a treble clef, a 'G' with a flat, and a '3'. The sixth staff begins with a treble clef, a 'G' with a flat, and a '4'. The seventh staff begins with a treble clef, a 'G' with a flat, and a '3'. The eighth staff begins with a treble clef, a 'G' with a flat, and a '4'. The ninth staff begins with a treble clef, a 'G' with a flat, and a '3'. The tenth staff begins with a treble clef, a 'G' with a flat, and a '4'.

Моему другу А.О.СИХРВ.

КАМАРИНСКАЯ.

Переделанная для гитары С. АКСЕНОВЫМЪ.

(во второй редакции)

Къ статьѣ В.А.Русанова,,Что играть?"

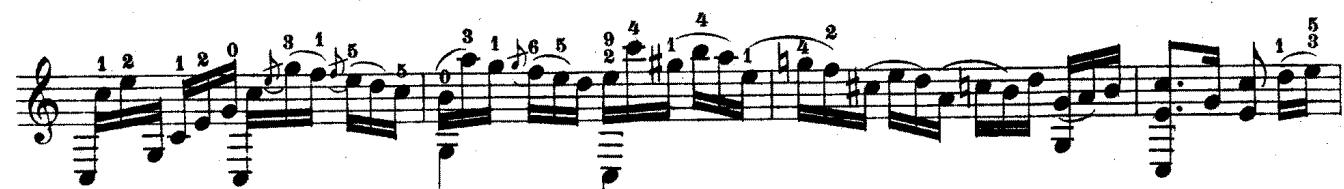
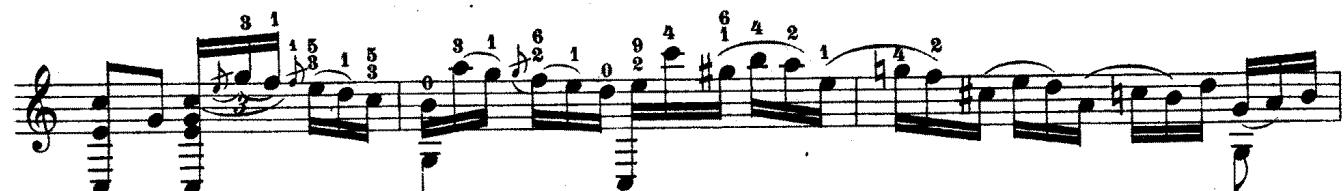
Adagio.



Andante.



Allegretto.



Sheet music for a solo instrument, likely guitar or mandolin, featuring eight staves of musical notation. The music includes various techniques such as slurs, grace notes, and fingerings indicated by numbers above the notes. The final staff ends with a dynamic instruction "cres - cen - do".

10

Sheet music for piano, page 10, measures 1 through 8. The music is in common time, treble clef, and includes dynamic markings like *p*, *ff*, and *cres - cen - do il forte*. Fingerings are indicated above the notes. The piano part consists of two staves.

Andante.

Sheet music for piano, Andante section, consisting of two staves of music.

Adagio.

The sheet music consists of six staves of musical notation for a guitar. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. The second staff begins with a treble clef, a common time signature, and a key signature of one sharp. The third staff begins with a treble clef, a common time signature, and a key signature of one sharp. The fourth staff begins with a treble clef, a common time signature, and a key signature of one sharp. The fifth staff begins with a treble clef, a common time signature, and a key signature of one sharp. The sixth staff begins with a treble clef, a common time signature, and a key signature of one sharp. Fingerings are indicated above the notes, and dynamic markings such as $\hat{\wedge}$ and $\hat{\vee}$ are used throughout the piece.

КАМАРИНСКАЯ.

variée par
I. FIELD.

arrangée pour la guitare à Sept cordes

dediée à son ami monsieur

ANDRÉ de SYCHRA.

par

S. AKCIONOFF
op.1.

(Первая редакция)

(Къ статьѣ В. А. Русланова „Что играть?“)

INTRODUCTION.

Adagio.



Andante.

Allegretto.



Изъ собрания рѣдкихъ нотъ и рукописей В.А. Русланова.

В. 58 Р.

The musical score consists of six staves of music, each starting with a treble clef and a common time signature. The music is primarily composed of sixteenth-note patterns. The first two staves begin with eighth-note chords. The third staff features a dynamic marking 'V' above the notes. The fourth staff includes a dynamic marking 'V' below the notes. The fifth staff contains eighth-note chords. The sixth staff concludes with a dynamic marking 'V' below the notes.

Sheet music for cello, page 15, featuring six staves of musical notation.

The music consists of six staves of musical notation, likely for cello, arranged vertically. The notation includes various note heads, stems, and rests, with some notes having horizontal dashes through them. Measure 15 begins with a dynamic *f*. Measures 16 and 17 show a continuation of the rhythmic pattern. Measure 18 starts with a dynamic *cresc*. Measure 19 begins with a dynamic *f*, followed by *la main droite*. Measure 20 begins with a dynamic *p*, followed by *seule corde*. Measure 21 shows a rhythmic pattern of eighth and sixteenth notes. Measure 22 begins with a dynamic *cresc*. Measure 23 begins with a dynamic *decresc*. Measure 24 begins with a dynamic *cresc*. Measure 25 begins with a dynamic *f*. Measure 26 begins with a dynamic *p*. Measure 27 begins with a dynamic *f*. Measure 28 begins with a dynamic *pp*. Measure 29 begins with a dynamic *p*.

Adagio.

Tempo primo.

diminuendo

10

perdendosi