

БИБЛИОТЕКА КРУЖКА П
И. В. И. Г.
Александровъ Стрелица

ДОСУГИ ИВ. КЛИНГЕРА ДЛЯ ШЕСТИ-СТРУННОЙ ГИТАРЫ, ПОСВЯЩАЮТСЯ ЛЮБИТЕЛЯМЪ.

Съ объясненіемъ исполненія на Гитарѣ точнаго подражанія Балалайкъ.

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| Op. 1. Le Rêve. Nocturne. | 60 К. |
| — 2.. Фантазія (Во саду ли въ огородѣ, Груша садовая, Во полѣ берѣза стояла.)
„Скажите ей“ Кн. Кочубей. | 75 |
| — 3. Reproche et Justification. Nocturne. — Лучина лучинушка. | 75 |
| — 4. Фантазія. (Матушка голубушка, Ты душаль моя, — Бывало. | 75 |
| — 5. Успокоенное негодованіе, Серенада. — Двѣ пѣсни Казачьи и напѣвы Чеченцовъ. | 75 |
| — 6. Фантазія (Кокетка, Ненаглядный) — Ночька тѣмная. | 75 |
| — 7. Серенада (Есть многое въ мірѣ цѣны дорогой) — Вотъ на пути село большое. — | 75 |
| — 8. Венеціанскій Карнаваль. Капризь. — Не одна во полѣ дороженька. — | 75 |
| — 9. „Отъ чего такъ задумчива ты.“ — Lydie-Polka. Этюдъ.
Три русскія пѣсни (Калинушка, Солдатская, Уличная.) | 75 |
| — 10. Пѣснь любви въ старину и нынѣ, — Ахъ на чтожъ было. | 75 |
| — 11. Morceau de salon. — Ты поди моя коровушка домой. | 75 |
| — 12. Небѣлы снѣги и Хожу я по улицѣ. — Déclaration (Полька-Мазурка). — Romance. — | 75 |
| — 13. Воспоминаніе о Венявскомъ. — Красный сарафанъ и осьдлаю коня. | 75 |
| — 14. Выхожу одинъ я на дорогу. — Le mal du pays — Moment musical. — Эй ухнемъ. | 1R |
| — 19. Serenata par M. Moszkowsky. „Вьется ласточка“. Ром. Гурилева. „Adieu“ Rom. de F. Schubert.
„Prière à la Madonne“ de Gordigiana. „Гаданье“ Еврейская мелодія. | 1R |
| — 20. Полонезъ Огинскаго. „Вечеръ“ Ром. Монюшки. — Вальсъ Ф Шопена. op. 69. | 75 |

С. ПЕТЕРБУРГЪ,

Поставщика Двора



У М. БЕРНАРДА,

Е. И. ВЕЛИЧЕСТВА.

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Matrya Orfee

ПОЛОНЕЗЪ ОГИНСКАГО.

И. Клиггеръ, Op. 20.

The first part of the score consists of four staves of music. The first staff is the melody, starting with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a series of eighth and sixteenth notes with various ornaments and slurs. The second staff is the piano accompaniment, primarily consisting of chords and some moving lines. It includes dynamic markings such as *p.* and *f*, and a section marked "Flag." with a double bar line. The third staff continues the piano accompaniment, ending with a *Fine.* marking. The fourth staff is a continuation of the piano accompaniment, ending with dynamic markings *f dim.* and *p*.

TRIO.

The Trio section consists of three staves of music. The first staff is the melody, starting with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a series of eighth and sixteenth notes with various ornaments and slurs. The second staff is the piano accompaniment, primarily consisting of chords and some moving lines. It includes dynamic markings such as *VII p*. The third staff continues the piano accompaniment, ending with a *Fine.* marking.

Trio D.C.al Fine.

„ВЕЧЕРЪ“
(Монюшко)

Andantino.

VALSE.

(par Chopin, Op. 69.)

Moderato (♩ = 152)

p

f

rit.

dimin.

rit.

a tempo

a tempo con anima

The image shows a page of musical notation with eight systems of staves. Each system consists of a single treble clef staff with a grand staff accompaniment below it. The notation includes various rhythmic values, accidentals, and dynamic markings. The tempo markings are: *rit.* (ritardando) at the beginning of the first system, *a tempo* at the start of the second system, *rit.* at the start of the fifth system, *a tempo* and *con anima* (with spirit) at the start of the sixth system, and *rit.* at the start of the seventh system. The piece concludes with a *f* (forte) dynamic marking at the end of the eighth system.

This page contains a handwritten musical score consisting of ten staves. The music is written in treble clef with a key signature of three sharps (F#, C#, G#). The notation includes various rhythmic values, slurs, and dynamic markings. The first staff begins with a piano (*p.*) dynamic. The second staff includes a *rit.* (ritardando) marking. The third staff is marked *dolce* (softly). The sixth staff features a *cresc.* (crescendo) marking, and the seventh staff ends with a *dim.* (diminuendo) marking. The eighth staff begins with a forte (*f*) dynamic. The score concludes with a final cadence on the tenth staff.

rit.

a tempo *con anima*

rit. *a tempo*

rit.

calando

Fine.

