

Вольфъ Исакъвичъ  
Лейдермахъ



№ 3435

# СОБРАНИЕ ПЬЕСЪ ДЛЯ СЕМИСТРУННОЙ ГИТАРЫ РАЗНЫХЪ КОМПОЗИТОРОВЪ.

№	Р. К.	№	Р. К.
1. <i>Гуринъ, В.</i> Четыре русскихъ романса . . . . .	— 20	26. <i>Петтолетти, И.</i> Чѣмъ тебя я огорчила! Вар. соч. 21. —	40
2. <i>Миллеръ, К.</i> Тоска по родинѣ, Юнгмана . . . . .	— 20	27. " Вальсъ, маршъ и двѣ темы съ вар. соч. 21. —	40
3. " Персидскій маршъ, Штрауса . . . . .	— 20	28. " Pièce de salon pour deux guitares . . . . .	— 50
4. <i>Колосовъ, В.</i> Прославленіе Бога, соч. Бетховена . . . . .	— 20	29. " Fantaisie de Straniera pour deux guitares . . . . .	— 70
5. " Прекрасная Елена. Кадриль соч. Штрауса . . . . .	— 30	30. <i>Галингъ, С.</i> Собраніе любимыхъ русскихъ романсовъ. —	40
6. " Легка на ногу. Полька соч. Фауста . . . . .	— 20	31. <i>Клигеръ, И.</i> Op. 19. „Досуги“. Для 6-ти стр. гитары. Т. 1. 1 —	
7. " 2 романса Монюшко: Вечеръ, Пряха. —	— 20	32. " " 19. " " " " Т. 2. —	80
8. " 5 романсовъ разныхъ композиторовъ . . . . .	— 30	33. <i>Куликовъ, И.</i> Невозвратное время. Вальсъ . . . . .	— 20
9. " Орфей въ аду. Кадриль Штрауса . . . . .	— 40	34 <sup>a</sup> " Моя царица. Вальсъ соч. Кутъ . . . . .	— 30
10. <i>Ляховъ, Г.</i> Я пойду косить травку. . . . .	— 20	34 <sup>b</sup> " " " " " для 2 гитаръ. —	60
11. " Я цыганка молодая . . . . .	— 30	35. " Осенніе наѣвы. Вальсъ. Вальдтейфеля. Op. 155 —	30
12. " Веселье—полька (изъ оп. Орфей въ аду) . . . . .	— 20	36. " Всегда или никогда. " " Op. 156 —	30
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14. " Fantaisie sur Zampa . . . . .	— 30	37 <sup>b</sup> " " " " для 2 гитаръ —	60
15. <i>Соколовъ, А.</i> Попурри изъ оперъ <i>Сатанилла, Вели-</i> <i>зарій и Странiera</i> . . . . .	— 50	38. " Любимые романсы и цыганск. пѣсни для одного голоса съ акком. гитары. Тетр. 1-я. —	50
16. " „Adieu“, романсъ. Ф. Шуберта, переложен-	— 30	39. " " " " " 2-я. —	50
ный для 2 гитаръ . . . . .		40. " " " " " 3-я. —	50
17. " 4 Альбома любим. тан. соч. К. Фауста по 1 —		41. " Ночь у Яра. Собраніе цыганскихъ пѣсень для 7 струнной гитары. Тетр. 1-я. . . . .	— 50
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19. " La Fiancée, d'Auber . . . . .	— 60	43. " " " " " 3-я. . . . .	— 50
20. " Fra Diavolo, d'Auber. . . . .	— 50	44. " " " " " 4-я. . . . .	— 50
21. " La Bayadere, d'Auber . . . . .	— 50	45. " Паулина маршъ. Кречмера. . . . .	— 20
22. <i>Петтолетти, П.</i> Тройка. Любимая пѣсня съ ва-	— 30	46. " Береза кадрилъ. О. Лобри. . . . .	— 30
риадіями, соч. 14. . . . .		47. " Маршъ петербургской пожарной команды, Мюллера . . . . .	— 20
23. " Дивертисментъ изъ мотивовъ оп. „ <i>Монтекки</i> <i>и Капулетти</i> “, соч. 17 . . . . .	— 30	48. " Венгерская пѣсня . . . . .	— 20
24. " Боже, Царя храни! Фант., соч. 18. . . . .	— 30	49. " Скобелевъ-маршъ. К. Франца . . . . .	— 20
25. " Красный сарафанъ. Фант., соч. 19. . . . .	— 30		

*Хорошо*

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# FANTASIE

SUR DES MOTIFS DE

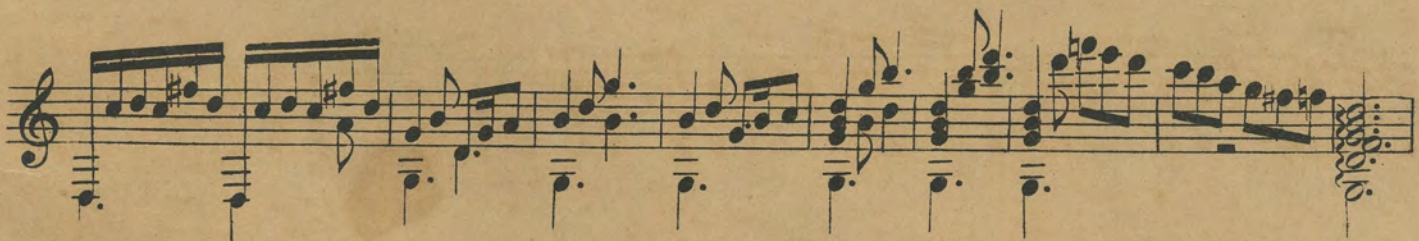
## ZAMPA

arrangées par.  
JEAN LACHOFF

Risoluto.



Allegretto



Allegro gratoso



29. Mai. 1926

First musical staff featuring a treble clef and a key signature of one sharp (F#). The melody is highly rhythmic, starting with a triplet of eighth notes. Fingerings are indicated by numbers 1, 2, 3, 4, and 5. An 'x' is placed over a note in the second measure. The bass line consists of quarter notes and rests.

Second musical staff continuing the piece. It features a treble clef and a key signature of one sharp. The melody includes a triplet of eighth notes. The bass line continues with quarter notes and rests.

Third musical staff continuing the piece. It features a treble clef and a key signature of one sharp. The melody continues with eighth notes and quarter notes. The bass line continues with quarter notes and rests.

Fourth musical staff continuing the piece. It features a treble clef and a key signature of one sharp. The melody continues with eighth notes and quarter notes. The bass line continues with quarter notes and rests.

Fifth musical staff continuing the piece. It features a treble clef and a key signature of one sharp. A dynamic marking of *f* (forte) is present. The melody continues with eighth notes and quarter notes. The bass line continues with quarter notes and rests.

Sixth musical staff continuing the piece. It features a treble clef and a key signature of one sharp. The melody continues with eighth notes and quarter notes. The bass line continues with quarter notes and rests.

Seventh musical staff continuing the piece. It features a treble clef and a key signature of one sharp. The melody continues with eighth notes and quarter notes. The bass line continues with quarter notes and rests.

First musical staff featuring a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with several triplet markings (indicated by a '3' above a bracket) over groups of three notes. The bass line provides a steady accompaniment of quarter notes.

Second musical staff continuing the piece, featuring similar rhythmic patterns and triplet markings. The bass line continues with quarter notes, and the treble clef melody remains active.

Third musical staff, showing a continuation of the melodic and harmonic material. The triplet markings are still present, and the overall texture remains consistent.

Fourth musical staff, featuring a triplet marking over a group of notes. The bass line includes some rests, and the treble clef continues with its melodic line.

Fifth musical staff, showing a continuation of the piece with similar rhythmic and melodic elements. The bass line is active with quarter notes.

Sixth musical staff, continuing the melodic and harmonic development. The triplet markings are still present, and the overall texture remains consistent.

Seventh musical staff, featuring sextuplet markings (indicated by a '6' above a bracket) over groups of six notes. The piece concludes with a final cadence in the bass line.

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*Moscou chez P. Jurgenson.*

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